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VARIETY

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BROADWAY LEGIT 'BEST IN YEARS'

TV'ing of Anti-Nazi Pix Brings Vancouver German Colony Beefs

Vancouver, Feb. 4.

The large German population of this city is outraged at KVOS-TV, Bellingham, Wash. station across the border, that's been showing films depicting Hitler's followers in odious light. Video outlet, although U. S. based, derives considerable revenue from Canadian sponsors and, consequently, cannot shrug off such complaints.

Squawks have been lodged against the station for showing Warner Bros. film, "Edge of Darkness" and, subsequently, John Steinbeck's "The Moon Is Down." In the first instance, Dr. H. F. Liebrecht, German consul here, declared that the film depicted Germans "not like normal people, more like criminals, sadists or even idiots." Dr. Liebrecht wrote to Dave Mintz, KVOS-TV's general manager, and latter said no offense was intended.

German diplomat maintained that he received more than 100 letters protesting exhibition of "Edge of Darkness" and that German immigrants' "children were beaten up," and vilified after film had been viewed on tv.

Officials of the tv station, although not wishing to offend their "foreign" audience, take position that if one were to edit such films, "you might as well ask us to kill 'Mutiny on the Bounty' because Bligh was a vicious Englishman."

Leaders of local German colony, from time to time, have fought the

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An Essay

By H. ALLEN SMITH

The reason I want to be on one of these tv quiz shows and win some money is that when the m.c. says to me, "What you going to do with the money?", why then I will say to him, "I will tell you if, first, you tell me what you're going to do with all the money *you* get out of this program."

The End

Respecting Films, Faiths Far Apart, But Regret It

Protestant and Jewish spokesmen reacted with surprise last week to a Roman Catholic statement deploring the lack of interdenominational support for the objectives and activities of the National Legion of Decency.

Their comments, over and over again, reflected the feeling that, if the Legion no longer enjoyed wide support, the fault had to be attributed primarily to the Catholic position and the Legion's determinedly negativistic outlook.

Issue originally was raised by Father Thurston Davis, editor of the Jesuit weekly, America, speaking at the film industry Communion Breakfast in New York. Father Davis noted the once powerful support the Legion had had from

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'INVALID' DOING FABULOUS B.O.

Trouble? That's for Hollywood, for cafes, for television, or paysee, not the legitimate today. Broadway's round actor playhouses, "the fabulous invalid" of yesteryear, is thriving. An unusual number of hits have been registered so far this season.

The Broadway legit season is turning out to be the biggest in many years. In contrast to the generally negative feeling in the trade last fall, after the more or less customary flurry of mediocre offerings, it's figured there are more new smash hits on the boards than at any time in recent memory.

Thus far, seven solid sellout shows have opened this season, and at least two more are anticipated in the next few weeks. In addition, four new entries are doing profitable business and are apparently set to continue indefinitely.

Bolstering the new-season successes are three holdover productions still playing to capacity trade, plus four other holdover hits apparently set to continue indefinitely. There have been relatively few quick flops involving large losses.

Among the new season smashes are two musicals and five straight plays. The four healthy-looking other new entries are also straight shows. Of the three capacity productions from previous seasons, two are musicals and one a straight play. Of the holdover hits, two are tuners and two straight plays.

The new musical smashes are "Jamaica" and "Music Man," and the smash straight plays are "Dark at the Top of the Stairs," "Look Homeward, Angel," "Time Remembered," "Two for the Sea-

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H'wood Betting on TV Comedy Upbeat, But Hedges With Even More Westerns

TV: 'Tiny Vision'

Toledo, Feb. 4.

Slurs and slams at television by theatre operators and film showmen are not new, but with the "old" movies eating the "new" movies alive, Fred Lentz of the Miracle-Mile Drive-In near here is carrying this line in all his newspaper ads:

"This film will not be shown on TV (Tiny Vision) for seven years."

Major telefilm producers are betting heavily that there will be a resurgence of comedy series next season, with over 20% of pilots now under production or planned for spring selling falling into the comedy niche.

Upcoming comedy pilots far outdistance the number available for spring selling last season, according to a significant sampling of the majority of telefilm houses. Oaters, due to the success of the shoot-em-ups this season, will be on top of the pilot heap in numbers, as expected.

But despite the acknowledged ride the westerns are expected to get next year, there appears to be a big push for the comedy pilots, which, in numbers, lag only about 5% behind in the sage brush category. The clicks in comedy skeins are hard to come by, but the winning jackpot is high, as exemplified by the giant Desilu firm today, the "Phil Silvers Show," etc. That's one reason for the "go for broke" "laugh-skein" gamble.

Other well-supplied categories include drama, action adventure, and mystery-detective, with the remainder of the field represented by relatively scattered shots. The sample includes the breakdown of pilots from the following houses: MCA's Revue; CBS Film Sales; Screen Gems; National Telefilm Associates; Television Programs of America; 20th-Fox's TCF; Metro TV; Warner Bros.; Official Films and Guild.

Of the over 50 pilots repre-

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Paar & Winters (Also Dody) On 'Good Behavior'

NBC's taking no chances on fouling up the new-found affluence and influence of the "Tonight" show. For some time the network's been disturbed over the burlesque showovertones on the late night entry, particularly on the Tuesday night guestings of Elsa Maxwell. The climax came last week, during the two-week "tenuring" of Jonathan Winters' subbing for Paar, when Princeton pundit Ashley Montague did a guest stint which provoked a 200-letter protest over the material used on the show.

NBC then went into action. The web's top program command called in producer Perry Cross and told him, in effect, to "clean it up or we'll clean it up for you." That

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Bloomgarden In Cap Gains Deal

Kermit Bloomgarden, producer of "Look Homeward, Angel," has a deal in the works for the sale of a substantial interest in the production on a capital gain basis. He's also understood to be considering a similar proposition for "The Music Man."

The "Angel" deal reportedly calls for Theatrical Interests Plan, an investment syndicate headed by Theodore Ritter, to buy 20% of the show from Bloomgarden for $100,000. Also, Theatre 200, a syndicate headed by Edward Specter, is to buy another 5% from the producer for $25,000.

Thus, Bloomgarden will dispose of 25% of the show, representing somewhat more than half his interest, for $125,000. Theatre 200 is already partnered with Bloomgarden in the operation, with co-producer billing. The syndicate is also a backer of the show, with a $46,425 investment. TIP is also a major investor, with a $10,000 slice.

"Angel" cost over $143,000 to produce and is netting about $7,000 a week.

Yank Shoestring-&-Private-Charity Participation in Belgium's World's Fair

Unless Congress belatedly okays additional, desperately needed funds, U. S. talent participation for the 26-week run of the Brussels World Fair, opening this April, will have to depend upon private makeshift promotion and philanthropy. How much of the latter has already been called upon is becoming evident.

While still hopeful that key man Rep. John J. Rooney (Democrat, Brooklyn) will respond to the plea that American prestige vis-a-vis Russia is at stake, Marcella Cisney, coordinator of performing arts under Commissioner-General Howard S. Cullman, has secured help from various sources in lining up some 11 events to augment the four N. Y. City Center shows, as previously revealed, which are under Jean Dalrymple's personal coordination.

American talent in some cases is donating its services or accepting per diem minimum costs in Brussels. Certain events have been "caught on the fly" coming from or going to other European bookings, as is the case with Louis Armstrong who is making another of his many Continental tours and will climax America Day (July 4, and also Satchmo's birthday) for which purpose the Expo's own stadium (70,000 capacity) will be utilized.

Armstrong dates in Brussels, as those of Count Basie and Sarah Vaughan, will be via a tieup with the Newport Jazz Festival, the latter acting as impresario.

A prime break for the U. S. is the agreement with Magna to stage its European premiere of the Rodgers-Hammerstein film, "South Pacific" during the month of May, at practically cost-of-installation for the Todd-AO gear.

NBC will pay part of the transport, rehearsal and make-ready expense for the world premiere at the expo of Gian-Carlo Menotti's new opera, "Maria Golovin." Its American debut will follow next season on tv. Menotti will stage.

Another deal lined up by Miss Cisney (a legit and video stage director by profession) will bring Jerome Robbins' special modern dance troupe of 12 from the New Arts Festival at Spoleto, Italy, to Brussels, en route back to U. S. To cover the fares from Italy to Bel-

(Continued on page 10)

Bing's 5-Yr. TV Dicker With CBS

Bing Crosby and CBS-TV are negotiating a new longterm contract covering both special television appearances and radio exclusivity. Deal is still in the preliminary stages, but it envisions a specified number of appearances on the web per year over a five-year span. Deal is limited to radio-tv, and although Crosby's reps had indicated they'd like CBS to help finance his motion picture activities, the web has nixed this aspect.

For the past few years, Crosby hasn't been under any contractual ties in television to the network, though he's restricted his activities to CBS except for an occasional guest shot elsewhere (as with Frank Sinatra on ABC this season). Every one of his appearances has been the result of a separate negotiation and deal with CBS or a sponsor. New deal would eliminate such one-shot negotiations.

Sex Angles in Old Films a New TV Headache; Cut 'Camera,' 'Hide' Harlow

"I Am a Camera," the Julie Harris-Shelley Winters starrer now being prepped for tv distribution, will undergo some changes at the option of local stations.

The pic when initially distributed got a "Condemned" rating from the Catholic Legion of Decency and failed to receive the Motion Picture Assn. of America code seal. Fred Schwartz, prexy of Distributors Corp. of America, said that, at the option of the local station, a prolog or epilog will be added, and references to abortion and menstruation will be toned down. He said the film today would receive the MPAA seal, for the production code has been amended lifting the blanket reference to abortion in motion pictures.

The Christopher Isherwood story was adapted for a legit play on Broadway prior to the filming of the pic. It concerns the plight of a hapless, mixed-up girl living in the post-World War I decadence of Germany.

The prolog or epilog would be added to nail down the fact that the girl suffered retributions for her loose living. That was one of the bone of contentions when the Legion and the MPAA nixed the pic. The DCA topper pointed out that there have been other Legion-condemned pix telecast on tv, including "Bitter Rice," "Anna" and "Forever Amber," many of which were toned down at the discretion of the station.

He credited the television medium for not being as "controlled" by the Legion as the motion picture industry. He added he was willing to make all the previous explained changes when the pic was initially released but got a turn-

(Continued on page 79)

HIT DRAMATIST SCHARY NOW TACKLING UA PIC

Dore Schary, currently riding with a click Broadway play in "Sunrise At Campobello," is returning to Hollywood next Wednesday (12) to activate his new independent film company, Schary Productions. He's negotiating for a play property which he'll adapt into a film for distribution via United Artists.

Schary, meantime, is still collecting a $100,000 a year from Loew's on the $1,000,000 settlement of his studio pact as vice-prexy in charge of production.

John Raitt Into Cafes

Los Angeles, Feb. 4.

Latest Broadway and tunefilm singer to hit the saloon circuit is John Raitt.

He'll make his nitery debut next October at the Cocoanut Grove here and follow it with a date at the Mapes in Reno. Negotiations now are underway for a stand at the Waldorf-Astoria in New York.

Sam Cooke Finds Single Click Leads to Big Payoff On One-Nighters, Video

The impact of a single hit disk on a singer's career is again vividly underlined in the case of Sam Cooke, who clicked with "You Send Me" on the indie Keen label. Cooke, a 23-year-old Chicagoan who previously performed with the Soul Steerers, a gospel group, stepped from a $200-a-week salary into a $5,000 and over weekly bracket shortly after the disk broke.

For the past couple of months, Cooke has been getting steady bookings in a string of clubs across the country, in addition to guest shots on such video shows as "The Big Record," Steve Allen's show and the Howard Miller series. yesterday (Tues.), he started on a one-niter tour in a package put together by Feld Attractions. He's also booked for the Copacabana, N. Y.

Cooke broke in on the Specialty Records label, a Coast outfit, but his contract was bought out by "Bumps" Blackwell, an arranger, who set up the Keen deal.

TOMMY SANDS DRAWS SCREAMING TEENERS

Dallas, Feb. 4.

Mob hysteria from SRO crowd greeted Tommy Sands at the Palace, Interstate's midtown deluxer, Saturday (1), when he p. .'d at opening of his first feature film, "Sing, Boy, Sing." Youngster was crowded on his airport arrival, at the Adolphus Hotel lobby when he hoisted four-year-old Eddie Garay, a heart victim, to light the heart lamp, launching the local Heart Fund campaign.

But when he walked on stage at the Palace (capacity 2,250) the overflow teenage crowd flooded the aisles and attendants were tasked to keep the screaming fans off the stage, as emcee Wayne Mack endeavored to conduct a q-and-a session between Sands and four local deejays.

Four policemen were called to get Sands out of the theatre, and some 800 screaming, hysterical fans almost broke up the escort.

Ted Wick, Sands' personal manager, said the p. a. tour, with the opening of "Sing, Boy, Sing," continues, after dates at the Paramount, Nashville (2) and the Malco, Memphis (3), in Texas at the Paramount, Austin (4); Metropolitan, Houston (5); Aztec, San Antonio (6) and the Fox, Atlanta (7).

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TO AUCTION ESTATE OF MRS. CHAS. RINGLING

Sarasota, Feb. 4.

Estate of the late Edith Conway Ringling, widow of Charles Ringling, one of the founders of the Ringling Bros. Circus, will be auctioned off here starting Feb. 22.

First parcel, comprising 33,200 acres located southeast of Sarasota and bordering Myakka State Park, is subject to an upset price of $70 an acre. Second package will be the Ringling residence with 21½ acres bounded by Bayshore Rd. and facing Sarasota Bay, along with 52 lots and a large plot in the commercial area of Ringling Blvd.

Personal effects of the residence will be offered Feb. 24. Nearly 700 lots are listed in the catalog. Sale had been ordered by the executor of the estate.

Israel Prepping For 10th Anni

By P. VERNON

Tel Aviv, Jan. 28.

Preparations are in full swing for the celebration of Israel's 10th Anni as a State which runs from April through June. All artistic talent available in the country will be mustered—orchestras, soloists, dance groups, ballet and theatres. Some governments have offered to send performers and troupes to Israel as special tourist attractions.

Paris may send the Comedie Francaise and the U. S. may offer the Ballet Theatre. Israel, on the other hand, will send some of its best talent to other countries to perform. The Youth Symphony will play at the Brussels Musical Youth Fest, the Army Orchestra has been invited to Holland and France, the Inbal Dancers will continue on its foreign tour and folk dance groups will appear at the Brussels World Fair.

In Israel, artistic offerings and folklore events will be seen not only in the cities but also in the smallest villages. Concerts and theartical performances will be given also at the large Jeerusalem Convention Centre, where a representative 10th Anni exhibition is being prepared. Space in the larger hotels throughout the country has been almost fully booked from abroad for the festival period.

BUNDLE OF BANKNOTES SPEEDS ARMY'S ELVIS

Memphis, Feb. 4.

Lee Gordon is putting together a closed-circuit theatre "Farewell to Elvis Presley" show for which Presley will get $200,000 guarantee before he's inducted into the Army.

Promoter expects to get somewhere between 200 to 250 theatres throughout U. S. into closed-circuit TV hookup, with about 700,000 seats in all. Seats will sell for $1 apiece.

Brit. Woos Betty Grable, Borge and Tommy Sands

–London, Feb. 4.

Betty Grable is being paged for a billtopping stint at the London Palladium, later this year. Norman Payne of Music Corp of America's London office, said that a deal was being negotiated now. He also intimated that Victor Borge was dickering a return to this country in the spring for a series of one-nighters, probably at Rank-owned picture theatres.

Liberace will be making a return visit to Britain early in April for a tour of Rank houses, opening in London at the Dominion on Easter Sunday. Another possible Yank headliner to make the trip across the Atlantic for personal appearances is Tommy Sands.

Tom O'Brien Thinks Govt. Should Take Over British Pix Industry—And Soon

London, Feb. 4.

Although asserting that he did not believe that nationalization of the picture industry would work, Sir Tom O'Brien, M.P., in a speech at Birmingham, indicated that the sooner the industry was taken over by the government the better.

Sir Tom, who is general secretary of the National Assn. of Theatrical and Kine Employees, and who has initiated a meeting of industry toppers to discuss the latest crisis in British studios, pointed out that in the first fortnight of the year, 1,000 men had lost their jobs in film production, most of them craftsmen and trained people. All over the country, he noted, picture theatres were closing down and there was only one answer to the lack of leadership in the industry—"we should take it away from them."

"I, personally, do not believe i the nationalization of the film industry," noted the union topper, "but if they go on turning their theatres into part-time theatres and declaring redundancies—over 4,000 people have lost their jobs in the past seven years—and we are to see the human factor in the picture theatres in Britain degraded month by month, then the sooner the industry is taken from them the better."

Sir Tom also hit out at the high incidence of admission taxes. Unless the three main political parties, he opined, realized that they were milking the industry of its life blood, the British film trade would die very quickly. There was a need for bigger and better pix.

The public could not be expected to pay money "to see tripe" whether it came from Hollywood or Pinewood. Good films were being made in Britain, but there were not enough. The industry was being robbed at the boxoffice of $84,000,000 a year by the Treasury, and until British producers could get a good return they would continue to make fewer films and worse films.

Of his meeting with industry toppers, he commented: "Expect no magic rabbits from a magic hat." There would be no miracles arising.

Cameron Mitchell Is A Stand-In for Father, In 'Inherit' at York, Pa.

York, Pa., Feb. 4.

Cameron Mitchell, here to visit his family and plug his current Universal picture, "All Mine to Give," took over on 24 hours notice last Friday night (31) as Matthew Harrison Brady in a York Little Theatre production of "Inherit the Wind." He substituted for his father, 67-year-old Rev. Charles W. Mitzell, who was ill.

The film and legit actor went through three rehearsals with the local amateur troupe, but confessed that the performance was "a kind of nightmare." He described the Brady role, patterned after the late William Jennings Bryan, as a "great part, but not for me." He said his father would have been "the perfect Bryan—he is the man."

Mitchell, the youngest of seven children of Rev. and Mrs. Mitzell, will continue in the YLT show through next Saturday (8), then go to New York for a television appearance for Kraft. He's set to play the Siamese monarch next summer in the Los Angeles and San Francisco Civic Light Opera production of "The King and I," and will shave his head for the assignment.

PAUL ROBESON HOPES BOOKING BAN ENDING

Oakland, Feb. 4.

Paul Robeson, now veering on 60, will sing Feb. 9 in the Oakland Auditorium, which is city owned. That fact in itself is unusual since the Negro has been a boxoffice nix for about 10 years. More significant still his concert is getting normal newspaper and radio buildup in Bay area.

Robeson sees the change as an omen that the two countries will get together musically—meaning the U. S. and U. S. S. R.

Singer has made a number of appearances in California churches recently but big halls have not been open to him.

Robeson's still verbotten in many arenas—Frisco's 3,500-seat municipally owned Opera House and municipally owned Civic Auditorium are two examples—but he's hopeful such bans will melt away. Only opposition to his singing (as a kick-off for Negro History Week) in

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Show Biz Names Bantered In GM Salaries' Probe

Washington, Feb. 4.

It was a tense moment at last week's hearing of the Senate Anti-Monopoly Subcommittee. Senator Estes Kefauver, of Tennessee, the chairman, leaned forward, pointed a finger at Harlow Curtice, president of General Motors, and directed him to supply for the committee records the income of all General Motors executives before and after income taxes.

Senator Everett Dirksen, of Illinois, interrupted Kefauver to say, "If that is done, I also want Mr. Curtice to supply the same information for such well known figures as Elvis Presley, the celebrated torso shaker from Tennessee."

A little taken aback, Kefauver interjected, "I don't know anybody else in Tennessee who makes as much as Elvis Presley."

Dirksen thought a moment and

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LANZA TOURS EUROPE TO HELP B.O. DRAW

Frankfurt, Jan. 28.

Mario Lanza, who made "Seven Hills of Rome" for Metro in Rome, is rebuilding his fame in Europe and also is making some extra pocket money, by making a concert tour of Europe before he returns to his home in Hollywood.

Lanza went first to England for several concert playdates when he finished the filmization in Rome, and is slated to tour Germany late this month through February 9. He has dates in Munich, Stuttgart, Wiesbaden, Hamburg, Kiel, Hannover and Nuernberg, at outstanding concert halls in each city. Then he will proceed to Paris for several other songfests.

Lanza's U.K. Dates

Edinburgh, Feb. 4.

Mario Lanza, on a new tour of British cities, is set to sing in 3,000-seater Usher Hall here March 25. He will also star at Caird Hall, Dundee.

Other dates are skedded for English cities of Bristol (March 4), Manchester, Liverpool, Birmingham and Newcastle. A repeat show at St. Andrew's Hall, Glasgow, is also a possibility.

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See Details Page 63

GRISLY BOWLING: WITH HEADS

9 Film Cos. Top Billion Dollars

By GENE ARNEEL

Film and theatre business has its uncertainties, and that's for certain, but a roundup of the gross business racked up by nine of the principal corporations makes it clear that there's much important money still within reach.

Gross business per se is not important to earnings statements; it's the income left after expenses and taxes that counts. But it does point up the vast fiscal scope of the film operations.

For the nine companies listed the total revenues in 1957 climbed to $1,025,200,000. The 1956 tally was $993,300,000.

This primarily is picture and theatre money, substantially less of the lion's share having been contributed by subsidiaries in allied fields (such as music) and unrelated branches such as Stanley Warner's International Latex. Exception, of course, is American Broadcasting-Paramount Theatres where the tv returns rate high.

The 1957 total tally is over $1,000,000,000, as noted, but obviously will still go higher as other returns are in. Not clocked, as yet, for example, are United Artists, RKO Theatres, Republic and Allied Artists.

Following is the breakdown on gross business accumulated by most of the top film companies during fiscal 1957. Figures followed by an "E" are estimates, others are official.

	1957	1956
Universal	$ 72,400,000	$ 77,600,000
AB-PT	208,000,000	206,800,000
Col	106,600,000	91,100,000
Loew's	160,000,000	172,000,000
Paramount	100,000,000	93,300,000
Nat's Theatres	58,900,000	59,700,000
Stan Warner	115,100,000	96,100,000
20th-Fox	125,000,000	121,000,000
Warners	79,200,000	76,700,000
	1,025,200,000	993,300,000

Warners Preps A Closedown of 5 British Offices

Part and parcel of the companies' desire to effect economies in their overseas setups, Warner Bros. is understood readying to close five of its nine British exchanges.

At the same time, 20th-Fox and Metro may extend their current arrangement under which 20th distributes the Metro product in Trinidad and Ecuador and Metro reciprocates for 20th in Austria. Divvying up is based on the companies' comparative standing in Britain.

Arrangement has worked out so well that it may be applied to some other small markets where the two companies feel it makes little sense to maintain separate organizations.

In Britain, Warner Bros. and Metro recently denied reports of a distribution merger. The exchange closings, decided on by Wolfe Cohen, WB International topper, point to a different policy which is identical with that of Universal, i.e. contraction without loss of identity.

Other distributors feel that a company can operate efficiently in Britain with only four exchanges and the WB move may be followed by others. U is handled in Britain by the Rank Organization.

'80 Days' Nearing Policy Switch

In a switch from the policy that has prevailed since the Mike Todd production was first sent into release over a year ago, United Artists is actively considering the presentation of "Around the World in 80 Days" on a continuous-run, strip-ticket basis. Picture, which has opened in 116 situations so far in either the Todd-AO or print-down versions, right along has been shown as a hard-ticket road-show with performances limited to one each night and matinees on Wednesdays, Saturdays and Sundays.

Distributor currently is testing the film for conventional exhibition at Loew's Theatre, Louisville. Playing continuous run at a scale of 90c to $1.50 (the jump in price takes effect at 4 p.m.), "80 Days" opened at the house last Friday (31) and grossed $9,200 in the first three days. This is regarded as plenty high (actually a record for a UA picture) and doubtless will lead to

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Rank's Extended Time To 20th Product Ends Long Booking Dispute

Extended playing time for top-grossing 20th-Fox pictures will be granted by the Rank circuits under the new arrangement which will see Rank and the independents splitting 20th's studio-produced films 50-50. Indies will continue to get all of 20th's British quota pix.

Deal was concluded in London recently by the Rank Organization, 20th prexy Spyros P. Skouras and Murray Silverstone, 20th International prez.

Question of extended playing time was one of the causes for the original split between 20th and Rank, with 20th channelling its releases to the indies. However, in quite a number of non-competitive situations, Rank did book the 20th films.

Silverstone said last week that the new arrangement made sense "because times have changed" and also because the British indies couldn't absorb all of the 20th product. He said Rank would play "South Pacific" in Todd-AO at the Dominion Theatre, London.

JAPANESE PLOT TO BE AMERICAN WESTERN

Hollywood, Feb. 4.

After seeing Japanese film, "The Seven Samurai," at Canon Theatre, screenwriter Louis Morheim figured it would make a good American picture, so bought U. S. rights for $2,500.

Now his agent, Paul Small Artists Ltd., is on verge of signing deal whereby Morheim will produce film, to be adapted as a western, for Yul Brynner's indie company, with Morheim as producer.

Morheim will receive $10,000 cash for property, also $1,000 week as producer. Additionally, has 5% of net on film, to be United Artists release. Brynner will star in film.

SCREEN MUSICALS SHRINK

Only Nine Due Vs. 19 Last Season —Freed's Slant

Hollywood, Feb. 4.

Major studios will make only nine musicals during 1958 as against 19 last year, in a record low number of tuned-up pix.

Reason is attributed by Metro producer Arthur Freed: "It's harder to find properties of the standard you want to make. And there hasn't been any great new talent created for musicals."

In breakdown of studios, 20th-Fox will make two musicals out of 40; Metro three out of 33; Paramount, two out of 22; Warner Bros. one; Columbia Pictures,

Scot B.O. Alibi: LP and Hi-Fi

Edinburgh, Feb. 4.

Long-playing disks are among the problems facing the film industry today, according to Jim Poole, leading indie exhib here.

He said, in a talk to Edinburgh Film Guild, that teenagers were finding the coin to buy expensive long-playing disks, and that, in England, skiffle groups and coffee-bars with their hi-fi record-players, were taking a further toll of the cinema public.

On tv, he said, the factors which the cinema had principally to contend with were the natural laziness of the public, reluctance to leave a comfortable chair.

"Even the price of bus fares nowadays is a factor in stopping people from going to the cinema," he said.

'59 FAR EAST FESTIVAL

Kido Suggests Wise For Yanks To Participate

The Americans will be invited to participate in the 1959 Far East Film Festival, Shiro Kido, prez of the Motion Picture Assn. of Japan, said in Gotham last week. The 1958 fest will be held in Manila in March.

Kido reported that thought had been given to an international film fest in Tokyo a la Cannes and Venice, but disclosed that the International Federation of Film Producer Assns. hadn't given its okay yet.

Japanese exec, noting falling American grosses in Japan, suggested that it would be a good idea to stage an American film week in Tokyo to stimulate interest in the Hollywood releases. His company, Shochiku, both produces films and runs theatres.

George Jessel, the only lifetime honorary member of the Screen Writers branch of the Writers Guild, will be the speaker at the annual writers' dinner March 12 at the Moulin Rouge, L.A.

Big Shoot-'Em-Up

Chicago, Feb. 4.

Maybe it's the tv influence. Indie Clark Theatre, Loop-situated, is going the route of the oaters for February, with seven westerns skedded between today (Tues.) and Feb. 25. All seven are re-runs.

House, in the midst of its 25th anni, plays a different pairing each day.

George Killion's 29,660 New Buy Of Loew's Shares

George Killion, member of the Loew's board of directors, has purchased an additional 29,660 shares of the corporation's common stock on the open market, bringing his total holdings to 30,600 shares.

According to Wall Street sources, Killion had been planning to acquire close to 100,000 shares in limited blocks over a period of time. However, the trading price went up and this is said to have discouraged him. The issue hit $44 per share last week, up from a low of $11.25.

ALL-LIVE OSCAR CAST; 80 CELEBS LINED UP

Hollywood, Feb. 4.

Oscar telecast over NBC this year will be entirely live, sans filmed cut-ins as in previous years, according to Jerry Wald, producer of this year's show. Barring last-changes that "require otherwise," entire 90-minute program will be beamed live from stage of the Pantages Theatre, March 26. For first time, too, there will be no N.Y. cut-ins.

Approximately 80 of Hollywood's top names will appear on show, many of whom never before have been on tv. Among these long holdouts are Clark Gable, Mitzi Gaynor, Gregory Peck, Sophia Loren. Ingrid Bergman also has promised to be present for show. There will be six emcees.

National Boxoffice Survey

Trade Holds Big; 'Peyton' New Champ, 'Sayonara' 2d, '80 Days' 3d, 'Yeller' 4th, 'Wonders' 5th

Trade at major key cities covered by VARIETY continues amazingly sturdy in current session, with many theatres still showing handsome profit from pix they launched for the year-end holidays. Some communities had severe cold, snowstorms and rain, but biz did not seem to be hurt excepting in rare cases.

"Peyton Place" (20th) edges up this round to take over No. 1 spot by a small margin. It had been second and right behind "Sayonara" (WB) for weeks. "Sayonara" is a close second currently.

"Around World in 80 Days" (UA) again is landing in third spot, with indications of moving higher soon. "Old Yeller" (BV) is up sharply from seventh to fourth position, highest it has been in weekly ratings.

"Seven Wonders of World" (Cinerama) is soaring to fifth spot as compared with 10th last week. "Raintree County" (M-G) is finishing sixth. "Don't Go Near Water," also from Metro, is landing seventh money.

"God Created Woman" (Kings) is capturing eighth position despite some heavy competition. "Search For Paradise" (Cinerama) is ninth while "Tarnished Angels" (U) round out the Top 10 list.

"Gervaise" (Cont) and "Quiet American" (UA), latter a newie, are the runner-up films this round.

"Wild Is Wind" (Par), still playing the same four keys, hints that it will go places once out in more general release. "Farewell To Arms" (20th), also new, is great in Chi, fair in N.Y., sock in Portland and oke in L.A. "Seven Hills of Rome" (M-G), another newcomer, looms big in N.Y. at Radio City Music Hall, trim in Portland, good in Cleveland and hot in Boston.

"Man in Shadow" (U), okay in Louisville, looks mild in Denver. "Damn Citizen," from same company, shapes good in Pitt and nice in Detroit. "Safecracker" (M-G) is moderate in K.C. "Viking Women and Sea Serpent" (AI), fat in Chi, is rated good in Detroit.

"10 Commandments" (Par) still is in the chips in L.A. and N.Y. "Razzia" (Kass), good in Frisco, is big in Boston. "Deep Six" (WB) is nice in Portland. "Teenage Frankenstein" (AI) is okay in same city.

"Witness For Prosecution" (UA), which opens at N. Y. Astor and Plaza this week, continues sturdy in L.A. "Hunchback of Notre Dame" (AA) is fast in K.C.

"All At Sea" (M-G), hotsy in Boston, shapes solid in Cincy. "Tall Stranger" (AA), good in Omaha, looms fancy in Chi.

"Bridge of River Kwai" (Col) still is smash to capacity in three cities where playing so far. "Rodan" (DCA), stout in Chi, is pleasing in K.C.

(Complete Boxoffice Reports on Pages 8-9)

New 'Tarzan' at Metro

Hollywood, Feb. 4.

Sol Lesser is reentering production with "Tarzan's Fight For Life," for Metro release on $1,000,000 budget. Film to star Gordon Scott.

Pic rolls next week under direction of Bruce Humberstone. Eva Brent plays opposite.

UNITED ARTISTS ALONE 'IMMUNE'?

Reshaping of the industry, via drastic personnel reductions, continued this week. The homeoffice operation, mainly involved with activities of distribution, was seriously affected as Warner Bros., Universal and Metro lopped veteran staffers off the payroll.

At WB and Metro, where substantial cuts have already been made among lower-echelon staffers, the trimming spread to second echelon executives, many of whom have been connected with the companies from 25 to 30 years. The dropping of these staffers probably represents the end of an era for the film business. Many of the execs farewelled during the last week go back to the pioneering days of the industry. For many, their only association with the film biz has been with the companies they now are leaving.

At WB, the new swing of the head-chopper fell on Friday (31). Handed notices were Ralph Budd, chief of the personnel department and a Warnerite for 27 years; Joseph Spray, print department executive and former head of WB's Ace Laboratory in Brooklyn; N. J. Fessler, a vet exec in the purchasing department; John Florio, boss of the sound department; Albert Howson, in charge of censorship activities and a veteran WB employee, and H. O. Robinson, a sales department veteran.

It's now thought WB plans to reduce its homeoffice staff to about 300. At one time, the homeoffice operation employed 1,400 people. It's understood that as an additional economy measure, WB plans to sublet the one floor (sixth) of its new headquarters at 666 Fifth Ave. The company recently moved into the building and contracted for two floors of space. There are indications, too, that more flesh will be expended.

Metro Talent Dept.

At Metro, the entire eastern talent department was eliminated during the past week. Notice was given Al Altman, eastern talent chief for more than 30 years. Dudley Wilkinson, Altman's aide; Sidney Phillips, vet head of the play department since the Goldwyn Co. days and sometime partner with Loew's in its legit ventures, secretaries and clerks in the department were also pinkslipped. Story and purchasing departments are under the surgical scrutiny.

At Universal, the contract department was virtually eliminated as 20 employees were dropped on Friday. Also as part of its drastic economy moves, U may sublet an entire floor of its 445 Park Ave. headquarters. Other money-saving gimmicks introduced by U include the elimination of the teletype service between New York and the Coast and the issuance of salary payments on a bi-monthly basis instead of weekly. Previously U had been quietly lopping off two or three employees each week.

Except for a cutdown in its pub-ad department, dismissals at Paramount have been kept quiet. However, the company has been slowly reducing its staff on a piecemeal basis. In addition, employees who leave voluntarily for various reasons are not being replaced.

As far can be determined, Columbia, 20th-Fox and United Artists continue to hold the line. Employees at Col and 20th, observing what is happening to their colleagues, are jittery. UA's employees alone perhaps are in an enviable position. No cuts have been made and none are anticipated. As matter of fact, the company, which has expanded into music and records, has been adding staffers in recent weeks. Vulnerable elsewhere the pub-ad department at U. A. apparently has "comfort" from on high.

Par Makes It 50c

Paramount board at a New York meeting Monday (3) declared the regular quarterly dividend of 50c per share on the common stock.

It's payable March 14 to stockholders of record on Feb. 26.

'Indie Producers Will Be Sorry If Majors Fold'—Otto Preminger

Washington, Feb. 4.

The greatest catastrophe that could happen to the motion picture industry would be liquidation of the major studios, in the opinion of independent producer Otto Preminger. For the big studios to fold would be rough on the indie producers, he warned.

He deplored sneering, attacks on the majors by independents, and thought such attacks hurt entire industry.

"I want to be part of a big industry, not just one of a lot of small independents. We need the big studios. We need them to provide a steady flow of pictures for the theatres. We need them to maintain the expensive studios and an adequate supply of technicians and their knowhow."

Exhibition Dying? Mpls. Never Had More Long Runs

Minneapolis, Feb. 4.

Industry optimists here—and there still are a few—are pointing out that when in some quarters exhibition's future is believed to be in peril there never before has been nearly a time locally in all film history when so many pictures have been chalking up such long runs simultaneously.

And, paradoxically perhaps or having significance as an answer to current calamity howling and the just-revealed Sindlinger dire forecast for TOA, is the further fact that since the new year's advent the amount of money spent here on moviegoing has set by far a new alltime high for any period of similar length.

The spending total has been helped to zoom because two movies have $2.65 tops, another a $2.25 scale and two have upped admissions of $1.50 and another $1.25 instead of the usual 90c after 5 p. m. There never before here have been nearly so many advanced price movies at any one time. And, best yet, chortle the optimists, all of them prospering.

Even in the neighborhoods record-breaking long runs are being chalked up simultaneously giving further emphasis to the amazing local extent of the moviegoing and movie spending. For example, the British "How to Murder a Rich Uncle" is going into its seventh week and the German "08/15" into their seventh and fifth weeks, respectively, at the uptown "fine arts" Westgate and Suburban World where they're having their firstruns.

Downtown "Seven Wonders of the World" is in its 78th week; "Around the World in 80 Days," its 30th; "Peyton Place" and "Don't Go Near the Water," their sixth; "Sayonara" and "And God Created Woman" their fifth, and "Old Yeller" its second.

"Les Girls" since the year's turn finished a very successful eight-week run and "Legend of the Lost" just turned in a four-stanza engagement.

"I've never known a time when the public here has had such a voracious appetite for motion pictures," asserts Charles Winchell, Minnesota Amusement Co. (United Paramount circuit) president-general manager.

American-International Ducks Legion Setup

National Legion of Decency, through an official in the national headquarters at New York, has charged that American-International "has not provided the agency with prints of some films prior to their release despite repeated requests," per story appearing in Catholic papers.

Reference is to "thrill movies," with titles like, "I Was a Teenage Frankenstein," "Motorcycle Gang" and "Sorority Girl."

'Sayonara,' 'Peyton' Beat Jinx of 7-Wk. St. Paul Strike of Newspapers

St. Paul, Feb. 4.

The strike against them having been settled, the two Ridder-owned newspapers, the Dispatch and Pioneer Press, are resuming publication this week after having been closed down for seven weeks.

During the strike here "Sayonara" (WB) chalked up a four-week run and "Peyton Place" (20th) is in its sixth week despite the fact that during their entire engagements the city's regular dailies weren't published.

Both pictures racked up much longer than expected runs and their grosses far exceeded expectations and were much larger than normal in relation to the Minneapolis grosses for the same attractions, according to Charles Winchell, president-general manager of the local theatres in which the pictures played.

Minneapolis grosses practically always far outdistance those of St. Paul in the Paramount theatres and the chain head always figures as "normal" for this city a certain percentage of the other twin's take. The percentage in the case of the aforementioned pictures was higher, says Winchell.

Parody Privileged Like Criticism, Is CBS' Defense

Washington, Feb. 4.

The future of a good portion of the art of parody hangs on a decision which the U. S. Supreme Court must make within the next few weeks—how far may parody and burlesque go in satirizing films, books, plays, etc., without permission of the copyright owners?

The test case—first of its kind ever to reach the High Court for determination—was argued last week. It involves Jack Benny's CBS television parody of the MGM film, "Gaslight."

The case is on appeal by Benny and CBS from decisions for MGM in both the U. S. District Court and U. S. Circuit Court of Appeals. MGM won an injunction in 1953, barring CBS from airing on tv "Autolight," a filmed parody of the melodrama, "Gaslight" in which Ingrid Bergman, Charles Boyer and Joseph Cotten starred.

W. B. Carman, arguing for CBS, contended that parody falls into the same category as literary criticism in which writers are permitted to quote a great deal more of the original material than would otherwise be permitted.

Dec. 24 Fiscal Quarter Dip For National Theatres; Rhoden Cites Reasons

Los Angeles, Feb. 4.

National Theatres Inc. took a sharp downward dip for 13 weeks ended Dec. 24, 1957, first quarter of chain's 1958 fiscal year, prexy Elmer C. Rhoden reveals. Consolidated net income for outfit and its voting-controlled subsids, including gains from disposition of real estate, amounted to $65,401, or two cents per share on the 2,699,486 shares of common stock outstanding.

Figure compared with $572,913, or 21c per share, for corresponding quarter of last year. Of these amounts, Rhoden said, earnings derived from sale of real estate, less applicable Federal income taxes, were $179,000, equal to 6c per share, for 1957 period, as against $140,000, equivalent to 5c per share, for similar 1956 period.

In a letter to stockholders, Rhoden reported the drop from previous year's first quarter was attributable to a decrease in attendance. However, he added, "At Christmas a number of important motion pictures were released, and as a result our grosses improved to the previous year's level. It is hoped that, with better attractions now available, the current quarter will be comparable to that of a year ago."

Gross income from theatre admissions and other sources amounted to $11,961,910 for first quarter period ended Dec. 24, according to Rhoden, as against $14,848,105 for corresponding 13 weeks of last year.

Rhoden reported that many factors were responsible for the downward trend in theatre attendance. Among these, he said, were the Asian flu epidemic, more acute shortage of outstanding films and a greater impact from television as a result of major studios making old films available.

FCC is expected shortly to take action on National Theatres' application for the transfer of Kansas City stations WDAF-TV and WDAF radio, whose purchase chain recently contracted, Rhoden stated. He also said that NT is continuing to make "diligent efforts" to dispose of non-profitable theatres and to reduce operating costs.

'NEGOTIATE OR DIE'

Rubin Sees These Alternatives For SPG

Hollywood, Feb. 4.

Screen Producers Guild is faced with a choice of developing into a bargaining power or folding, declares SPG member producer Stanley Rubin, who emphasizes the guild must take action to see that producers will get a chunk of any post-1948 theatrical films going to tv as well as residuals in telepix.

"If SPG is to survive as a guild it must become a negotiating power, otherwise it will degenerate into a social club," said the former RKO and 20th-Fox producer now a producer at TCF-TV, the 20th tv subsid.

—And Then Biz Gets Better

Picture business throughout most of the United States has taken a firmer tone. Responsible sources in distribution this week related that a rise became noticeable at around Jan. 15 and has been maintained since.

Upped income is limited to about a dozen productions and, of course, hasn't reached any overwhelming proportions. But nonetheless any kind of increase at all is heartening and the current upbeat is particularly so since actually a falloff is anticipated following the year-end holidays.

Current boxoffice situation has a peculiar twist. It's found that the first and second weeks of a film's key-city run may not compare well with a previous picture which had been figured to match it in values. However, the later weeks of the engagement are picking up to higher levels than achieved with the comparable picture in corresponding periods.

Drawing good money currently are "Bridge on the River Kwai" in most areas, "Peyton Place" throughout the country, "Farewell to Arms" except for a couple of soft spots, "Legend of the Lost" (fair enough), "Witness for the Prosecution" (which builds as the run is extended), "Sayonara" (plenty strong all over) and "Old Yeller." Last named, a Disney entry, is doing remarkably well.

These were the new releases most prominently mentioned by sales execs. Also given a verbal play were "Raintree County," which is proving itself a better contender (meaning, not such an economic disaster) as had been anticipated in some quarters, and the still-going-on "Around the World in 80 Days" and "Ten Commandments."

Business checkup with sales execs brought the opinion from one distribution v.p. that the competitive effects of back-number material features on television has been a matter much overplayed in the industry of late.

Does Lollo Own Lollo, Or Does Hughes?

By FRED HIFT

Italy's Gina Lollobrigida blew into town last week to help exploit "Beautiful But Dangerous" and declared herself a free woman, under contract to no one. She was immediately contradicted by a representative of Howard Hughes who said the Italian star was definitely under contract to Hughes and that the option for her future services was up to Hughes.

In fact, "Beautiful But Dangerous" is owned by the former RKO boss for the U. S., where it's distributed by 20th-Fox. According to Maleno Malenotti, the producer of the film, Hughes has no financial interest in it.

The Hughes rep, who was conspicuously present when Miss Lollobrigida met the press, said not only was the Italian star under contract, but Hughes planned to discuss other pictures with her when she reached the Coast.

As far as Miss Lollobrigida was concerned, she was set to make only one picture, "Solomon and Sheba," which King Vidor will direct in July. She'll coproduce with Edward Small and Arthur Hornblow.

"Beautiful But Dangerous" was due to open in Boston early in 1957 but was pulled at the last moment when it turned out that the picture couldn't get a Code seal. Difficulty has now been eliminated via the trimming of a love scene.

Why is there a crisis in the Italian film biz? "It's mostly a crisis of men and ideas," said Miss Lollobrigida. Also, the public has become more difficult to please.

As for the general press, it showed the most interest in a Paris comment that Miss Lollobrigida's bosom is "too much and is badly displayed." Answered Miss Lollobrigida, smoothing down her already tightfitting woolen dress (with a high neck): "It doesn't matter!"

More Partner and Pal Than Slave, Sidney Phillips From M-G to Legit

Elimination of the talent team in Loew's New York office includes Sidney Phillips, head of play production and probably the only executive of his kind in the picture biz. Technically, Phillips was not an employe, but worked on a drawing account against Broadway stage plays of his selection on which it was expected he would be "partners" with Metro.

Though departing the Metro home office March 1 (he long occupied Louis B. Mayer's in-town office known in the trade as the *music room* because it included a piano to sooth Mayer), Phillips still has one more possible legit coproduction deal pending with Metro. He put up $2,500 legit advance and $5,000 film option (Metro coin) for a play to be written by Edward Chodrov (still unfinished and untitled) some months ago.

Phillips and Metro were associated in "Teahouse of the August Moon," "Tender Trap" and "Command Decision," among others. Phillips on his own has been investor or producer in a variety of other works, including "Seven Year Itch," "No Time for Sergeants," "My Three Angels" and "Long Day's Journey Into Night." He's currently invested in the incoming Leland Hayward production of Norman Krasna's "Who's That Lady I Saw You With."

Originally a single in vaudeville (he played B. F. Keith's Palace in 1914), Phillips was later a vaude agent handling dramatic sketches with Al Lewis. He jumped into talking pictures early and agented such personages as Edward G. Robinson, Jeanne Eagels, P. G. Wodehouse, El Brendel, Barry Connors and the late Ring Lardner.

Phillips joined Metro 25 years ago, always refused bids to move to the studio and says, "I had a lot of fun with Leo the Lion."

Phillips will continue his interest in legit production, but will make an early scram this spring to his rural retreat at Saugerties, N. Y.

SINDLINGER SPONSORS SIMONS' BIZ PANELS

With the film industry's thoughts focused on business building ideas to hypo the boxoffice, Sindlinger & Co., business analysts specializing in film problems, has organized a new motion picture division which will have as its purpose the holding of ticket-selling workshops on a local level throughout the country. Heading the new division as a vice president will be M.L. "Mike" Simons, former exhibitor relations director for Metro.

The idea for the ticket selling workshop stems from a similar program conducted during 1954-55 by Metro under Simons' direction. The program, as conceived by the Sindlinger organization, would consist of holding all-day meetings in each exchange center. At these sessions, industry trends will be presented as gathered by the Sindlinger interview service. Main objective of the sessions, however, will be specific discussions and plans on how to sell tickets and get audiences back to the theatres. Various experts from various fields of promotion will address exhibitors.

Stanley Tishk, client supervisor of Sindlinger's weekly theatre service, will assist Simons in the program. Simons will join Walter V. Marxmeyer Jr. in the Sindlinger office just opened in New York.

CUTS CLARK SERVICE

Buena Vista Handles Own Billing In Philadelphia

Philadelphia, Feb. 4.

Buena Vista's district offices are now handling its own billing and collections of film rentals, in Philly and Washington. Clark Film Service is no longer acting as agent for the distributing company.

The servicing of prints will continue through Clark Film.

Arch Levy Steps Up

Arch Levy, youthful veteran of the Radio City Music Hall organization, this week moved up to the boxoffice treasurer position. He takes the place long held by Arthur Clary, who retired under age stipulations at the Hall.

Fred Kellers moves up to Levy's former post.

N. Y. to Europe

Americo Aboaf
Clair Bloom
Sandra Dee
Mike Kaplan
John O'Hare
Ted Richmond
Miiko Taka
Roy Thomson
William Wyler
Sam Zimbalist

Europe to N. Y.

Roger L. Stevens

L. A. to N. Y.

George Axelrod
Tokuho Azuma
Samuel Bronston
Linda Darnell
Sumner Locke Elliot
Alan Jay Lerner
Robin Anne Levinson
Regina Lindenbaum
Anatole Litvak
Frederick Loewe
Kenneth MacKenna
Patricia Neal
John Saxon
Sylvia Sidney

N. Y. to L. A.

Geraldine Brooks
Bob Hope
R. R. Kaufman
Rouben Mamoulian
Grocho Marx
Arthur Penn
Lester Welch

CAN LIQUIDATORS BE HALTED?

2d Promise of TV Protection

Circuit owner Walter Reade Jr. in his alter ego as a film distributor has lined up with 20th Century-Fox in promising theatres a minimal five-year clearance protection against any selloff to television syndication.

Reade controls Continental Distributing Co. which handles an array of foreign features.

British Do Something To Stop Further Feeding of TV Ogre

London, Feb. 4.

With acceptance by the Kinematograph Renters Society here yesterday (Mon.), the entire British film industry has now adopted a plan to control the release of theatrical productions on television.

Scheme provides for a levy to be charged theatres which gross a minimum of $560 weely. This tax is to be taken before the amount of film rental paid the distributors is computed. It's expected to yield a an industry fund of $1,500,000 to $2,000,000 annually and will be used to reimburse producers who otherwise would unload their pictures to tv.

American film companies reportedly have okayed the plan and further agreed to exclude the United Kingdom territory from future contracts for sale of their back-number features to tv interests.

Scheme can't halt the tv'ing of product already disposed of by the producers but is aimed to prevent future deals. Any producer violating the pact will face a total boycott by the Cinematograph Exhibitors Assn. of Great Britain and Ireland.

Vogel Opposes Post-'48 Selloff

Hollywood, Feb. 4.

There is no contemplation by Loew's, according to prexy Joseph R. Vogel, to release to tele any of the company's post-'48 pictures. Quite the contrary, says Vogel, he'd like to see everything done to keep the post-'48 libraries from going to the electronic competition.

Like many others in the trade, Vogel sees the sale or lease to tv of the later films as being ruinous to the motion picture boxoffice.

UI ECHELON'S WAGES

Rackmil $125,000—Daff $105,000—Blumberg $78,000

Top-echelon executives of Universal received total remuneration of $878,210 for the 1957 fiscal year, according to the company's proxy statement for the annual stockholders' meeting on March 12.

Heading the list is prexy Milton R. Rackmil with $125,000. Alfred E. Daff, executive v.p., is down for $105,000. Others salaries are: Nate Blumberg, chairman of the board, $78,000; John J. O'Connor, v.p., $57,200, and Edward Muhl, v.p. and studio chief, $104,000.

Employment agreements of Blumberg, dated July 15, 1952, and as amended Sept. 14, 1955, and of Rackmil, dated May 1, 1956, provide that in the case of incapacitating illness of six consecutive months, the company may terminate the employment, in which case Blumberg will continue to receive two-thirds of his salary and Rackmil may elect to serve in an advisory capacity at one-half his salary. Blumberg's agreement ends Dec. 31, 1960, and Rackmil's April 28, 1936.

All the officers listed also participate in the company's group insurance under a plan covering all employees of the company. Approximately 50% of the premium of the life insurance policy in the face of amount of $75,000 is borne by the company. In no case, however, does the contribution of the company on behalf of any one officer or director exceed $500.

U's Amortization Rate

Universal amortizes its feature productions over a 60-week period, according to the company's financial report.

The company writes off 49% after 13 weeks of release, 79.25% after 26 weeks, 90.25% after 39 weeks, 97% after 52 weeks, and 100% after 60 weeks.

TV Rent Via Col In Universal Net

During its 1957 fiscal period, Universal included television income of $692,000 as part of the company's earnings. This sum was realized from the rental of the video syndication via Screen Gems, Columbia's subsidiary.

Under the terms of the agreement with Screen Gems, which Col has guaranteed, U receives an annual minimum income of $2,000,000 for the first year and $3,000,000 for the ensuing six years of the seven-year deal which ends on June 30, 1964, for a total of $20,000,000.

According to the company, a pro rata share of the annual minimum tv income is taken into operations each monthly accounting period. The $692,000 which U received and is entered in its financial report represents tv income from July 1, 1957, when the deal with Screen Gems was set, to Nov. 2, 1957, end of the company's 1957 fiscal period.

Claude Heilman, Producer

Hollywood, Feb. 4.

Claude Heilman, onetime assistant manager of the Chinese Theatre here and later associated with J. Arthur Rank, has set up Vintage Productions to make "This Earth Is Mine" with a budget of $3,000,000. It will be made in Todd-AO and Technicolor for roadshow release in March, 1959, with general release to follow the next year.

Film will be co-produced by Casey Robinson who has written the screenplay from Alice Tisdale Hobart's novel "The Cup and the Sword."

POST-'48 SELLOFF BITTERLY FOUGHT

Calculated "leak" to the lay press of a Sindlinger survey gloomily spelling out the c-a-t-a-s-t-r-o-p-h-e of Hollywood's selloff of pre-1948 "old" films may have been a major jolt, and/or lesson, to the studios. The question is: were the bankers equally reached?

The data, as played up, presumably removes all remaining doubt that the film industry is cannibalizing itself, the "old" films eating the "new" films alive. For the studios, or the bankers, to flood television with additional hundreds and thousands of recent releases would be, it is now dramatically clear, an open slap in the face to the protests of exhibitors and circuits and a sneer at the counsel of showmen generally.

A selloff to syndicators of post-1948 product would be "liquidation" in its most disturbing form. So think many trade observers. Moreover it would value the dollars paid by syndicators as more trustworthy, more certain than the dollars possible via theatre reissue of the very same films.

This point, made some issues back by VARIETY is germane to the whole rationale of dumping residual rights: the absolute top yield of tv syndication playoff to the distributor-originator is $100,000, and many negatives fall far short, of that, whereas theatrical reissues often too $250,000 in "found" new rental money. In one current instance the take will be close to $800,000, namely "Reap The Wild Wind" (Paramount).

"Suicide" Fear

Financial men in Manhattan have remarked that in-trade protests against the original (pre-'48 product) disposals to video were only mildly and sporadically articulated. But at present the clamor is unmistakable, the issue sharply drawn. The words "suicide" and "choking" have been underlined. It is no longer possible to be blithe about the situation or jolly that tv provides a lump sum bonanza. The cost of the so-called bonanza is now recognized as dubious fortune.

Any 1958 pressure to sell the relatively new pictures—specifically, those made after 1948—might now predictably damage the distribs themselves, along with the entire industry. The Sindlinger report stated emphatically that everyone connected with the business would lose—indeed, a substantial part of American theatrical exhibition would evaporate—if the at home public is offered the "modern" films on tv for free.

It's in the light of this that stockholders along with important bank investors, so long as they have the best interests of the film corporations in mind, must refrain from any agitation for "new" picture divestitures to tv.

Exec insiders, who are particularly privy to Wall Street maneuvering, state that the bankers who have become so prominent in the

(Continued on page 16)

Tomlinson's Big 'If': With Potent Film Colleagues He Might Have Secured Control; Loew's Heeds Him

By HY HOLLINGER

Loew's distribution operation, which has been costing the company approximately $25,000,000 annually, has been brought down to slightly less than $20,000,000. At present, the company is aiming to reduce it to $15,000,000, a sum that would make Loew's operation comparable to that of the other major film companies.

Studio operations have been reduced some $4,000,000 annually and the activities of the International company have been cut about $1,300,000.

The company's huge operating nut has been attributed to the dynasty that has long run the company. Although Joseph Tomlinson, the Canadian industrialist who recently challenged the management, has frequently been pictured as a villain, it's obvious enough that his pressure played an important part in bringing about the economies which prexy Joseph R. Vogel is introducing. Some observers feel that if Tomlinson had been allied from the beginning with solid and respected picture people, he would have had no difficulty in taking control of the company. At any rate, a number of the changes demanded by Tomlinson have been accepted and executed. In addition, it's expected that many more cost reductions will be made, with possibly another $5,000,000 to $6,000,000 being lopped off annually in the studio operation.

Settlements have been made with a substantial number of top-echelon high priced executives. This alone has saved the company over $1,000,000 annually. In addition, members of the so-called "old guard" who are remaining with the company for an undetermined period have taken salary slices of as much as 50%.

Playing a key role in bringing down expenditures and cutting expenses has been Robert H. O'Brien, the new financial v.p. who succeeded Charles C. Moskowitz. Working under the direction of Vogel, O'Brien is said to have emerged the "strong man" in the trimming activity. He has made the suggestions on how the cuts could be made without impairing the company's ability to operate successfully.

U's Credit at 4½%

Universal entered a new credit agreement in 1957 and borrowed $10,000,000. This agreement, which replaced a 1955 deal, calls for U to pay 4½% interest and a service charge of ¼% per annum on the $10,000,000 loan, borrowed from the First National Bank of Boston and the Guaranty Trust Co. of N. Y.

The loan is repayable in 16 quarterly installments of $390,625 each, beginning March 15, 1959, and $3,750,000 on March 15, 1963.

Universal, $2.83 A Share, 11/2/'57

Despite the halt in production and the uncertainty over the company's future, Universal racked up net earnings of $2,843,833, equal to $2.83 per share, for the fiscal year ended Nov. 2, 1957. For the preceding year, the net earnings were $3,993,146, equivalent to $4.06 per share.

Film rentals and sales for the 1957 fiscal period, according to the annual report sent stockholders this week, were $72,441,757 as compared with $77,609,698 for the previous fiscal stanza. A total of $3,000,000 was set aside for Federal income taxes for the most recent period as against $2,880,000 for 1956.

Despite the decrease in earnings, the book value of the company's common stock was listed at $29 per share for 1957 as compared with $27.34 for 1956. The company's net working capital for 1957 was $36,414,000 as compared with $30,633,000 for 1956. Total cost of pictures completed but not released was listed at $9,703,583. In the previous year, the total was $4,794,880 at the end of the fiscal year.

In his statement to stockholders, prexy Milton R. Rackmil notes that several of the company's releases met with wide public acceptance "which is reflected in the gross earnings derived in the domestic market." At the same time, he points out that U, as well as the other film companies, faced a reduction in b.o. receipts and a consequent reduction in film rentals from the domestic market. He stressed that the anticipated upbeat in the summer months did not materialize and that this condition is reflected in the earnings.

Only reference made by Rackmil to the drastic cutback at U is in the statement that "business conditions in the industry make neces-

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Loew's May Unload Its British Studio

Loew's reportedly is weighing the possibility of unloading some of its foreign properties, including the MGM British studios and theatres in London.

Robert H. O'Brien, the company's financial v.p. who has been playing a key role in bolstering Loew's financial status, is presently in London surveying the situation. With O'Brien in London is Charles Barry, in charge of the company's television activities. Barry is attempting to peddle some of Metro's telepix to British television and is also looking over the possibility of producing some of the company's tv series in England.

Stanley Shares Pay 25c

Board of directors of Stanley Warner Corp. declared a dividend of 25c per share on the company's common stock.

Melon is payable Feb. 25 to stockholders of record Feb. 10.

Rackmil Resists Banker Pressure To Fast-Buck Liquidate Universal

Banking groups reportedly have been making various propositions to Milton R. Rackmil, president of Universal, to "liquidate" the company. Despite the pressure from the financial sources, Rackmil is understood to be resisting the suggestions. However, so far he has not been able to come up with a formula relating to the future operation of the company.

Despite a reduction in earnings during the 1957 fiscal period, U's financial position is still strong. As a matter of fact, the company appears to be a lot better off than many of its competitors. There is no comparison, for example, between the positions of Loew's and Universal. Yet Loew's at least appears to have a plan of operation.

Although U has a backlog of 32 completed pictures, which could conceivably carry the company through early 1959, it's doubted that these pictures are of strong enough calibre for Universal to rack up important earnings during 1958. One or two of them, however, may click and if they do, U will be able to weather 1958.

It's stressed, however, that U cannot stand pat and merely wait for the release of its completed pictures. A plan of operation, it's felt, must be devised quickly if the company intends to maintain its former position in the industry.

There are reports that there has been a falling out among U's top-echelon brass. This conflict, it's said, revolves mainly about the type of pictures the company has been making in the last several years. By blockbuster standards, these have been small pictures. In less competitive times, these films, made at budget prices, served U well and gave the company a profitable operation. However, when the cost of these so-called routine pictures began to increase steadily and the b.o. returns began to fall, it represented a danger signal for Universal. The poor results achieved by U's pictures during the summer months and the early fall apparently called for an immediate halt of the company's production activities and a reappraisal of its product output.

Lafayette Escadrille

Good young team in frank World War I drama. Plenty of romance. Good b.o. prospects.

Hollywood, Jan. 31.

Warners release of William A. Wellman Production. Stars Tab Hunter, Etchika Choureau; introduces Bill Wellman Jr., Jody McCrea, Dennis Devine; features Marcel Dalio, David Janssen, Paul Fix, Veola Vonn, Will Hutchins, Clint Eastwood, Bob Hover, Tom Laughlin, Brett Halsey, Henry Nakamura, Maurice Marsac, Raymond Bailey, George Nardelli. Produced and directed by William A. Wellman. Screenplay, A. S. Fleischman; from a story by William A. Wellman; camera, William Clothier; music, Leonard Rosenman; editor, Owen Marks. Reviewed at the studio, Jan. 28, '58. Running time, 94 MINS.

Thad Walker	Tab Hunter
Renee	Etchika Choureau
Bill Wellman	Bill Wellman Jr.
Tim Hitchcock	Jody McCrea
Red Scanlon	David Janssen
Drillmaster	Marcel Dalio
Duke Sinclaire	David Janssen
U. S. General	Paul Fix
The Madam	Veola Vonn
Dave Putnam	Will Hutchins
George Moseley	Clint Eastwood
Dave Judd	Bob Hover
Arthur Bluthenthal	Tom Laughlin
Frank Baylies	Brett Halsey
Jimmy	Henry Nakamura
Sgt. Parris	Maurice Marsac
Concierge	George Nardelli

"Lafayette Escadrille" is producer-director William A. Wellman's nostalgic and affectionate memoir of the American volunteer air squadron in France during World War I and his own yesteryears. Despite its title, it is more a love story than an action story; a very frank and personal account of one young American's romance with a French girl of the streets, ingredients that should add up to strong boxoffice.

There are some combat scenes, although not as many as might be imagined, and although the toll of war is gravely presented, the accent is on love. So, while the title, "Lafayette Escadrille" may not have the same exciting connotations for those under 35 (or 45?) as it has for an older generation, the top-starred team of Tab Hunter and newcomer Etchika Choureau will appeal strongly to younger fans. The Warner Bros. film also has many other good exploitation value, including the three young players who are "introduced," as the billing has it: Bill Wellman Pr., Jody McCrea and Dennis Devine.

A. S. Fleischman's screenplay, based on a story by Wellman, has Hunter as a bouyant youth driven from home by his father's harsh discipline, leaving mental scars that later get him in trouble. He runs away to Paris and joins the French Foreign Legion, along with Bill Wellman Jr. (playing his father), David Janssen and Jody McCrea.

Before leaving for training with the Escadrille, Hunter and Miss Choureau and fall in love, although the young woman is what the French sometimes refer to as "une poule." But after falling in love with Hunter, she abandons the oldest profession to take a legitimate job.

Their romance develops as a counterpoint to Hunter's training, training which ends when Hunter (recalling his father's beatings) blows up when a French instructor strikes him, knocks down the Frenchman and winds up with a prison term staring him in the face. His pals arrange his escape, he hides out in Paris and eventually persuades an American general (the U.S. has since entered the war) to arrange his transfer to the U.S. Air Force.

The plot structure is weakened by Hunter's reasons for being in the Escadrille and his subsequent reason for socking the French drill instructor. This special motivation makes the plot seem unfavorably similar to those of a dozen of youth problem pictures. This is more than balanced, however, by the skill with which Wellman has captured the fresh idealism and goodwill of these young men who went so far to die.

His shot of the young fliers sleeping in their crude bunks at the French air station is a memorable vignette for which Wellman's voice the commentary as he calls their roll, many of them destined to sleep forever in France. The aerial photography by William Clothier is stunning. The planes, some of which look about as substantial as the kind kids send aloft with rubber bands for locomotive power, are caught in a way that shows why flying in those days was such an intensely personal experience. The shots as the wounded planes fall to earth like stricken sparrows are vividly done.

Most important, Wellman makes it believable that Hunter would fall in love and marry a young woman who he knows has been a prostitute. There is even symbolism in the meeting of the vigorous, idealistic young America and the weary, cynical France. Wellman also uses the language difference—Frenchmen speaking French, Americans speaking American—to work for him, for tenderness in the romantic scenes, and for conflict. It becomes not a story handicap but a propellant.

Hunter is convincing as the errant flier and Miss Choureau, her sweet, transparent face aglow, is a major factor in making her difficult role strong and believable. Young Wellman does a good job and McCrea is fine as Tommy Hitchcock, one of the real personages involved. Dennis Devine, David Janssen, Will Hutchins and Clint Eastwood are among the youthful standouts, and they get solid support from the more experienced Marcel Dalio, Veola Vonn and Maurice Marsac.

One aspect about "Escadrille" in these days of foreign locations is that it was shot entirely in California although the whole story—except for a brief introductory scene—takes place in France. The atmosphere created by art director John Beckman and set decorator Ralph Hurst shows how effectively this can be done by skilled hands, aided by a camerman such as Clothier. Perceptive editing by Owen Marks and first-rate sound by John Kean are also production assets, as is Leonard Rosenman's imaginative and varied musical score. *Pow.*

Summer Love

Successor to last year's successful "Rock Pretty Baby" with same characters and many of same cast and should be equally favored by teen-aged audiences. Loaded with songs.

Hollywood, Jan. 31.

Universal release of William Grady Jr. production. Stars John Saxon, Molly Bee, Rod McKuen, Judy Meredith, Jill St. John; co-stars John Wilder, Gerold Winslow; features Fay Wray, Edward C. Platt, Shelley Fabares, Gordon Gebert, Beverly Washburn, Bob Courtney, Troy Donahue, Hylton Socher, Marjorie Durant, Walter Reed. Directed by Charles Haas. Screenplay, William Raynor and Herbert Margolis; camera, Carl E. Guthrie; editor, Tony Martinelli; music, Henry Mancini; additional songs and lyrics by Rod McKuen, Bill Carey, Malvina Reynolds, Everett Carter, Milton Rosen. Previewed in Hollywood, Jan. 24, '58. Running time, 85 MINS.

Jim Daley	John Saxon
Alice	Molly Bee
Ox Bentley	Rod McKuen
Joan Wright	Judy Meredith
Erica Landis	Jill St. John
Mike Howard	John Wilder
Thomas Daley III	George Winslow
Beth Daley	Fay Wray
Dr. Thomas Daley	Edward C. Platt
Twinkie Daley	Shelley Fabares
Tad Powers	Gordon Gebert
Jackie	Beverly Washburn
Half-Pint Harris	Bob Courtney
Sax Lewis	Troy Donahue
Fingers Porter	Hylton Socher
Hilda	Marjorie Durant
Mr. Rei	Walter Reed

Universal's "Summer Love" is a sequel to last year's sucessful "Rock Pretty Baby." Although it is not as good as that earlier picture, it has some of the same stars, including John Saxon and Rod McKuen, the same writers and the same characters, all lined out directly at the same audience—tune-happy teenagers—that gave the earlier production a good ride.

Since Saxon has built as a name in the past year, his draw plus the goodwill created by "Pretty Baby," added to the other good young names in the cast should make this a profitable showing. "Summer Love" is being paired with the same studio's youth-directed musical, "The Big Beat" in some situations.

In "Rock Pretty Baby," Saxon was a music-inclined youngster whose doctor-father, Edward C. Platt, wanted the boy to concentrate on a more conventional career. This problem was resolved in that story and now Saxon has his own combo made up of McKuen, John Wilder, Bob Courtney, Troy Donahue, Hylton Socher and himself. Engaged to play at a summer camp, the boys get themselves involved in routine youthful romances and problems, none of them serious and all of which are lightly resolved at the finish.

The screenplay by William Raynor and Herbert Margolis is an expert one with good comedy setups and funny dialogue. Charles Haas' direction is capable in the romantic scenes and the musical numbers but it sometimes misses pointing up the humor in the lines, especially tag-lines.

Saxon is able as the musical entrepreneur who finds himself caught romantically between sweet Judy Meredith and would-be temptress Jill St. John. Rod McKuen, Molly Bee and John Wilder are the other teen-agers with romantic problems, while Shelley Fabares and George Winslow supply the young, young love interest. Platt and Fay Wray are pleasant as the older generation.

Some of the seven songs used in the production will be of aid in promotion, notably the title tune, "Summer Love," and "To Know You Is To Love You," both by Bill Carey and Henry Mancini. Carl Guthrie's photography heads the good technical credits. *Pow.*

The Big Beat

Musical exploitation item in color with 18 musical groups and/or singles as guest stars and 15 musical numbers. For younger trade especially.

Hollywood, Jan. 31.

Universal release of Will Cowan production. Stars William Reynolds, Andra Martin, Gogi Grant, Jeffrey Stone; co-stars Rose Marie, Hans Conreid, Bill Goodwin, Howard Miller, Jack Straw; guest stars, Charlie Barnet, Buddy Bregman, Alan Copeland, The Del Vikings, The Diamonds, Fats Domino, Four Aces, Harry James, Lancers, Freddy Martin, Mills Brothers, Russ Morgan, George Shearing and Quintet, Jeri Southern, Bill Thompson Singers, Cal Tjader Quintet. Directed by Will Cowan. Screenplay, David P. Harmon; camera, Irving Glassberg; editor, Edward Curtiss; music, Joseph Gershenson; additional songs and lyrics, various. Previewed in Hollywood, Jan. 31, '58. Running time, 82 MINS.

John Randall	William Reynolds
Nikki Collins	Andra Martin
Cindy Adams	Gogi Grant
Danny Phillips	Jeffrey Stone
May Gordon	Rose Marie
Vladimir Skolsky	Hans Conried
Joseph Randall	Bill Goodwin
Howard Miller	Himself
Chick	Jack Straw
Director	Phil Harvey
Secretary	Ingrid Goude
Piano Player	Steve Drexel

"The Big Beat" is not a strong beat but it is a pleasant one and with the inclusion of 18 musical groups and singles in this Will Cowan production for Universal, it should register well with younger fans. The story in David P. Harmon's screenplay is concerned with the recording business as a frame for introducing the various acts. There is some occasional humor to ilghten the mood and teamed with "Summer Love," "Beat" will be an attractive package for younger fans.

Williams Reynolds is the son of successful executive Bill Goodwin. Reynolds wants to spice up the catalogue with livelier selections so when Goodwin sets up a subsidiary company for him he gets to work on that idea. He neglects distribution, however, and when dad gets home from a business trip he finds 350,000 platters piled up in his warehouse. The conflict is solved, comedy-fashion, and everyone winds up happy.

Reynolds is a handsome young actor with the light touch called for in this type of role and he teams well with Andra Martin, an exotic, green-eyed newcomer. Singer Gogi Grant shows herself a better than fair actress in her romantic teaming with personable Jeffry Stone, and Rose Marie and Hans Conreid liven things considerably with an off-beat pairing. Bill Goodwin is sympathetic and Jack Straw, Phil Harvey and Ingrid Goude give able support.

In the many musical numbers, Irving Glassberg's camera action manages to give freshness and interest to conventionally static sequences, aided by the good Eastman color by Pathe. The title song by Fats Domino and Dave Bartholomew is a standard rock and roll item. The Diamonds, a male singing quartet, score most heavily of the groups with two numbers, "Where Mary Go," by Diane Lampert and John Gluck Jr., and "Little Darlin'" by Maurice Williams. Joseph Gershenson has supervised the overall scoring with assistance from Henry Mancini. A smooth job. Edward Curtiss' editing is important and well-done and the sound by Leslie I. Carey and Corson Jowett is good. *Whit.*

Spanish Affair

(SPANISH—COLOR—VISTAVISION)

Romantic meller with good art house and drive-in prospects via color photography and gorgeous scenery.

Paramount release of a Nomad Production produced by Bruce Odlum. Stars Richard Kiley, Carmen Sevilla; costars Jose Guardiola. Directed by Donald Siegel. Screenplay by Richard Collins; camera (Technicolor), Sam Leavitt; editor, Tom McAdoo; music, Daniele Amfitheatrof and Mack David. Tradeshown N.Y., Jan. 31, '58. Running time, 75 MINS.

Mari	Richard Kiley
Antonio	Carmen Sevilla
Sotelo	Jose Guardiola
Fernando	Jesus Tordesillas
Walter	Jose Manuel Martin
Flamenco Singer	Francisco Bernal
Father	Rafael Farina
Pucita	Jose Marco Davo
Miguel	Pucita Vargas
	Antonio S. Amaya

Charm and beauty of old world Spain have been used by producer Bruce Odlum as physical backgrounds for a fairish story of romance and adventure. But while the yarn may have its shortcomings, the sweep and grandeur of the exteriors are striking enough to propel "Spanish Affair" into copious art house bookings.

Strong secondary market could be developed in drive-ins since the breathtaking views of some of Spain's most celebrated scenery are a natural for ozoners' kingsize screens, especially in light of the film's Technicolor lensing in Vista-Vision. Save for Richard Kiley, the cast is composed of Spanish

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New York Sound Track

Dore Schary, whose "Sunrise at Campobello" legiter has made him Broadway's newest hero, is supposed to offer his thoughts about the future of the film business on the "Night Beat" tv'er tonight (Wed.) . . . **Bob Hope** in from the Coast to make with the bally about his newest, "Paris Holiday." . . . United Artists is going around the country with its policy of advertising "Witness for the Prosecution" off the amusement pages, and inviting the public to attend previews for free. Tests in a few cities drew favorable results.

William Orr, WB tv exec, was in from the Coast last week to sell four more WB tv shows . . . The Mexican nudist film, "Adam and Eve," shown at the Berlin festival in 1956, got past U.S. Customs and the N.Y. censor . . . **Elia Kazan's** controversial "Baby Doll" is going to end up with $4,000,000 to $5,000,000 worldwide. But his "Face in the Crowd" is a big loser . . . On **Budd Schulberg's** sked: "The Disenchanted" (following the legit version) and then "What Makes Sammy Run?" National Protestant Film Council opposes an Albany bill favoring adult ratings for pix . . . Rome film board bylaws being revised . . . Isn't **George Stevens** set to do "Dark on Top of the Stairs" for Warners?

Marc M. Spiegel has one more trip to Warsaw this week for the Motion Picture Export Assn. before he takes over as European g.m. for Hecht-Hill-Lancaster. He is setting up new offices for the firm in 25 rue d'Astorg, Paris. **Betty Spiegel,** since their martial split is residing in New York.

Leo McCarey in a Coast interview berated Hollywood for its lack of originality in pictures. His latest, "An Affair to Remember," is a remake! . . . Publicists have it tough all over. Dispatch from Ankara in the Times reports that Turkey's National Defense Ministry abolished its entire public relations department.

New York World-Telegram has revised its Saturday edition with a new weekly feature, "A Guide to Leisure Time." Launched Jan. 25, the Guide includes the week's openings in legit theatres and film houses, a complete listing of current first-run films including not only a movie time clock but also names of stars and capsule description of picture events at concert halls, art galleries, etc. Section is being edited by **Saul Levinson,** amusement editor.

Max Blouet, famed hotel manager of the George V. Paris, probably the bestknown international hotelier to globetrotting showfolk, being given the red-sashed, ambassadorial builderupper in the promotional pieces just being sent out by the Hotels Ambassador (East and West), Chicago, where he has assumed the post of v.p. and g.m. It's now no secret that the Chi Ambassadors had their sight on the Park Ave. Ambassador **(Robert K. Christenberry)** as a Gotham base until **Bill Zeckendorf** (Webb & Knapp) traded it off for the Hotel Astor in Times Square. When and if the Chi Ambassadors management gets a New York site, which idea has not been abandoned, Blouet would shift to New York as the headman.

Walter Winchell sends VARIETY a vox pop from a Miami Beach hotel exec, "It's about time somebody again went after dialecticians who inject foreign words in their material. The kids don't dig the palaver and the oldsters don't want it—they resent being ridiculed. There's a new bunch of upstarts who give audiences here (Florida) and elsewhere the 'borscht circuit' treatment."

The **Richard Brandts** (Trans-Lux Theatres) back after holidaying at Caribe-Hilton in Puerto Rico . . . **Victor Chapin,** former screen-stage actor turned novelist, is in Mexico City to iron out his latest book for Houghton Mifflin.

N.Y. Times nixed the ad copy line, "The World's Most Honored Show" for "Around the World in 80 Days" . . . Just for the record: Of the 18,000 people who attended **Mike Todd's** unlamented Madison Sq. Garden party last November, 14,000 picked up their "gifts." Only big prize not cashed in was a stove.

Jay Scott quit the **Benjamin Sonnenberg** p.r. office to become president of Robert S. Taplinger Associates . . . **Lewis N. Cotlow** had the spotlight Sunday (2) at the Explorers Club where he screened and discussed "Zanzabuku," account of his African safari.

Bill Ornstein, erstwhile Metro trade press contact, has set another short story in the American Jewish Times Outlook, his "Note to Hannah" being slated for the February issue. He'll also be repped in the Herald Trib's special travel section March 2 with "El Yunque," the Rain Forest of Puerto Rico . . . Satevepost underscoring stories from its columns currently committed for screen versions via Metro. They are:

"Imitation General,"—by **William Chamberlain;** "Company of Cowards,"—by **William Chamberlain;** "No Blade of Grass,"—by **John Christopher;** "The Artless Heiress,"—by **Clarence Budington Kelland;** "The Darling Buds of May,"—by **H. C. Bates;** "Please Don't Eat the Daisies," —by **Jean Kerr;** "The Wreck of the Mary Deare,"—by **Hammond Innes.**

"Home From the Hills," first novel by **William Humphrey,** acquired by Metro. Alfred A. Knopf's the publisher . . . **Claire Bloom,** in Gotham for "The Brothers Karamazov" bally, left for England Saturday (1) to appear on the London stage in "Lucrece." . . . Bosomy **Marisa Allasio** (38-21-36), Italy's latest export who appears opposite **Mario Lanza** in "Seven Hills of Rome," being eyed by Coast studios . . . **Maria Schell,** who makes her bow in an American film in Metro's "The Brothers Karamazov" coming to New York from Munich for the picture's opening at the Music Hall on Feb. 16 . . . Metro studio story chief **Kenneth MacKenna** looking over the Gotham literary scene until Feb. 8 . . . Universal v.p. and general counsel **Adolph Schimel** serving as motion picture division chairman of the Legal Aid Society's drive for funds . . . Singer **Peggy Lee,** who also composes, has just completed her fourth film score. She's providing the music and lyrics for "tom thumb," which **George Pal** is making in England for Metro . . . M-G's general sales manager **Jack Byrne** and his two assistants, **Burtus Bishop** and **Robert Mochrie,** visiting the company's domestic exchanges in connection with the "MGM Back on Top in '58" sales drive . . .

Harry Brandt of Brandt Theatres off to Puerto Rico and Palm Beach after being laid low via bronchial pneumonia. He'll be back in five weeks . . . 20th-Fox tubthumpers will invade newspaper and magazine offices to screen the test of model **Millie Perkins.** Miss Perkins has been picked to play Anne Frank in George **Stevens'** film version of "Diary of Anne Frank." . . . 20-minute subject on how "South Pacific" was shot (in Todd-AO) will be made available free to tv stations. Best shot: **Josh Logan** and **Oscar Hammerstein II** huddling under a blanket during a tropical downpour (which ruined a lot of good props) . . . **Gina Lollobrigida** on the subject of Italian taxes: "They're so high, it's better not to think." But she wouldn't tell what tax bracket she's in.

Madrid Reporting: **Victor MacLaglen, Stanley Baker** and **J. Arthur Rank** location unit are currently filming exteriors of "Sea Fury" at the Costa Brava town of Palamos . . . French film director **Roger Vadim** using doubles for **Brigitte Bardot, Alida Valli** and **Stephen Boyd** to complete southern Spain sequences an harassed **Raoul Levy** production unit for "Moonlight Jewellers" (Col) . . . **Gras and Craveri,** known for "Green Magic" and "Lost Continent" feature documentaries, have a five-month shooting schedule planned for "A Love in Andalucia" which will weave a tale into documentary lensing of Spanish southland . . . **Sarita Montiel,** voted most popular actress of the year by Sevilla film critics, back from wind-up Paris-Rome exteriors for "La Violetera" . . . Film scribe **Pedro Rodrigo** will have his play. "Attorney for Defense" produced this season at Teatro Laro . . . "John Paul Jones" production designer **Boris Leven** has one English and three Spanish art directors signed aboard and working at topsail speed on some 50 interior sets.

End Field Men's Fixed Patrol

At time when leaders of the industry are calling for the revitalization of old-fashioned showmanship in the promotion of pictures, the film companies are paring their field publicity staffs to the bone. The permanent field man who covered a specific territory may be headed for extinction.

Except for United Artists, where Mori Krushen is operating with a force of 14 field representatives, the peak for the company, the other companies are down to a handful. Metro, which about three years ago had a staff of about 32, is now down to six. Warner Bros. is operating with only five men in the field, Columbia with seven, Paramount with six, Universal with four, and 20th-Fox with nine.

With less pictures to publicize, the film companies apparently feel there is no longer a need to retain an expensive permanent staff throughout the country to bally routine pictures. For the blockbusters and special films, the majority of the companies usually hire freelancers to hit the road. These specialists are readily available and most of them shift from company to company as a new, big picture is ready for release. During the recent economy wave, almost all of the companies have made drastic cuts in their field representatives.

Average Theatre Operator 'So-What' On Temporary Eclipse of Fieldmen; They're Too Much 'Big Opening'

Lopping of field exploitation staffs by several film companies has been greeted with only indifference by many exhibitors. Latter explain that the bally merchants concerned themselves only with "big openings" and their efforts could hardly produce results for the subsequent runs and situations in small cities.

This situation came to the light—the exhibs' "so what?" attitude—when members of the bally fraternity, fighting the employment battle with the distributors, sought exhibitor support.

The head of an eastern circuit and a figure prominent in exhib organizational work told the exploiteers, frankly, they wouldn't be missed. It was regrettable that industry employees were being dismissed, the field men were told, but the exhibs claimed unawareness of their work.

This is only one side of the story, of course. Exploitation reps concede, of course, that they haven't been in immediate touch with exhibs except for the most part those in important, key-city situations or when a territory is blanketed via saturation bookings. However, they insist, the benefits of the big bally openings accrue to runs all down the line.

Companies themselves are high on the values of field men but in at least a couple of cases are veering to a policy of hiring them on an on-and-off basis. Plan is to employ full field staffs only when pictures are ready for heavy tub thumping rather than keeping them on the payroll permanently.

Radio Program Director Manages Ft. Worth House

Fort Worth, Feb. 4.

William Cox, owner of the old Majestic Theatre here, has recenty completed a $10,000 renovation program. Improvements included a new curtain, new flooring, painting of the interior and exterior. Jack Henderson, former program director of KCUL, has been named manager of the house.

Henderson has announced that he is working to book convention sessions as well as stage shows.

'CONFIDENTIAL' TAG

Metro Mulls Merits of Lee Mortimer's Squawk

Metro's legal department has taken under advisement the protest of N. Y. Mirror columnist Lee Mortimer about the use of the title "High School Confidential" for an upcoming Albert Zugsmith production.

In a letter to M-G, Mortimer asserted that he would regard the use of such a title as an infringement of his rights. He pointed out that he and the late Jack Lait had co-authored such books as "Chicago Confidential," "Washington Confidential" and "U.S.A. Confidential."

In addition, Mortimer noted that he had employed various variations of the "Confidential" title in columns, magazines articles and lectures.

N. Y. Film Category Bill

Albany, Feb. 4.

New York State would be required to classify films under three categories, for licensing, and exhibitors showing the features would have to "note" the classification in all advertising, under the terms of a bill sponsored by Senator William T. Conklin and Assemblyman Luigi R. Marano, Kings County Republicans.

Required, if law passed, would be a tag films as suitable for: (a) general patronage; (b) adults and adolescents; (c) adults only."

Sutliff In New Reply To Selheimer Points Re Cinerama Cites Study

As ammunition against the claims of Perry N. Selheimer, a Philadelphia stockbroker who is challenging the management in a proxy tiff, Milo J. Sutliff, president of Cinerama Productions Corp., cites an analysis of the company's prospects by The Value Line, an investment service published by the Wall St. firm of Arnold Bernhard & Co.

Sutliff specifically counteracts Selheimer charge that the stockholders' investment would be worth less "a year from now" calling attention to The Value Line's statement that "prospects for the new fiscal year are perhaps the brightest in the company's history."

In a proxy solicitation to shareholders, Sutliff terms Selheimer's campaign as "rule or ruin" and assures the investors that their stake in Cinerama Productions "is not in danger, despite the pessimistic predictions of Mr. Selheimer."

Selheimer, a director of the company who has not been nominated for reelection at the annual meeting on Tuesday (11), says his objective is accomplish the following:

Obtain pre-emptive rights for stockholders in connection with 940,000 shares of authorized but unissued stock of the company.

Immediately file an arbitration suit against Stanley Warner for $10,000,000 which, he claims, is due Cinerama Productions for various reasons.

Obtain representation on the board for those who actually own stock or represent large blocks.

Start payment immediately to stockholders (as a liquidating dividend) all funds received from earnings, recovery from suits, exchange of assets, etc.

Selheimer has not presented a slate of board members, but urges holders of a substantial number of shares to notify him if they wish to serve on the board. Selheimer charges that the despite the success of Cinerama pictures since 1952 — during which more than $59,000,000 was grossed—the stockholders have not received dividends "nor is there any immediate prospect of dividends."

The management, on the other hand, points out that more than $10,500,000 invested in pictures and theatre openings has been paid off.

LOUISVILLE DRIVE-IN CONVENTION MAY ATTACK 'CIRCUIT INVASION'

Independent drive-in operators are becoming concerned about the invasion of the ozoner field by the formerly divorced circuits. This is indicated by Allied States Assn. on the eve of the exhibitor organization's annual drive-in convention in Louisville. As a result, it's expected that some form of action protesting the big-scale entry of the formerly-affiliated circuits will be made at the drive-in meet which starts Tuesday (11).

Allied charges that the divorced circuits and the Government represent the indie operator's "adversary" in cases involving applications for new drive-ins by the chains. Allied points out that the divorced circuits may not acquire additional theatres except upon application to the U. S. District Court and must prove that such acquisitions will not unduly restrain trade. According to Allied, the Dept. of Justice invariably takes the position that it has no objection to the proposed acquisitions, Allied adds that the D. of J. opposes any move by affected exhibitors to intervene. Exhibs, Allied says, are only allowed to appear as amicus curiae (friend of court), "but that is a hollow privilege." The subject of the Government's position as well as the chains' entry into the drive-in field will be an important topic at the convention. In recent years, Loew's National Theatres and several of the other divorced circuits have acquired drive-ins.

Allied, which is already on record as favoring a specific clearance for theatres over films released to tv, is expected to supplant this resolution, passed at its regular annual convention, with one appealing to the film companies individually "to discontinue all sales to tv."

What Allied describes as the "hardy perennials — terms and availabilities" will again be muck in evidence as a discussion topic at the Louisville meet. The exhib org points out that while current reports indicate a b.o. upbeat, it notes that these "rosy reports" are coming from first-run theatres in large cities which are showing pictures on roadshow or on extended runs. Of concern to Allied, however, are the terms and availabilities of these pictures for the subsequent-run, small town and drive-in theatres. "Availabilities and terms," Allied comments, "may seem old hat, but they are foremost in the minds of exhibitors struggling to save the theatres for themselves and a film market for the distributors."

The exhib group is placing a great deal of importance on "a symposium on showmanship" which will be presented at the convention. The board of directors of Allied, which meets just prior to the convention, will weigh the Motion Picture Assn. of America—Council of Motion Picture Organizations—Theatre Owners of America's proposed business building campaign. Referring to the campaign as the "industry's best kept secret," Allied board chairman Abram F. Myers says Allied's board would attempt to determine if the industry's drive will be of any value to the theatres that make up Allied's membership.

New Officers

New officers, to be selected by the board, will be named at the Louisville meet. Other subjects scheduled for discussion include: a group insurance plan to be presented by Ben Marcus; the increasing number of roadshows and specially handled pictures; complaints about the Dept. of Justice under the consent decrees; an inquiry into the production plans of the film companies, especially Warner Bros. and Universal; the failure of COMPO to hold a meeting at which Allied representatives would be seated; review of the arbitration negotiations; the status of cooperation between various industry groups, and the nature of a report to be made to the Senate Select Committee on Small Business concerning Allied's efforts to carry into effect the committee's recommendations.

The equipment show at the drive-in meet, with 80 booths assigned to 60 manufacturers, is expected to be the largest ever held at a drive-in meet.

Vogel in Precedental (For Loew Head) Talk To Allied at Louisville

Surprise speaker at the closing banquet at Allied States Assn.'s annual drive-in convention in Louisville Feb. 11-13 will be Loew's prexy Joseph R. Vogel. This is believed the first time that a Loew's topper, with the possible exception of founder Marcus Loew, has appeared before an exhibitor's group.

In hailing Vogel, who will speak on the evening of Feb. 13 at the Kentucky Hotel, Allied notes that it "is impressed by the quiet competence with which Mr. Vogel is striving, not only to preserve Loew's, but to restore it to its former eminence as a producing and distributing organization."

Vogel's decision to appear at the Allied meet also serves as an occasion for the exhib group to say some nice things about a pair of film company toppers, regarded as an unusual acknowledgement from usually militant Allied. Cited are Vogel and 20th-Fox prexy Spyros Skouras, both of whose backgrounds have been in exhibition. Allied notes that not all theatremen who became chief executives of film companies remember with sympathy or understanding "the problems of theatreowners," but that Allied is "proud" of Vogel and Skouras—"two great exhibitors who have reached the top in two top-notch companies and still remember that they were once theatremen."

Skouras received his pat on the back for ordering the reprint of "A Showman's Guide for Better Business," originally prepared by 20th pub-ad v.p. Charles Einfeld in 1950. The exhib org found that it was a "valuable compendium of the art and practice of showmanship," and Allied asked 20th if it had any copies available. Although the booklet was out of print, 20th agreed to order additional copies, according to Allied. The booklet will be distributed to exhibitors at the drive-in meet.

Allied, pointing out that distribution methods, policies and practices need overhauling and reappraisal, are hopeful that Vogel and Skouras—because of their knowledge of theatre operations and problems—"will take an active part and not leave all exhibitor contacts and all decisions to sales managers and the company lawyers."

Capone's 'Untouchables'

Hollywood, Feb. 4.

Producer Stanley Rubin and Ray Stark of Associated Artists Productions are negotiating for film rights to "The Untouchables," by the late Elliott Ness.

Tome tells the true story of the Dept. of Justice crushing the Al Capone gang in Chicago in the years 1929-1931. Rubin and Stark are negotiating with executors of estate of Ness, who died last year. If negotiations jell, Rubin will take a leave of absence from TCF-TV, where he is a vidpix producer, to produce the film for AAP.

Jr. Rhoden's Budget 10; Seeks Squeeze-Box Youth Opposite Sandra Giles

Hollywood, Feb. 4.

Overall production budget of $1,500,000 has been set by Elmer Rhoden Jr. for the series of 10 low-budget exploitation films he'll make under his Imperial Productions banner. All will be shot in Eastman color.

First on the slate is "Daddy-O," teenage story to star Sandra Giles and for which Rhoden is dickering for accordionist Dick Contino for the male lead. Other films slated are "Teen Age Vampire," "Johnny Sundown," "Little Joe, the Wrangler," "The Red Satellite," "Horror From Space," "Foxhole," "The Last Platoon," "Pink T-Bird," "Grand Motel," "River Boy" and "Black Swamp." Half of the films will be shot here and half on location in Kansas City.

Rhoden has signed Miss Giles to a four year contract and plans to develop a stable of about 15 contract players.

Rhoden, who is also prexy of Commonwealth Theatres, disclosed that the chain has acquired 21 more theatres in the last two and one-half months and now numbers 102 houses. Business for the circuit, he said, is 18% ahead of the previous year.

FOX, PHILLY'S NEW OWNER

Philadelphia, Feb. 4.

Fox Bldg., including the Fox Theatre, built in 1923 by producer William Fox, has been sold to a syndicate for $1,250,000.

The 2,500-seat house, one of Philly's largest, was leased back to the National Theatres.

Skouras Theatres' $101-Million Antitrusters Looks Like Time-Chewer

Although it looms as the granddaddy of all private antitrust suits against the distributors, the $101,000,000 Skouras Theatres' action against most distributors and RKO Theatres will be enmeshed in pretrial maneuvers for at least another couple of years. This is the opinion of a couple of lawyers who were involved in the case this week as the New York Federal Court decided on a preliminary count concerning George Skouras, head of the plaintiff circuit.

Granting a motion made by the defendants, Judge Frederick Van Pelt Bryan instructed Skouras to provide the answers to 422 questions which the companies had submitted to him. Heretofore the circuit operator refused to answer the queries on various grounds.

He balked at questions put to him in the course of the defendants' examination which related to the Skouras chain and its operation in comparison with independent theatres, claiming this was not relevant to the case. He refused to discuss the Skouras circuit's relationship with 20th-Fox because 20th is not a defendant.

Exec also didn't want to discuss an income pooling arrangement he had at one time with his brothers, Spyros P. Skouras, president of 20th, and the late Charles P. Skouras, who had been head of National Theatres.

The jurist ruled relevancy on all these counts and instructed Skouras to talk up. This he'll presumably do upon further examination by the defendants.

Meanwhile, attorney spokesmen made the point that the actual trial is not likely to hit the calendar until at least 1960 because of the vast amount of paper work and out-of-court activity still due. Many more motions, for example, likely are to be made and considered, it was said. One lawyer also underlined that the "case is six years old now and we still haven't made much progress with it."

Original complaint alleged that the Skouras circuit was denied a proper crack at product in the N.Y. area due to a conspiracy among the distribs (excepting 20th) and the RKO and Loew's circuits.

Loew's subsequently settled its end of the action and is no longer a defendant. RKO circuit on the other hand slapped Skouras with a counter-claim, demanding dismissal of the original suit and damages of $41,250,000 from both Skouras and 20th, which also was named a defendant. In this maneuver, dated Nov. 2, 1953, RKO alleged that it was the victim of product-availability discrimination at the hands of Skouras and 20th.

RKO further beefed that it had to surrender 35% of its interests in six theatres in the Bronx, N.Y., in order to obtain pictures from 20th.

Longruns Still Bolster L.A.; 'Peyton' Leader at Smash $33,000, 'Sayonara' Hot $20,400, 'Raintree' 71G, 8 Spots

Los Angeles, Feb. 4.

Extended-runs are giving local first-runs a fairly rosy hue this round, with "Peyton Place" continuing to hold the b.o. lead at smash $33,000, playing at the Los Angeles in third week and eighth session in three other houses. None of three new bills is envincing much strength.

"Last Paradise"-"Man on Prowl" looks thin $11,000 in three theatres. "Man in Shadow" paired with "That Night" is rated slow $10,000 in three locations. "Going Steady" and "Crash Landing" pair is dull $8,000 in two houses.

"Sayonara" is heading for a hotsy $20,400 in sixth Hollywood Paramount round, where first five days of current week topped corresponding period of previous stanza. "Raintree County" hit a hefty $17,000 in second frame in two houses with six nabes bringing a fine $71,000 total.

"Don't Go Near Water" shapes beefy $14,700 in sixth at Pantages, "Witness For Prosecution" is rated strong $10,400 in seventh week at Warner Beverly. "10 Commandments" looms good $12,500 in 15th frame, two sites.

Three hard-ticket pix are holding very strongly.

Estimates for This Week

Hillstreet, New Fox, Ritz (RKO-FWC) (2,752; 965; 1,320; 90-$1.50)—"Man in Shadow" (U) and "That Night" (U). Slow $10,000. Last week, Hillstreet with Iris, "Long Haul" (Col), "Hard Man" (Col), $7,600. New Fox with Downtown Paramount, "Tarnished Angels" (U), "Flood Tide" (U), $12,700. Ritz, "Three Faces of Eve" (20th), "Heaven Knows, Mr. Allison" (20th) (reissues), $2,400.

Downtown Paramount, Iris (ABPT-FWC) (3,300; 825; 90-$1.50) — "Going Steady" (Col) and "Crash Landing" (Col). Dull $8,000.

Orpheum, Hollywood, Uptown (Metropolitan-FWC) (2,213; 756; 1,715; 90-$1.50)—"Last Paradise" (Indie) and "Man on Prowl" (UA). Thin $11,000. Last week, "Paths of Glory" (UA), "Girl Black Stockings" (UA) $15,000.

Fine Arts (FWC) (631; 90-$1.50)—"Quiet American" (UA) (2d wk). Pale $2,200. Last week, $2,700.

State, Hawaii (UATC-G&S) (2,404; 1,106; 90-$1.50) — "Raintree County". (M-G) (2d wk). Hefty $17,000. Last week, $23,200.

Hollywood Paramount (F&M) 1,-

(Continued on page 22)

Broadway Grosses

Estimated Total Gross

This Week $579,500
(Based on 27 theatres)
Last Year $546,800
(Based on 24 theatres)

'Sayonara' Big 17G Pitt; 'Peyton' 15G

Pittsburgh, Feb. 4.

Holdovers continue to dominate the Golden Triangle with three long-runs, "Sayonara" at Stanley, "Peyton Place" at Harris and "Raintree County" at Penn, currently doing almost as well as in previous session. All three will stick again. Only new entry is "Damn Citizen" at Fulton, being rated just so-so. Terrific seventh weekend for "And God Created Woman" at Squirrel Hill insures at least another fortnight for this pic.

Estimates for This Week

Fulton (Shea) (1,700; 80-$1.25)—"Damn Citizen" (U). Okay notices but competition from clicking h.o.'s at other downtown spots is too much; so-so $4,500. Last week, 2d of "Tarnished Angels" (U), $4,000 in 5 days.

Guild (Green) (500; 85-$1.25)—"Escapade" (DCA) and "Panic in Parlor" (DCA) (3d wk). Slipping under $2,000 on the windup. Last week, $2,250.

Harris (Harris) (2,165; 90-$1.50)—"Peyton Place" (20th) (4th wk). Staying power is phenomenal. Hardly a downward rippled. Will do at least great $15,000 this session as against $15,500 last week. May even last out the month.

Penn (UA) (3,300; 90-$1.50)—"Raintree County" (M-G) (3d wk). Proving a pleasant surprise, with nice $15,000 shaping for week. Last week, $14,500; naturally stays on.

Squirrel Hill (SW) (900; 85-$1.25)—"God Created Woman" (Kings) (7th wk). Still batting out record after record at this nabe arter. Will hold to $4,000. Last week, $4,200.

Stanley (SW) (3,800; 90-$1.50)—"Sayonara" (WB) (5th wk). Walloping weekends are the answer here, and this one won't be an exception. Should have no trouble doing $17,000, amazing at this stage of a run here. Last week, $19,500.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Search for Paradise" (Cinerama) (17th wk). Sharp upturn coming right out of blue to encourage management after a generally listless run so far. Solid $10,-000 or near. Last week, $7,500.

'Raintree' 20G Tops D.C.; 'Bonjour' Hot 14G

Washington, Feb. 4.

Snow dealt its usual crippling blow to the main stem b.o. on Saturday, but most houses bounced back on Sunday. "Raintree County," in move over from the Ontario, where it never got off ground at roadshow scale and schedule, is pacing the town with boffo trade at Columbia. "Bonjour Tristesse" looms fast at the Trans-Lux. "Sayonara" shapes in sixth week at two houses.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.50) — "Sayonara" (WB) (6th wk). Fine $17,500. Last week, $19,000.

Capitol (Loew) (3,434; 90-$1.25)—"Legend of Lost" (UA) (2d wk). Slow $12,000 after $18,000 opener.

Columbia (Loew) (1,154; 90-$1.25)—"Raintree County" (M-G) (2d run). Sizzling $20,000 to top city and house record. Weekend b.o. absolute capacity. Last week, "Eighteen and Anxious" (Rep), $2,500 for 5 days at regular scale.

Keith's (RKO) (1,850; 85-$1.25)—"Old Yeller" (BV) (2d wk). Bright $13,000. Last week, $17,000.

Palace (Loew) (2,350; 90-$1.50)—"Peyton Place" (20th) (7th wk). Brisk $14,000 after $15,000 in sixth. Holds on.

Plaza (T-L) (275; 90-$1.50)—"God Created Woman" (Kings) (13th wk). Robust $5,500 for third consecutive week. Stays.

Translux (T-L) (600; 90-$1.50)—"Bonjour Tristesse" (Col). Fast $14,000 despite mixed critical reaction. Holds. Last week, "Pal Joey" (Col) (12th wk), $3,000.

Uptown (SW) (1,100; $1.25-$3)—"Around World" (UA) (44th wk). Big $10,000. Last week, $10,500.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Search for Paradise" (Cinerama) (4th wk). Busy $14,000. Last week, $15,000. Holds.

Longruns Slow Up K. C.; 'Yeller' Trim $10,000, 'Safecracker' Light 7G

Kansas City, Feb. 4.

Town continues to hold its big ones, and only the few newcomers are not so exciting. "Old Yeller" at Tower looks good, while "Safecracker" at the Midland is very moderate. "Raintree County" in sixth week at Roxy is good enough to hold again. "Sayonara" is still good in fifth week at Paramount. "Peyton Place," on moveover at the Fairway, still is hefty in second round at this spot. Snowfall Friday night hurt trade that day.

Estimates for This Week

Fairway (Fox Midwest) (700; 90-$1.25) — "Peyton Place" (20th) (m.o.) (2d wk). Hearty $4,500. Last week, coupled with Uptown and Granada.

Glen (Dickinson) (700; 75-90)—"Bob and Sally" (Indie) and "She Shoulda Said No" (Indie) (9th wk). Steady $1,000. Last week, same.

Kimo (Dickinson) (504; 90-$1.25)—"How To Murder Rich Uncle" (Col) (6th wk). Unusually good $1,000. Last week, $1,200.

Midland (Loew) (3,500; 75-90)—"Safecracker" (M-G) and "Man on

(Continued on page 22)

'Yeller' Smash 14G, Cincy; 'Peyton' Wow 10G, 6th, 'Sayonara' Same, 5th

Cincinnati, Feb. 4.

"Old Yeller," only new bill at Cincy first-runs, looms sock at Keith's this week to top the marathon of holdovers which are plenty solid in fifth and sixth weeks. "Peyton Place" and "Raintree County" are carded for seventh stanzas after big sixth week. "Sayonara" is likely to carry into sixth round at Albee. "Around World in 80 Days" looms to take on steam in 34th week and prolong the run advertised to end Feb. 12. Hard-ticket "Search for Paradise" continues stout in ninth week.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.50)—"Sayonara" (WB) (5th wk). Swell $10,000 following $11,000 fourth frame.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65)—"Search for Paradise" (Cinerama) (9th wk). Hefty $14,-500. Same last week. Extra Saturday shows for school groups from Ohio, Indiana and Kentucky sold out to early April.

Grand (RKO) (1,400; 90-$1.50)—"Raintree County" (M-G) (6th wk). Great $8,000 on heels of $8,500 last week. Holds.

Guild (Vance) (300; 50-90)—"All At Sea" (M-G) (6th wk). Fat $1,700. Last week, ditto.

Keith's (Shor) (1,500; 90-$1.25)—"Old Yeller" (BV). Sock $14,000. Holds on. Last week, "Hunchback Notre Dame" (AA), at 75-$1.25 scale, $7,000.

Palace (RKO) (2,600; 90-$1.50)—"Peyton Place" (20th) (6th wk). Solid $10,000. Last week, $11,000. Stays again.

Valley (Wiethe) (1,300; $1.50-$2.50) — "Around World" (UA) (34th wk). Picking up to big $11,-000 after $9,000 33d round. Run may be extended.

Key City Grosses

Estimated Total Gross

This Week $2,691,100
(Based on 22 cities and 247 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,839,400
(Based on 23 cities and 244 theatres.)

'Peyton' Boff 23G, Philly; 'Dobbs' 8G

Philadelphia, Feb. 4.

Saturday snowstorm which brought hazardous driving is making for an offish boxoffice week despite Thursday and Friday public school holiday. "Ft. Dobbs"-"Green-Eyed Blonde" combo looks only fair at Goldman. However, most blue-chip pix are holding up well. "Darby's Rangers" shapes swift in second Stanley week. "Raintree County" is big in fifth Midtown stanza. "Don't Go Near Water" is in a like category also in fifth at Arcadia. The real smasheroo, though, is "Peyton Place" in fifth at the Fox. "Bonjour Tristesse" still is sluggish at Mastbaum although doing much better than forecast opening round.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Don't Go Near Water" (M-G) (5th wk). Perked to big $12,000. Last week, $11,200.

Boyd (SW-Cinerama) (1,340; $1.20-$2.80)—"Search for Paradise" (Cinerama) (18th wk). Solid $9,000 or over. Last week, $9,500.

Fox (National) (1,250; 65-$1.25)—"Peyton Place" (20th) (5th wk). Sock $23,000. Last week, $25,000.

Goldman (Goldman) (2,500; 65-$1.25)—"Fort Dobbs" (WB) and "Green-Eyed Blonde" (WB). Fair $8,000 or near. Last week, "Long Haul" (Col) and "Hard Man" (Col), $7,000.

Green Hill (Serena) (750; 75-$1.25)—(closed Sundays)—"Cast Dark Shadow" (Indie) (3d wk). Fair $2,700. Last week, $3,100.

Mastbaum (SW) (4,370; 99-$1.49) — "Bonjour Tristesse" (Col) (2d wk). Thin $9,000. Last week, $13,-300, way over hopes but still mild.

Midtown (Goldman) (1,000; 99-$1.89) — "Raintree County" (M-G) (5th wk). Holding at big $12,000. Last week, $12,000.

Randolph (Goldman) (1,250; 65-$1.25)—"Sayonara" (WB) (6th wk). Fancy $19,000. Last week, $21,000.

Stanley (SW) (2,900; 99-$1.80)—"Darby's Rangers" (WB) (2d wk). Swift $12,000. Last week, $15,000.

Stanton (SW) (1,483; 99-$1.49)—"Old Yeller" (BV) (6th wk). Bright $7,500. Last week, $8,500.

Trans-Lux (T-L) (500; 99-$1.80)—"Quiet American" (UA) (2d wk). Slow $4,500. Last week, $6,000.

Studio (Goldberg) (499; 99-$1.49)—"Wild Oat" (Indie). Mild $3,100. Last week, "Sins Casanova" (Indie) and "Forbidden Desire" (Indie), $4,000.

Viking (Sley) (1,000; 99-$1.49)—"Spanish Affair" (Indie) and "Safecracker" (M-G). Dim $5,000. Last week, reissues.

World (Pathe) (500; 99-$1.49) — "Miss Julie" (Indie) (2d wk). Lean $2,300. Last week, $3,300.

'ARMS' LOFTY $14,000, PORT.; 'HILLS' TRIM 8G

Portland, Ore., Feb. 4.

Biz at first-runs continues in high gear currently after a great take at all spots during most of January. Ace newcomer is "Farewell To Arms," which sees a lofty session in sight at the Fox. "Deep Six" is rated fine at Orpheum while "Seven Hills of Rome" shapes trim at Broadway. "Old Yeller" looms lusty at Paramount. "And God Created Woman" is pushing higher to sockeroo takes, day-dating two arty houses.

Estimates for This Week

Broadway (Parker) (1,875; $1-$1.50)—"Seven Hills of Rome" (M-G) and "Affair In Havana" (AA). Trim $8,000. Last week, "Raintree County" (M-G) (5th wk), $6,200.

Fine Arts (Foster) (425; $1.25)—"God Created Woman" (Kings) (2d wk), also Guild. Pushed to sock $6,000. Last week, $5,100.

Guild (Foster) (400; $1.25) — "God Created Woman" (Kings) (2d

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'Peyton' Socko $21,000, Frisco; 'Yeller' Big 16G, 'Sayonara' 12G in 6th

San Francisco, Feb. 4.

Frisco first-runs are holding nicely this stanza, with "Old Yeller," "Peyton Place," "Sayonara" and "Don't Go Near Water" all going in great style. "Deep Six" shapes okay at the St. Francis while "Quiet American" is rated mild. "Raintree County" now is described as a good weekend pic, being in sixth session. "God Created Woman" and "Gervaise" shape dandy at the arties.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Old Yeller" (BV) and "Spanish Affair" (Par). Fancy $16,000 or over. Last week, "Man In Shadow" (U) and "Doctor At Large" (U), $7,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Peyton Place" (20th) (2d wk). Sock $21,000. Last week, $28,500.

Warfield (Loew) (2,656; 90-$1.25)—"Don't Go Near Water" (M-G) (7th wk). Slick $8,200. Last week, $9,500.

Paramount (Par) (2,646; 90-$1.25)—"Sayonara" (WB) (6th wk). Great $12,000. Last week, $13,000.

St. Francis (Par) (1,400; 90-$1.25)—"Deep Six" (WB) and "Parson and Outlaw" (WB) (2d wk) Okay $8,500. Last week, $12,000.

Orpheum (1,458; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (63d wk). Good $14,500. Last week, $13,500.

United Artists (No. Coast) (1,207; 90-$1.25)—"Quiet American" (UA) and "Buckskin Lady" (UA) (2d wk). Mild $5,500. Last week, $6,200.

Stagedoor (A-R) (440; $1.50-$2)—"Raintree County" (M-G) (6th wk). Nice $5,500. Last week, $6,000.

Larkin (Rosener) (400; $1.50)—"God Created Woman" (Indie) (6th wk). Sock $6,000. Last week, $7,000.

Clay (Rosener) (400; $1.50)—"God Created Woman" (Indie) (6th wk). Smash $5,000. Last week, $6,000.

Vogue (S.F. Theatres) (364; $1.25)—"Pather Panchali" (Indie) (6th wk). Okay $2,000. Last week, $1,500.

Bridge (Schwarz) (396; $1.25)—"Smallest Show On Earth" (Times). Big $6,500. Last week, "Razzia" (Kass) (4th wk), $2,500.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World In 80 Days" (UA) (58th wk). Big $14,500. Last week, $14,000.

Rio (Schwarz) (397; $1.10)—"Razzia" (Kass) and "Red Inn" (Indie). Oke $1,500. Last week, "His First Affair" (Indie) and "On Bowery" (Indie) (2d wk), $1,200.

Presidio (Hardy-Parsons) (774; $1.25-$1.50)—"Gervaise" (Cont) (5th wk). Fast $4,500. Last week, $5,500.

Mpls. Still Leans on H.O.s; 'American' Quiet $6,000, 'Peyton' Tall 8G, 6th

Minneapolis, Feb. 4.

It's again the long-repeated story of holdovers still dominating the loop. This time fresh entries are limited to a pair, "Quiet American" and "Eighteen and Anxious," neither doing smash biz. "Quiet" is garnering some critical acclaim. This constricts almost to a minimum, the entertainment choice of that considerable segment of the public which already has enjoyed the longrun pix and halts any big influx downtown.

Hard-ticket offerings, "Seven Wonders of World" and "Around the World in 80 Days," are in their 78th and 30th weeks, respectively. It's the six rounds for "Peyton Place" and "Don't Go Near Water"; the fifth for "Sayonara" and "And God Created Woman" and a moveover for "Old Yeller." All of these have been prospering mightily.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"Around World" (UA) (30th wk). Eighth month a stone's throw away. Stout $8,000. Last week, $8,500.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Seven Wonders" (Cinerama) (78th wk). Announcement of final weeks stirring up trade. Smash $11,000. Last week, $9,000.

Gopher (Berger) (1,000; 85-90)—"Don't Go Near Water" (M-G) (6th wk). This one has been a corker for the Berger showhouse and still is. Big $6,000. Last week, same.

Lyric (Par) (1,000; 85-90)—"18 and Anxious" (Rep). Tall $7,500. Last week, "Jamboree" (WB) and "Green-Eyed Blonde" (WB), $5,500.

Radio City (Par) (4,100; $1.25-$1.50)—"Sayonara" (WB) (5th wk). They keep on announcing the "final week" and it still hangs on. Happy $8,000. Last week, $9,000 in 6 days, theatre having been rented for "Miracle of Marcelino" for one day. Moves over to Lyric.

RKO Orpheum (RKO) (2,800; 75-90)—"Quiet American" (UA). Modest $6,000. Last week, "Old Yeller" (BV), $14,000.

RKO Pan (RKO) (1,800; 75-90)—"Old Yeller" (BV) (m.o.). Here after a big initial Orpheum stanza. Potent $9,000. Last week, "Midnight Story" (U) and "Land of Unknown" (U), $3,500 at 65c-85c scale.

State (Par) (2,300; $1.25-$1.50)—"Peyton Place" (20th) (6th wk). Public refuses to permit it to depart. Hefty $8,000. Last week, $9,000.

Suburban World (Mann) (800; 85)—"08/15" (Indie) (4th wk). Virile $1,500. Last week, $2,000.

World (Mann) (400; 85-$1.25)—"God Created Woman" (4th wk). Sock $6,000. Last week, $6,100.

Holdovers Help Chi; 'Viking' Sturdy $11,000, 'Arms' Sockeroo 44G in 2d, 'Rodan' Slick 24G, 'Water' 21G, 6th

Chicago, Feb. 4.

Sturdy holdovers should continue to buttress Loop biz in current frame, although cracks are showing in a couple of second-week major spots. Action and art pix make up the new entries, with first round of "Last Bridge" at World reaching hotsy $5,400. "Manfish" and "Buckskin Lady" in first Monroe session shapes okay $4,200. Garrick's opener of "Viking Woman and Sea Serpent" and "Astounding She Monster" looks fat $11,000.

"Farewell to Arms," boff in Oriental opener, is softening but still looks great in second stanza. "Tarnished Angels," in second at State-Lake, is rated fair. "Rodan" is lively in second Woods canto. "Tall Stranger"-"Oregon Passage" duo expects a fancy Roosevelt second week.

"God Created Woman" in sixth at the Loop still looks sockeroo. "Wild is Wind" in seventh Esquire term shows little change from its okay pace. Roadshows are healthy, save for "Raintree County's," okay in 15th week at McVickers.

Estimates for This Week

Chicago (B&K) (3,900; 90-$1.80) —"Sayonara" (WB) (6th wk). Hefty $33,000. Last week, $43,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.50)—"Wild Is Wind" (Par) (7th wk). Good $7,500. Last week, $7,000.

Garrick (B&K) (850; 90-$1.25)—"Viking Women and Sea Serpent" (AI) and "Astounding She Monster" (AI). Fat $11,000 or near. Last week, "Motorcycle Gang" (AI), "Sorority Girl" (AI) (3d wk), $10,500.

Grand (Nomikos) (1,200; 90-$1.25)—"Noah's Ark" (Indie) (reissue) and "Tiajuana Story" (Col). Sock $16,000. Last week, "Winchester 73" (U) and "Criss Cross" (U) (reissues), $5,000.

Loop (Telem't) (606; 90-$1.50)—"God Created Woman" (Kingsley) (6th wk). Hefty $12,500. Last week, $11,000.

McVickers (JL&S) (1,580; $1.25-$3.30)—"Raintree County" (M-G) (15th wk). Okay $12,300. Last week, $14,000.

Monroe (Indie) (1,000; 57-79)—"Manfish" (UA), "Buckskin Lady" (UA). Okay $4,200. Last week, "Hell Ship Mutiny" (Rep) and "Hell Canyon Outlaws" (Rep), $4,200.

Oriental (Indie) (3,400; $1.25-$2)—"Farewell To Arms" (20th) (2d wk). Great $44,000. Last week, $59,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40) — "Seven Wonders of World" (Cinerama) (59th wk). Nice $18,300. Last week, $18,500.

Roosevelt (B&K) (1,400; 75-90)—"Tall Stranger" (AA) and "Oregon Passage" (AA) (2d wk). Fancy $12,000. Last week, $19,700, way over estimate.

State-Lake (B&K) (2,400; 90-$1.80) — "Tarnished Angels" (U) (2d wk). Fair $19,500. Last week, $21,400.

Surf (H&E Balaban) (685; $1.50) —"Admirable Crichton" (Col) (2d

(Continued on page 22)

Cold Clips L'ville Biz; 'Shadow' Oke at $5,000, 'Peyton' Good 8G, 5th

Louisville, Feb. 4.

Wicket pace at downtown houses is okay considering the low temperatures and snow. These factors are crimping takes at the first-runs. "Man in Shadow" is okay at the Kentucky. Brown, on second week, will be on a par with the first week with "God Created Woman." "Peyton Place" good in fifth at the Rialto.

Estimates for This Week

Brown (Fourth Ave.-Loew's) (1,000; 85-$1.25) — "God Created Woman" (Kings) (2d wk). Excellent $10,000, same as first week.

Kentucky (Switow) (900; 50-85) —"Man In Shadow" (U) and "This Is Russia" (U). Oke $5,000. Last week, "Girl Most Likely" (U), $6,000.

Loew's (Loew) (UA) (3,000; 50-85)—"Quiet American" (UA) and "Valerie" (UA). Drab $5,500. Last week, "Long Haul" (Col) and "Decision at Sundown" (Col), $7,500.

Mary Ann (People's (1,000; 85-$1.25)—"Sayonara" (WB) (6th wk). Likely oke $4,500 after 5th week's $5,500.

Rialto (Fourth Ave.) (3,000; 85-$1.25)—"Peyton Place" (20th) (5th wk). Good $8,000 after fourth week's $9,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Yeller' Lush 13G, Prov.; 'Peyton' 18G

Providence, Feb. 4.

Strand's "Quiet American" is only new bill here but it looms slow. Second week of "Peyton Place" still is sock at Majestic. Albee's "Old Yeller" looms big in second. Third sesh of "Raintree County" at State is happy.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Old Yeller" (BV) and "Gunfire at Indian Gap" (Indie) (2d wk). Big $13,000. First week $15,500.

Elmwood Snyder) (745; $2-$2.50) —"Around World in 80 Days" (UA) (17th wk). Steady $7,500. Last week, same.

Majestic (SW) (2,200; 90-$1.25)—"Peyton Place" (20th) (2d wk). Sock $18,000 after $20,000 in first.

State (Loew) (3,200; 65-80)—"Raintree County" (M-G) (3d wk). Happy $10,000. Second was $13,000.

Strand National Realty) (2,200; 65-80) — "Quiet American" (UA) and "Saint Joan" (UA). Slow $4,000. Last week, "Girl Most Likely" (U) and "Escapade in Japan" (U), $5,000.

'Citizen' Crisp $16,000, Det.; 'Woman' Wow 23G, 'Peyton' Swell 22G, 5th

Detroit, Feb. 4.

Another great week is in prospect for downtown houses, with strong holdovers mainly the reason. Fifty-eight weeks ago, "Around World in 80 Days" opened at the United Artists and took in $28,646 the first week. It looks like that figure will be nearly equalled in this, the final session. "Seven Wonders of World" ends a 79-week stay at Music Hall, also on a smash note, this week. "And God Created Woman" shapes terrific in third at Trans-Lux Krim. "Peyton Place" at the Fox and "Sayonara" at the Michigan are having socko fifth weeks. Newcomer "Dai Citizen" at the Palms looms nice in opening round.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"Peyton Place" (20th) (5th wk). Swell $22,000 or close. Last week, $24,700.

Michigan United Detroit) (4,000; 90-$1.50)—"Sayonara" (WB) (5th wk). Terrific $20,000. Last week, $23,000.

Palms (UD) (2,961; 90-$1.25)—"Damn Citizen" (U) and "Flood Tide" (U). Fine $16,000. Last week, "Long Haul" (Col) and "Return to Warbow" (Col), same.

Madison (UD) (1,900; 90-$1.50)—"Old Yeller" (BV) (3d wk). Solid $16,000. Last week, $18,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"Viking Women and Sea Serpent" (Indie) and "Astounding She Monster" (Indie). Good $15,000. Last week, "Flesh Is

(Continued on page 22)

'Ft. Dobbs' Strong 14G, Buff.; 'Peyton' 10G, 5th

Buffalo, Feb. 4.

Substantial takings still prevail currently although there is only one new entry. That is "Fort Dobbs" which looms strong at Paramount. "Peyton Place" looks as best of longrunners, with a lofty take in fifth Century stanza. "Sayonara" held an extra five days into sixth week pushing back preem of "Farewell To Arms" at Center. "Tarnished Angels" shapes okay in second Lafayette stanza. "Raintree County" is rated fancy in second session at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25) —"Raintree County" (M-G) (2d wk). Fancy $15,000. Last week, $22,200.

Paramount (AB-PT) (3,000; 70-90) — "Fort Dobbs" (WB) and "Crooked Sky" (Indie). Strong $14,000. Last week, "Teenage Frankenstein" (AI) and "Blood of Dracula" (AI), $13,000.

Center (AB-PT) (2,000; 90-$1.25) —"Sayonara" (WB) (6th wk-5 days). Fine $8,500. Last week, $9,700.

Lafayette (Basil) (3,000; 70-90)—"Tarnished Angels" (U) and "Slim Carter" (U) (2d wk). Okay $9,000. Last week, $12,000.

Century (UATC) (2,900; 90-$1.25) —"Peyton Place" (20th) (5th wk). Sturdy $10,000. Last week, $12,500.

Teck (SW-Cinerama) (1,200; $1.20-$2.40)—"Search for Paradise" (Cinerama) (18th wk). Mild $7,500. Closes Feb. 18. Last week, $8,000.

'Yeller' Smooth $18,000, Toronto

Toronto, Feb. 4.

Biz is generally good here this round, bulk of strength coming from holdovers and longruns. "Old Yeller" looms nice in three houses while the oldie, "Modern Times," is rated big at 693-seat Towne. "Tarnished Angels" looks fine in second Uptown session. "Sayonara" is smash in third stanza at Imperial. "Don't Go Near Water" is rated big in third at Loew's. "Enemy Below" shapes fancy in second Carlton week.

Estimates for This Week

Carlton (Rank) (2,318; 60-$1)—"Enemy Below" (20th) (2nd wk). Fine $9,000 or over. Last week, $13,000.

Downtown, Glendale, Scarboro, State (Taylor) (1,054; 995; 698; 694; 50-75) — "Decision Against Time" (M-G) and "Hired Gun" (M-G). So-so $10,000. Last week, "Jamboree" (WB) and "Hard Man" (Col), $12,000.

Hollywood, Palace, Runnymede (FP) (1,080; 1,385; 1,485; 50-$1)—"Old Yeller" (BV). Nice $18,000. Last week, "Escapade in Japan" (RKO) and "Finger of Guilt" (Col), $14,000.

Hyland (Rank) (1,357; $1)—"How to Murder Rich Uncle" (Col) (2d wk). Good $5,000. Last week, $6,000.

Imperial (FP) (3,344; 75-$1.25)—"Sayonara" (WB) (3d wk). Socko $24,000. Last week, $28,000.

International (Taylor; 557; $1)—"Blue Murder at St. Trinian's" (IFD) (6th wk). Good $3,500. Last week, $4,000.

Loew's (Loew) (2,098; 75-$1.25)—"Don't Go Near Water" (M-G) (3d wk). Big $12,000. Last week, $16,000.

Tivoli (FP) (955; $1.75-$2.40)—"Around World in 80 Days" (UA) (25th wk). Steady $8,500. Last week, $9,000.

Towne (Taylor) (693; $1)—"Modern Times" (UA) (reissue). Big $5,000. Last week, "Time Lock" (IFD), $3,000.

University (FP) (1,233; $1.50-$2.40)—"This is Cinerama" (Cinerama) (15th wk). Fast $11,000. Last week, $12,000.

Uptown (Loew) (2,098; 60-$1)—"Tarnished Angels" (U) (2d wk). Nice $7,000. Last week, $11,000.

New Fare Aids B'way Deluxer Trade; Lanza Big 150G, Teen 'Frankenstein' Not So Scary 23G, 'Farewell' 75G, 2d

Some new fare is helping Broadway deluxer trade in current session although the over-all total is being lightened by a surplus of overly extended longruns. Top newcomer is "Seven Hills of Rome" with stage-show which looks to hit big $150,000 in first session at the Music Hall. Naturally it is holding over. "Teenage Frankenstein," the other principal newcomer, is heading for a fair $23,000 opening week at the Paramount. It also stays on.

Second week of "Farewell To Arms" with stageshow looks to hold at fair $75,000 at the Roxy. "Bonjour Tristesse" shapes modest $25,000 or close in third round at the Capitol.

"Bridge on River Kwai" still was capacity $34,500 in seventh frame just ended at the Palace. Pic goes into eighth week today (Wed.) with seats selling to June 10.

"Raintree County" looks to push to a big $19,000 in present (7th) stanza at the State. It also is in the seventh week at the Plaza where only fair $4,700 looms for 6-day round. "Witness For Prosecution," replaces at the Plaza tomorrow (Thurs.). "Enemy Below" was mild $9,000 in sixth week at the Mayfair where "Beautiful But Dangerous" preems today (Wed.).

"Paths of Glory" is heading for fairish $14,000 in final (6th) frame at the Victoria. "Wild Is Wind" looms modest $14,000 in current (8th) week at the Astor, with "Witness For Prosecution" coming in tomorrow (Thurs.).

"Search For Paradise" was solid $30,400 in 19th stanza at the Warner. It is now in the 20th week. "Gervaise" picked up to smash $8,800 in the 12th session at the Baronet while holding at great $6,100 at 250-seat Fifth Avenue Cinema in third week.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Wild Is Wind" (Par) (8th-final wk). This round winding up today (Wed.) looks to hit okay $14,000. Seventh was $13,000. "Witness For Prosecution" (UA) opens tomorrow (Thurs.), day-dating with Plaza.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80) — "Adultress" (Times) (4th wk). Third session ended Sunday (2) held at good $8,600. Second was $9,800.

Baronet (Reade) (430; $1.25-$1.70)—"Gervaise" (Cont) (13th wk). The 12th stanza ended Sunday (2) perked to smash $8,800. 11th was $8,400. Now playing day-date with Fifth Ave. Cinema where its now in fourth round.

Capitol (Loew) (4,820; $1-$2.50) —"Bonjour Tristesse" (Col) (4th wk). Third round ended last night (Tues.) was fair $25,000 or close. The second was $28,500. "Cowboy" (Col) is supposed to come in next.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (65th wk). This session looks to reach good $30,000 for customary 15 performances. The 64th week was $34,200, over hopes.

Fifth Ave. Cinema (R&B) (250; $1.80)—"Gervaise" (Cont) (4th wk). Third frame ended yesterday (Tues.) was great $6,100 after amazing $6,900 in second week.

Fine Arts (Davis) (468; 90-$1.80) —"Gates of Paris" (Lopert) (4th wk). Third week concluded Monday (3) was brisk $7,900. Second was $8,300.

Embassy (Guild) (582; 75-90)—"Golden Age of Comedy" (DCA) (7th wk). Sixth week finished Monday (3) was fancy $10,000. The fifth was $8,500.

55th St. Playhouse (Moss) (300; $1.25-$1.80) — "Bolshoi Ballet" (Rank) (8th wk). Seventh round ended last night (Tues.) was mild $4,600 or near. Sixth was $4,500.

Guild (Guild) (450; $1-$1.75)—"Spanish Affair" (Par). Opens today (Wed.). In ahead, "Ship Was Loaded" (Brest) (2d wk-10 days), mild $8,000 after $7,000 in regular (initial) week.

Trans-Lux 85th St. (T-L) (550; $1.25-$1.65)—"Story of Vicki" (BV) (2d wk). First round ended yesterday (Tues.) was surprisingly big $10,600. Last week, on second-runs.

Mayfair (Brandt) (1,736; 79-$1.80) — "Beautiful But Dangerous" (20th). Opens today (Wed.). In ahead, "Enemy Below" (20th) (6th wk), was fair $9,000. Fifth was $9,800.

Normandie (Trans-Lux) (592; 95-$1.80)—"Story of Vicki" (BV) (2d wk). Initial week ended yesterday (Tues.) was fair $5,000. In ahead, "All At Sea" (M-G) (6th wk-4 days), $4,000.

Palace (RKO) (1,700; $1-$3) — "Bridge on River Kwai" (Col) (8th wk). Seventh round ended last night (Tues.) was capacity $34,500 for 10 performances. The sixth was same for like number of shows.

Odeon (Rank) (854; $1.25-$2.75) —"Henry V" (Rank). Opens today (Wed.). On two-a-day, reserved-seat policy. Last week, "Graf Spee" (Rank) (5th wk-11 days), light $7,200 despite previews. "Henry V" was given sepcial preem last night (Tues.).

Paramount (AB-PT) (3,665; $1-$2) — "I Was Teenage Frankenstein" (AI) (2d wk). First session ended yesterday (Tues.) was only fair $23,000. In ahead, "Tarnished Angels" (U) (3d wk-9 days), $23,500.

Paris (Pathe Cinema) (563; 90-$1.80) — "God Created Woman" (Kings) (16th wk). The 15th week pushed to terrific $14,200 or near. The 14th was $13,500.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "Seven Hills of Rome" (M-G) and stageshow. This first stanza looks to reach big $150,000. Holding natch! In ahead, "Sayonara" (WB) plus stageshow (8th wk), $126,500 for $1,304,990 grand total on run, second best ever here. Alltime high mark of $1,391,000 was registered by "Great Caruso" (M-G) in 10 weeks.

Rivoli (UAT) (1,545; $1.25-$3.50) —"Around World in 80 Days" (UA) (69th wk). The 68th session finished yesterday (Tues.) was capacity $37,

(Continued on page 22)

'Wonders' Great $21,000, Cleve.; 'Hills' Hep 15G, 'Peyton' Big 13G, 6th

Cleveland, Feb. 4.

Main strength at boxoffice currently is centered in longruns just as it has been since right after first of year although some of the newcomers are strong. "Seven Wonders of World" looms great in first full week at Palace while "Seven Hills of Rome" is rated nice at State. "Peyton Place" still is great in sixth Hipp session. Same week for "Sayonara" is sturdy at the Allen. "Naked Hills" looms strong at Embassy on initial round. "Don't Go Near Water" shapes okay in sixth stanza at the Stillman.

Estimates for This Week

Allen (S-W) (3,800; 90-$1.50)—"Sayonara" (WB) (6th wk). Sturdy $13,000. Last week, $16,000.

Embassy (Community) (1,200; 70-90) — "Naked Hills" (AA) and "Across Bridge" (Rank). Strong $6,800. Last week, "Satchmo" (UA) and "Black Stockings" (UA), $4,000.

Continental (Art Theatre Guild) (850; $1.25) — "Devil's General" (DCA) (2d wk). Oke $1,400. Last week, $2,500.

Heights Art (Art Theatre Guild) (925; $1.25)—"God Created Woman," (Kings) (6th wk). Big $3,800. Last week, $6,000.

Hipp (Telem't) (3,700; $1.25-$1.50)—"Peyton Place" (20th) (6th wk). Great $13,000. Last week, $15,000.

Lower Mall (Community) (500; 60-90)—"Miller's Beautiful Wife" (20th). Good $2,400. Last week, "Third Key" (Rank), $2,700.

Ohio (Loew) (1,244; $1.25-$2.50) —"Around World" (UA) (34th wk). Good $9,000. Last week, $10,000.

Palace (SW-Cinerama) (1,520; $1.25-$2.40) — "Seven Wonders of World" (Cinerama). Great $21,000. First five days was $12,500.

State (Loew) (3,500; 70-90)—"Seven Hills" (M-G). Nice $15,000. Last week, "Tarnished Angel" (U), $13,500.

Stillman (Loew) (2,700; 90-$1.20) —"Don't Go Near Water" (M-G) (6th wk). Oke $6,000. Last week, $7,000.

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VARIETY

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Why Subsidize Successful Sagan?

French Ministry Asks Refund of $6,000 from 'Broken Date' Ballet—Critics and Politicians Pan It

Paris, Feb. 4.

Parliamentary fuss has been raised with respect to some $6,000 in government "subsidy" given to the producers of the new ballet, "The Broken Date" written by bestselling novelist Francoise Sagan. Ministry of National Education cancelled following the questions of Pierre de Leotard of the Assembly and other clamor that in financially-harassed France it was absurd to give tax money to a prosperous author, a successful painter, Bernard Buffet, and a well-to-do director, Roger Vadim.

"Subsidy" is not supposed to go to people enjoying both fame and fortune from their own activities.

De Leotard, head of a parliamentary committee concerned with the current labor crises of the nationalized theatres (Comedie-Francaise, Theatre National Populaire, Opera, Opera-Comique), felt that the money could have been used for more worthwhile purposes than a ballet which held trump cards already on its name values. Though money was handed out primarily as a cultural gambit, since the ballet tried out in Monte Carlo, goes to England and may end up in the U. S. De Leotard felt there were many more less publicized groups of more important cultural significance.

Meanwhile the Sagan ballet got bad reviews here but its curio values may produce good two week run, and it may pay off additionally on foreign bookings.

Ministry of National Education, the state org which granted the original figure, explained cancellation on grounds the original scenario, presented to obtain the subsidy, differed greatly from the final ballet. The Ministry said that the very substance, meaning and character of the original had been distorted in the staging. The amount had been paid. Ministry ordered a reimbursement.

GRANADA FESTIVAL SETS ART TALENT

Madrid, Jan. 28.

The annual Granada Music and Ballet Festival will this year highlight Manuel de Falla's opera "La vida breve" with Victoria de los Angeles in the lead. Work was revived last fall by N. Y. City Center Opera. Antonio and his Spanish Ballet will also appear in this opus.

Other features of the coming June 20 to July 4 fest include recitals by Arthur Rubinstein and Andres Segovia, symphonic concerts by Spain's National Orchestra and the Stuttgart Chamber Orchestra under the direction of Karl Munchinger and an American ballet company to be announced shortly.

Festival is sponsored by government's Direction General de Bellas Artes and is recognized by the European Association of International Music Festivals.

Israeli Court Orders Cinema to Grant Passes

Tel Aviv, Jan. 28.

A Jerusalem court has ordered the owners of the local Eden Cinema to supply six free tickets near the centre of the house for each performance for the next five years to the heirs of a late American citizen, Albert L. Floyd. Floyd leased the estate to the present managers 12 years ago on the condition that six ducats be made available at any time they are asked for. The court granted the heirs permission to pass the seats to anyone else but forbade their sale.

Another lawsuit involving a cinema was heard in the small town of Affula, Israel, where the council had closed down a third cinema claiming that two houses were enough for the citizens of that community. The court ordered the city to issue a license to open the cinema.

Queen to See Preem of 'Dunkirk' in London

London, Feb. 4.

The Queen and the Duke of Edinburgh are to attend the world preem of "Dunkirk," made by Ealing for Metro release, at the Empire, Leicester Square, March 20. Entire opening night take is being donated to the Fund of the Soldiers, Sailors and Airmen Families Assn.

One of the biggest films ever to be made in Britain, "Dunkirk" has a cast, including servicemen, of more than 4,000. It was produced by Sir Michael Balcon and directed by Leslie Norman, with Michael Forlong as associate producer. Leads are played by John Mills, Richard Attenborough and Bernard Lee. Because the Dunkirk skyline had been restored, most of the evacuation scenes were filmed in the South Coast of England.

Yugoslavs Claim Record Pix Prod.

Belgrade, Jan. 28.

A record production in the Yugoslav Motion Picture industry was achieved in 1957 according to the Film Producers Society. A spokesman for the society said that on the basis of current calculations, there will be 14 feature pix made this year.

The co-productions now in the process of completion include "Aleksa Dundic" with Russia; "The White Blue Road" with the Italian, French and German co-op, and "La Tour—Prends Guard" with the French. The three completed co-productions are: "When Love Comes" and "Mihail Strogov" with French partners; and "Bread and Salt," German.

A new record was made in the production of shorts with 119 at the end of October. Currently another 76 shorts are in various stages of production.

It is stressed by the society that two trends showed up in this year's film production in Yugoslavia. Of the total feature films made during this year half are based on subjects having a contemporary theme. The other saw four color features coming to the fore. "It Is Not Easy to Get Married" was the first tinter made in this country. Color also has spread to documentary pix.

The new government economic laws for the protection of domestically-produced films also greatly contributed to increased production of films. One measure requires every picture house to show domestic films on a fixed percentage.

GU Theatres Unloading Unwanted Film Houses

Sydney, Jan. 28.

Greater Union Theatres, under the chairmanship of Norman B. Rydge, is understood readying to turn over certain so-called "fringe houses to selected managers for operation on a family house basis.

"Fringe" cinemas are those uneconomical to run on a loop setup because they are regarded as being on the fringe of good show territory. Via low overhead, plus reduced staff, these cinemas would be okay under solo management. GUT some time ago reset a house at Lane Cove, nearby family suburb, with the Hoyts' circuit doing likewise at Neutral Bay with satisfactory results. GUT will now go ahead unloading several other "fringe" houses.

A spokesman said that the upbeat of tele here (sets are reported as selling at the rate of $2,000,000 per month), had nothing whatever to do with this unloading plan. Exhibs see a bright year ahead for the Aussie cinema setup with the outstanding product coming in now.

It's Spencer, U.S.A.

Frankfurt, Feb. 4.

Kenneth Spencer who has had a considerable success in German grand opera and who lives permanently abroad has no intention of giving up his U.S. citizenship. This was wrongly stated in a roundup on German opera printed in VARIETY's Anni. He will eventually brave America when he feels the time career-wise.

Meanwhile he's happy to be an American and his son, born in Paris, is also one.

See Aussie Film Biz Needing Czar

By ERICK GORRICK

Sydney, Jan. 28.

Majority of Down Under filmites agree that the local picture scene needs a top-ranking executive with plenty of show biz know-how to take control of the industry in behalf of both exhibitor and distributor interests, with a financial holding in neither groups.

Principal chores of a No. 1 man, according to many showmen, would be to introduce new methods to win a dwindling public back to cineman boxoffice, talk turkey to any exhibitor or distributor dealing from the bottom of the deck, prevent political moguls continuing the idea that the film industry is a goose with an unlimited store of "golden" eggs, via an overplay of taxation, combat the slaps at pix by the church, to nip in the bud pronto giveaway rackets by certain exhibs to fight for Sabbath film shows and to generally set the cinema house in order.

Showmen admit that such a picture Miracle Man may be hard to locate in this territory with its limited population. Nevertheless, they point out, if the industry is willing to kick in with the right sort of coin, such a man of Will Hays' stature, would be unearthed to guide the film industry out of the morass it has gotten itself into because of its Rip Van Winkle attitude towards powerful and virile opposition.

Many Down Under showmen frankly admit that glamor quit the local scene when pen-and-ink men introduce limited budgets covering publicity-exploitation, brought in chain store operation methods, had staffs give an account of the number of powder room supplies used weekly, and nixed an overplay of front-of-house bally-hoo, figuring that a few posters and one-inch newspaper display ads were sufficient to sell a production.

Glamor came back into the Aussie show biz scene with "Around World in 80 Days," mainly because Mike Todd said there was no limit on the coin to be used for bally. Now local showmen have been bitten by the ballyhoo bug.

Paramount steps into the ballyhoo for "10 Commandments," due for the Prince Edward here next March on two-a-day and upped scale. There will be big bally, too, for such pix as "Bridge on River Kwai" (Col) and "Peyton Place" (20th).

Herc McIntyre, topper of Universal-International here, has been mentioned as suitable for the Miracle Man role.

Scribe Wins Plagiarism Action in Rome Court

Rome, Jan. 28.

In one of the rare decisions in favor of the claimant in a plagiarism case, Rome courts have voted a decision in favor of writer Giovanni Commisso. He claimed that a feature pic of some years back, "Anni Facili" (Easy Years), had been lifted from his book, "Cinismo a Roma."

Court decision ordered the film company, Ponti DeLaurentiis Prods., to pay Commisso damages totaling the entire take of the feature during its release. Magistrate, after comparing the book and the film, found them "of such an identity of representation (so as to constitute) a single idea, which constitutes the revelation of plagiary of a high juridic degree." (Pic (and book) were based on the adventures amid Roman bureaucracy and with the red tape of a Sicilian. Film was produced in 1953 and released in this country by Paramount Films.

'Nationality Days' At Brussels

A rundown of what the upcoming (April to October) Brussels World's Fair terms "Times Square to Red Square" talent of stage and concert hall from participating nations during their national days (dates of the national days immediately follow the name of each country):

Austria—May 7, Vienna Philharmonic.

Canada—The 60-man CBC Symphony Orchestra, conducted by Geoffrey Waddington, in first overseas appearance; no date set yet, but carded for late August as part of troupe's European itinerary (probably London, Paris, Amsterdam, Berlin, Vienna, Florence); to feature Canadian guest soloists and native composers.

Czechoslovakia—July 23-24, Skupa Marionette Theatre, pageants by the Sulk Folklore Ensemble, concerts by the Czech Philharmonic.

England—July 10-11-12; July 10, Sir Malcolm Sargent conducting the BBC Orchestra and Huddersfield Choir in Holst's "Planets" and Sir William Walton's "Belshazzar's Feast"; 11th, in Elgar's "Dream of Gerontius"; 12th, Scottish Guards Orchestra in concerts of pop and semi-classical music. May 26, Royal Ballet.

Finland—May 21, popular dances by the Jalkanen Group and concerts by the Univ. of Helsinki Choir.

France—July 8-9; July 8, Paris Opera Ballet; 9th, plays of the French theatre by the Comedie Francaise. Sept. 25, concert of contemporary music and a play produced by Jean-Louis Barrault.

Hungary—May 2, Sept. 17; May 2, Cordes Tatray Quartet, the Woodwind Quintet of Budapest and the Hungarian Opera in works by Zoltan Kodaly, Bela Bartok, Ferenc Farkas; Sept, 17, concerts by stars of the Hungarian Opera and program of songs and dances by the Hungarian Popular Ensemble.

Iran—Sept. 4, an original ballet.

Japan—May 13, operetta, ballet and Kabuki dancers.

Soviet Union—Aug. 11-12-13 (schedule not officially confirmed as yet), Bolshoi Ballet, Moscow Art Theatre and concerts under Dmitri Shostakovitch.

Switzerland—June 29, July 31, Aug. 1; June 29, the Schauspielhaus of Zurich in "Romulus," new play by Friedrich Durrenmatt; the Stadttheater of Basle in first performance of "Titus Feuerfuchs" by Heinrich Sutermeister; July 31, Ernest Ansermet conducting the Orchestra of the Swiss Romande; Aug. 1, folklore processions and patriotic pageant. Sept. 5, special performance of Frank Martin's choral work, "Le Vin Herbe," by the Chamber Orchestra of Lausanne under Victor Desarzens.

United States—July 2-3-4, concerts by the Philadelphia Orchestra under Eugene Ormandy with Isaac Stern as soloist, and ballet by the American Ballet Theatre starring Nora Kaye and Eric Bruhn.

Yugoslavia—June 27-28, Ballet of Belgrade in works by Baranovic and Bartok, concerts by the Belgrade Philharmonic with soprano Zinka Milanov, the Mixed Choir of the Yugoslav Army and chamber music by the soloists of Zagreb led by Antonio Janigro.

(Majority of foregoing events to be held in 2,000-seat and 500-seat auditorium and an open-air esplanade in the Belgian Section. The U.S. and the Soviet Union, with 1,1200-seat and 1,500-seat theatres adjoining their respective pavilions, are planning supplementary theatre, concert, ballet and film presentations through the run of the fair, April 17 to Oct. 19. At intervals between major national celebrations, a series of international festivals of performing arts sponsored by Belgium as host nation.)

International

International Experimental Film Festival, April 21-27, with awards to cinematic devices contributing most to future development of the film; **World Film Festival**, May 20 to June 13, best films of 1957; survey of the motion picture from its beginnings to the present, concluding with a gold medal award to "the best film of all time," Oct. 12-18; concerts of martial music by leading military bands; **International Meeting of Youth Orchestras**, July 13-20; **Festival of Experiental Music**, presenting experiments in the field of electronic reproduction of music, Oct. 5-10; **International Festival of Marionette Theatres**, displaying skills of the world's leading puppeteers, May 17, July 26, Sept. 27; **International Festival of University Theatres**, surveying contemporary trends in the dramatic arts, Aug. 2-9.

U.S. Shoestring-&-Private Charity

Continued from page 1

gium Miss Cisney promoted $3,000 from the Norman Fund.

Transportation was the staggering item to get around, since round trip stands $900 per head. In the case of the Yale U.'s drama department production of Archibald MacLeish's "JB" the make-do financing calls for the troupe to play U. S. Army installations in Europe, thereby entitling it to military plane transport both ways.

International Cultural Exchange (State Dept.) found $60,000 to finance the Julliard Orchestra which will make the U. S. competitive to all other nations in the "youth music" side of the expo. Harry Belafonte comes under the head of a philantrophist, donating his services for four concerts in September with his entourage. Apparently America's "Little Theatre" movement, something which does not exist in any other country, will have a company at Brussels. Unless some Congressional money is available these grassrooters will travel under funds raised by themselves on Main Street, U. S. A.

American Ballet Theatre is reported another of the events on Miss Cisney's schedule. Here, again, advantage is taking of the company's presence overseas on another State Dept. tour.

Richard Griffith of the N. Y. Museum of Modern Art and a committee is selecting a program of documentary films illustrating life in America and it's hoped the producers will deadhead the negatives.

The operating funds of the U. S. Pavillion and Theatre were cut to $800,000 .(buildings cost over $10,000,000) and of this sum $200,000 went at once to equip them with curtains, lights and so on. A main item of expense will be transport from N. Y. of the City Center party of 85 which, under Miss Dalrymple will offer "Carousel," "Susannah" "Our Town" and "Glass Menagerie." With these four events, plus the 11-odd of Miss Cisney's negotiation, the U. S. participation still has a lot to go to fill the 26-week time span. Hence the hope that Congress will rise to the need so that American will not have to shoestring it against Russia's shoot-the-bankroll plan.

As the U. S. plan to date began to piece together last week, her doctor ordered Miss Cisney to immediately rest. In doing so she drew the laurel of "immeasurable" achievement from Cullman who hailed her as "a lady Atlas."

Ace British Lenser Signed

London, Jan. 28.

Jack Cardiff, one of Britain's top cameramen (he was on such pix as "African Queen" and "War and Peace"), will direct his first British feature film, following some directorial stints on the Continent. Cardiff's debut as director will be for Zonic Productions on "Intent to Kill," drama starring Richard Todd and Betsy Blake.

Location work will be done in Montreal. Cardiff and producer Adrian Worker have flown there for a looksee. "Intent" is a suspense drama about a political faction seeking to bump off a South American president and will be released by 20th-Fox.

Callas Riles La Scala, Too

Milan, Feb. 4.

Maria Meneghini Callas' recent "open letter" to the Italian public, which most observers here have interpreted as an open attack on La Scala, her home base, has had widespread repercussions throughout Italy. Milano opera showcase is said to be contemplating possible disciplinary action.

Pointedly, the Greek soprano in her appeal refuted accusations regarding her walkouts of performances at Vienna and Edinburgh on the basis that she personally was not legally held to them (as had been claimed) by contract with the La Scala. Other comments by the diva were more specifically directed at the Scala organization itself, and at reports blaming her—and not the theatre—for organizational deficiencies resulting in two previous "Callas affairs."

The La Scala management is expected to meet soon to discuss action on the controversy raised by the singer, and to study a report which is to be presented to the Mayor of Milano, Virgilio Ferrari.

Milan Opera circles also expressed surprise at the singer's reported statements on a U.S. video show to the effect that she was glad that things had gone the way they did, and that the recent Rome incident had shown her that she was necessary to the public.

Italo Solons Check M-G Tie To Cinecitta

Rome, Jan. 28.

Metro's imminent occupancy of Rome's Cinecitta Studios for the making of "Ben Hur" has been the subject of an interrogation in the Italian Chamber of Deputies. A congressman, Mario Calabro, has officially queried the government regarding the recent pacts linking Metro and the Cinecitta setup, his implication being that the Yank production would practically monopolize the available studio space, thus leaving little or nothing for use by Italo producers.

Specifically, Calabro asked whether (1) Cinecitta would be reserved for the exclusive use of the Metro unit during the films shooting sked here; (2) How many sound stages have been reserved for "Ben Hur" and how many will remain for use by local filmmakers; and (3), if and in what measure the use of Italo actors, workers and technicians has been guaranteed.

The Metro-Cinecitta agreements were signed some time ago. They concern both the use of technical facilities as well as the labor relations angles via a pact between Metro and the democratic Italian labor unions.

While it's known that the Italian film toppers would prefer foreign pix made here to be co-produced ("Ben Hur" is exclusively a Metro project), an industry spokesman nevertheless expressed surprise at the interrogation by Calabro. He indicated that while no release coin would be forthcoming from the "Ben Hur" enterprise the local pic industry should be delighted by the employment opportunity offered extras, workers and technicians by the Yank production, especially in view of the current critical period in which the local film industry finds itself.

CLASSICAL & JAZZ TURNS FOR STRATFORD

Stratford, Ont., Feb. 4

"The Beggar's Opera," the Festival Singers and Vancouver-born bass-baritone Donald Bell will top the roster at the four-week Music Festival here next summer. Wilbur de Paris, Errol Garner, Carmen McRae, Billy Taylor and Canadian-born Moe Koffman will be the jazz toppers. Latter's "Swinging Shepherd Blues" is a rising hit on Jubilee.

Folk music will be represented by Marais and Miranda, Richard Dyer - Bennett and Canadians Jacques Lebresque and Emma Caslor. Noah Greenberg will conduct the N. Y. Pro Musica in two concerts of Renaissance and Baroque period music. All programs will be in the air conditioned Avon Theatre, a film house, instead of previous Concert Hall.

Tom Brown will stage and Louis Applebaum conduct "Beggar's Opera" for 12 performances. It's the Frederick Austin version of John Gay's work, and ran nearly four years in London in the 20's. Donald Bell will fly in from Germany, where he'll be touring at time.

France Sees Yank Film Distribs Cutting Down Many Staffs in Europe

Paris, Feb. 4.

With both optimistic and pessimistic prognostications on the future of Hollywood and films regular trade patter, Yank reps of American major companies here are also getting into the act. As Hollywood majors tighten belts, prototypes feel that the same might follow in the overseas branches. However, there is breast beating here because all feel that the Yank place in international marts is assured. This does not preclude realignment and retrenchment because of get-tough policies from Continental countries, the Common Film Mart and stricter quota conditions.

U. S. reps opine, in some cases, that companies probably eventually will have to begin streamlining their offices abroad in order to cut overhead. Old talks of merger are afloat again. RKO has not yet cut its staff drastically, and is picking up foreign and Yank indie films for its quotas. But some great changes expected soon.

Some sources point out that American films still take top percentages in all the leading Continental markets and will continue to do so since U. S. pix, via dubbing, publicity, star names and blockbusters, are staple items. But growing big scale European production, plus more inter-Continental reciprocation with needed screen space, may mean more squeezes on the Yanks. For example, in Paris there is a big problem of getting good firstrun outlets since burgeoning Gallic production has tied up many of the lucrative houses. At any rate, with 50% of Yank grossers coming from abroad, the foreign biz may get greater priorities.

EADY FUND NOW LOOKS TO GROSS $6,700,000

London, Feb. 4

The government estimate that the statutory Eady Fund would gross over $10,000,000 in its first year is not being justified by returns. The latest figures indicate that the Fund will net little more than $6,700,000 in the current year.

The gap between estimate and performance is largely due to the serious sharp decline in paid admissions, which has affected picture theatres throughout the country. In the first 10 weeks of the statutory levy, collections into the Fund have been well below $1,400,000. The rate of distribution, however, has increased from 22½% to 30%.

Hungary Buys U. S. Pix

Paris, Jan. 28.

Marc Spiegel, Motion Picture Export Assn. rep until Feb. 1 when Fred Gronich takes over, recently concluded a sale of 10 pix to Hungary. Films will be paid for with dollars in N. Y., the average being about $3,000 per pic.

Most pix are fairly recent ones, with comedies and musicals predominating. Like Poland, with which Siegel also recently concluded a pact, the accent seems to be on escapism. Spiegel told VARIETY that Poland and Hungary would be the only satellites with which the MPEA would deal.

Aussie Biz Upbeat At Cinema Attributed To Lighter Type of Fare

Sydney, Jan. 28.

Upward biz trend at the cinema boxoffice in Aussie is seen as reflecting a swing to the "let's forget" type of product, with thumbs down on war, westerns and problem pix. Top exhibs say that if Hollywood can continue to supply this lighter type of product, biz here will continue on the upgrade irrespective of what tele has to offer.

That films have not lost their appeal with the masses is strongly indicated by the trade currently being done here with "Love in Afternoon" (UA), "April Love" (20th), "Les Girls" (M-G), "Don't Go Near Water" (M-G), "Around World in 80 Days" (U-A), "Carry On, Admiral" (U), "Affair to Remember" (20th) and "My Man Godfrey" (U).

Showmen here want to forget the last half of 1957 with its overplay of shot-and-shell, trigger-happy cowboys, and blatant sex. Despite the summer heat, a long drought, and disastrous bush fires, tv, late-closing saloons and plush clubs, good pix are pulling the patrons and the marquees are mainly carrying the tab of Yank fare, indicating that Hollywood is doing alright for itself in the Antipodes.

More Houses, But Non-Pros Snafu Madrid's Legit

Madrid, Feb. 4.

Two gala theatre openings give evidence of continuing legit vitality and growing public favor. New Teatro Goya has posthumous work of Jacinto Benavente, "El Bufon de Hamlet," starring Manual Dicenta, Maria Guerrero and Berta Riaza. Alberto Closas is presenting his version of the Italian modern musical, "Buona Notte, Bettina" at the Teatro Comedia.

Inauguration of the dernier cri Teatro Goya marks a legit exodus from the confining back streets adjacent to the main stem Gran Via to the newer and more spacious nabe that extends from Cafe Gijon to the Velasquez limits of Calle Goya. In addition to Goya and the one-year old Teatro Recoletos facing the egghead Cafe Gijon, a former theatre in new legit area, Beatriz, which operated as a film salon for years, reverts back to legit in March when Tennessee Williams' "Rose Tattoo" is given a Spanish adaptation.

Legit expansion is not without its growing pains. Theatre circles here report several major companies are no longer meeting payrolls, adding that house units are maladministered by an excess of non-professional staffers.

Constant Coincidence

Lebanon, Pa.

Editor, VARIETY:

It was only natural for me when I was planning a trip last year to Vienna, Austria, on a story assignment, to turn to VARIETY. Figuring anyone who writes for your publication knows the local scene, I telephoned your correspondent, Emil Maass, when I arrived in Vienna. I identified myself and asked if I could see him.

"I'll be right over," he said.

In no time he walked into the lounge of the Hotel Bristol where I was staying.

"How are things on Cumberland Street?" he immediately asked. "How is the Bon Ton Store doing? Do you still use that red streamer on the front page of the Daily News?"

Well, you can imagine my reaction to this bombardment of purely Lebanon, Pennsylvania, references!

Yes, Emil Maass had lived in Lebanon many years ago.

It's a small world, thanks to VARIETY. And thanks to Maass, I learned much about Vienna in a relatively short time.

Ted Gress,
City Editor,
Daily News.

London Film Biz OK Despite Snow; 'Joey' Sock $12,500, 3d; 'Cowboy' Fast 11G, 'Rock' 14G; 'Kwai' Mighty 12G

London, Jan. 28.

A week of snow, ice and intense cold did not seriously hurt returns at first-run situations here although it affected the take at some of the long-running pix. However, Around World in 80 Days," "10 Commandments," "Cinerama Holiday" and "Bridge on the River Kwai" all continued in the big money stakes while newcomers like "Pal Joey" and "Jailhouse Rock" made a distinct impact on the b.o. "Commandments," in its ninth Plaza round, hit a fancy $18,000, a slight dip over the previous week but still very big. This applies also to "80 Days," where the 30th frame was close to $14,000. "Cinerama Holiday," on its second anniversary stanza, grossed a smash $15,000 in the 104th session.

"Pal Joey," which in its opening frame broke the Leicester Square Theatre house record, still is great at $12,500 in third round. "River Kwai," in its second West End stint, grossed a boff $12,000 in its fourth week at the Odeon, Marble Arch.

"Jailhouse Rock" looks fancy $14,000 at Empire in second round. Other sturdy entries include "Cowboy," sturdy $11,000 or more in its first frame at the Odeon, Leicester Square and "Enemy Below," which continues stout $8,500 in third Carlton week.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$2.15) — "Around World" (UA) (30th wk). Almost $14,000, great for length of run.

Carlton (20th) (1,128; 70-$2.15)—"Enemy Below" (20th) (3d wk). Stout $8,500 or near. Last week, $9,800. "Naked Earth" (20th) preems Jan. 30.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama Holiday" (Robin) (104th wk). Second anniversary ended with smash $15,000. Stays on until Feb. 22 when "Seven Wonders of World" (Cinerama) set to follow Feb. 26.

Empire (M-G) (3,099; 55-$1.70)—"Jailhouse Rock" (M-G) (2d wk). Fancy $14,000 or near. First week, $15,000. "I Accuse" (M-G) due Jan. 30.

Gaumont (CMA) 1,500; 50-$1.70)—"Blue Murder at St. Trinian's" (BL) (6th wk). Almost $8,500, big for time of run.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"Pal Joey" (Col) (3d wk). Smash $12,500 or near. Second was $13,000. "Witness for Prosecution" (UA) moves in Jan. 30.

London Pavilion (UA) (1,217; 50-$1.70)—"Legend of Lost" (UA). Heading for steady $7,500.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Cowboy" (Col). Brisk $11,000. "Tale of Two Cities" (Rank) due in Feb. 6.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Bridge on the River Kwai" (Col) (4th wk). Boff $12,000. Third was $12,600. "Pal Joey" is due Jan. 31.

Plaza (Par) (1,902; 95-$2.80)—"10 Commandments" (Par) (9th wk). Smash $18,000. Stays indef.

Rialto (20th) (592; 50-$1.30)—"No Down Payment" (20th) (2d wk). Steady $4,500. First week was $5,300.

Ritz (M-G) (432; 50-$1.30) — "Prince and Showgirl" (WB). Average $2,000 or near.

Studio One (APT) (600; 30-$1.20)—"Perri" (Disney) (6th wk). Good $2.700. Fifth was $2.900. Holds.

Warner (WB) (1,785; 50-$1.70)—"Chase Crooked Shadow" (ABP) (2d wk). Steady $7.000 or near. First week was $7,800. Stays a third frame, with "Sayonara" (WB) set to follow Feb. 6.

Deal Falls Through On Old Vaudery in London; Lew Lake Remains as Op

London, Jan. 28.

Lew Lake, owner of the Collins Music Hall, one of London's oldest vauderies, which recently threatened to go dark, told VARIETY that a deal to sell the theatre to fairground magnate John Collins was being held up because of "one or two complications."

Collins, who despite his name has no previous connection with the vaudery, put up $14,000 as a deposit on the property several months ago. At that time, permission was being sought from the London County Council by a firm of millers to convert the theatre into a warehouse and offices. The fairground operator stepped in and made a bid to buy the vaude house with the intention of operating it himself.

Since then, Lake is reported to have had a change of heart about disposing of the property, and had decided that whatever happened, he would continue to run the theatre himself. Lake admitted that several snags had cropped up which had cooled down the deal somewhat, and added that if it finally went cold, he would keep the vaudery alive.

Meanwhile, another music hall which put the shutters up recently, the Camberwell Palace Theatre, continues to remain dark despite a plea from the Variety Artists' Federation to the local Council to support a scheme which could agin make it operational. The theatre is to be converted into a supermarket.

'Best' Awards In Spain's Film Biz

Madrid, Feb. 4.

Sindicato Nacional del Espectaculo selected the annual San Juan Bosco winners with the two main 325,000 peseta Oscars ($7,500) awarded to "...Y Elegio el Infierno" (I Chose Hell) for the film best reflecting Spain's reigning political and religious convictions, and to "Ultimo Cuple" (Last Song) as the quality standard bearer during 1957.

Three additional feature film cash kudos went to "Amanecer en Puerto Oscuro" (Dawn on the Malaga Coast), "La Puerta Abierta" (Open Door) and "Los Angeles del Volante" (Cab Drivers).

In the documentary class, "Goya," "Garden Music" and "Green Coast" each received $500 in local currency.

Sarita Montiel, credited as principal ingredient for prodigious "Ultimo Cuple" box-office marathon, was declared ineligible for best actress designation. Spanish star had acquired Mexican nationality during early career years. Emma Penella and Paco Rabal won best performance laurels.

Saenz de Heredia was named best director, Lucas and Gallardo screenwriting team was singled out in the scribbling department while principal technical honors went to cameraman Manuel Berenger, art director Andre Simont and music composer Lembergh.

Awards were made at the San Juan Bosco dinner, in the presence of government personalities, sindicato chiefs and an outpouring of film industry celebs.

Pub Scares Off Thug

Norwich, Vt., Feb. 4.

A newspaperman was right on the spot when a lone gunman attempted to rob the Exeter Street Theatre here.

The intruder fled empty-handed when he saw Walter C. Paine, publisher of The Valley News in West Lebanon, N. H., approach the house.

A wild shot narrowly missed the cashier.

Iturbi Plays in Israel

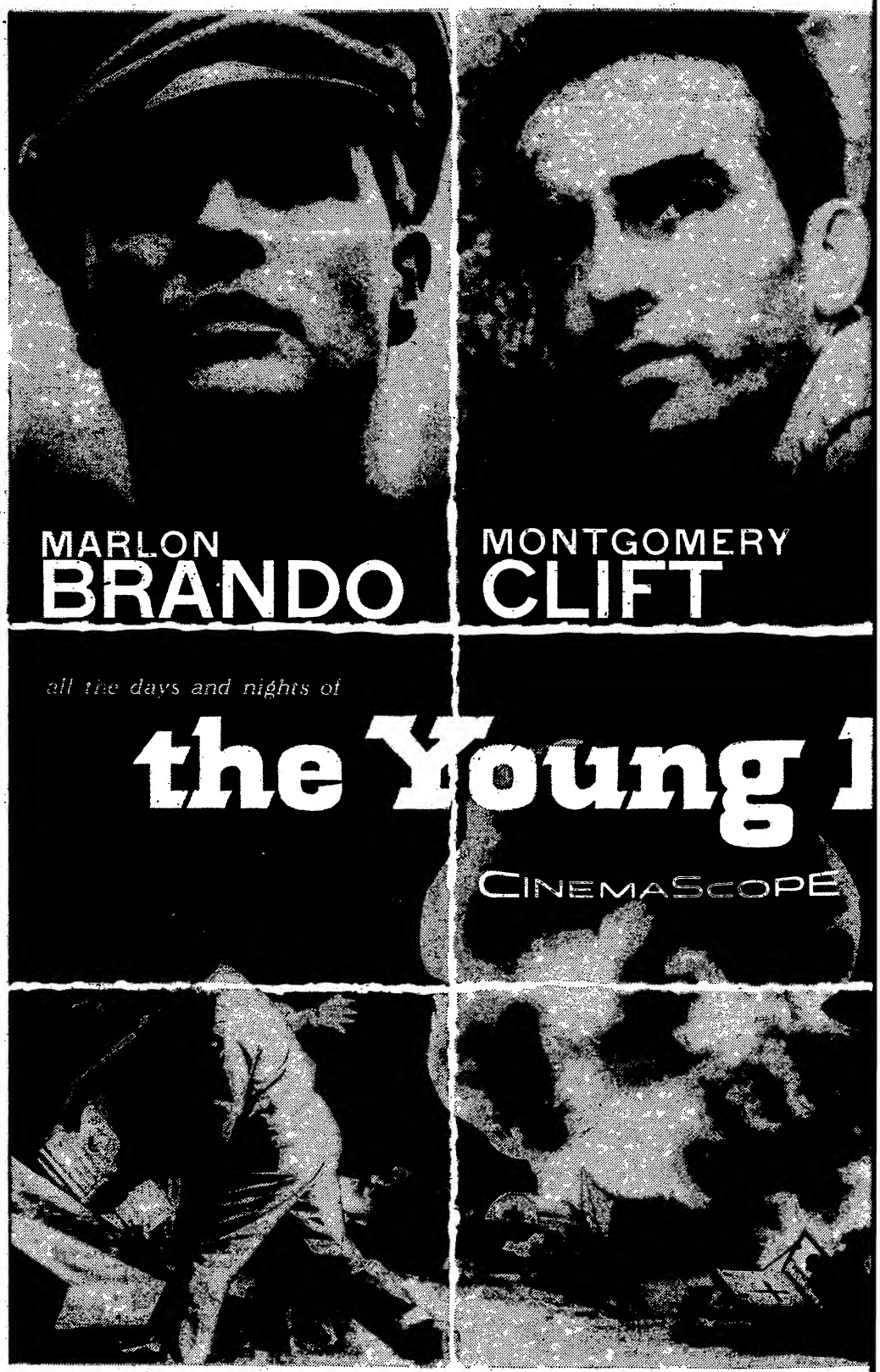
Tel Aviv, Jan. 28.

Overflow audience hailed the first appearance here of conductor-pianist Jose Iturbi, when he conducted the Israel Philharmonic at the Frederic R. Mann Auditorium. The Israeli orch seemed not quite up to the brilliance demanded by the guest, though he spoke flatteringly of the group.

Maestro Iturbi will play concerts in Jerusalem and Haifa in addition to two more in Tel Aviv on the trip.

In the 20th tradition of The Robe, The King and I, Anastasia

a
motion picture
destined
to withstand
every test...
an
enduring
achievement...



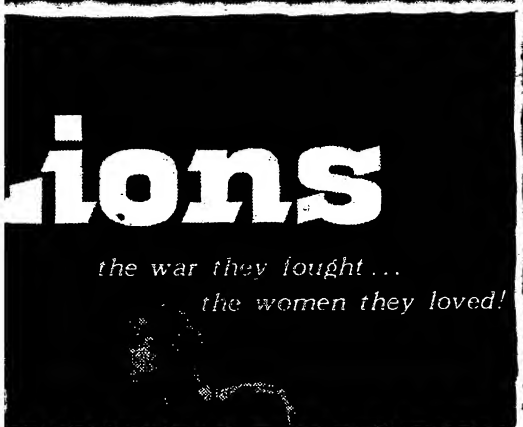
PRODUCED BY
AL LICHTMAN

DIRECTED BY
EDWARD DMYTRYK

A Farewell to Arms, Peyton Place...















MARLON BRANDO
as
Christian

MONTGOMERY CLIFT
as
Noah

DEAN MARTIN
as
Michael Whiteacre

HOPE LANGE
as
Hope Plowman

BARBARA RUSH
as
Margaret Freemantle

MAY BRITT
as
Gretchen Hardenburg

MAXIMILIAN SCHELL
as
Captain Hardenburg

DORA DOLL
as
Simone

LEE VAN CLEEF
as
Sgt. Rickett

LILIANE MONTEVECCHI
as
Francoise

PARLEY BAER
as
Lt. Brandt

ARTHUR FRANZ
as
Lt. Green

HAL BAYLOR
as
Pvt. Burnecker

RICHARD GARDNER
as
Pvt. Cowley

HERBERT RUDLEY
as
Capt. Colclough

SCREENPLAY BY
EDWARD ANHALT

BASED ON THE NOVEL BY
IRWIN SHAW

Johnston 'Steams Up' Biz Building As Exhibs Pledge Campaign Money; Sol Schwartz's Small Objections

Terming the occasion "historic," Eric A. Johnston, president of Motion Picture Assn. of America, yesterday (Tues.) told a press conference in New York that the industry is ready to move with its long-pending, so-called business building program.

Samuel Rosen, speaking in the absence of Ernest Stellings, president of Theatre Owners of America, stated that exhibition will put up its share of required financing, amounting to $1,150,000 to be computed on basis of one-half of 1% of last year's film rentals. Rosen said he would pledge such donations in behalf of his own circuit (Stanley Warner) along with United Paramount and National Theatres, adding that Loew's and RKO are "ready to go along." Distributors are committed to match the exhib money dollar for dollar.

Sol A. Schwartz, president of RKO chains, said he'd participate as indicated but injected a note of disapproval with the program so far as fostership is concerned. Schwartz objected to the TOA identity with the project, preferring instead that it be billed only as an all-industry endeavor. Circuit exec, who reminded that RKO is not a TOA member, said he saw no point in public announcements about TOA being in, and Allied States being out, for this would communicate to public disharmony that exists.

Herman Levy, counsel for TOA, disclosed that Stellings had dictated a press statement anent the desire for all exhibitors to join the campaign. Again Schwartz raised an objection, asking no statements from any individual but simply a description of the project as being under the aegis of the entire industry.

Levy advised Schwartz to issue a similar statement for RKO, and emphasized that TOA is not claiming author. Abe Montague, repping both MPAA and the Council of Motion Picture Organizations, said TOA's position was merely one of participating organization.

Breakdown on how the total industry fund (of $2,300,000) is to be expended was given by Roger Lewis, former chairman of the MPAA's ad-pub directors committee. Appropriation of $950,000 is for newspaper advertising in cities of 50,000 or more. Ads are to appear weekly, beginning in April, and while specific pictures are not to be mentioned, film companies are free to place their own adjacent paid-for copy.

A radio campaign is to be extended nationally at a cost of $300,000.

The Oscar telecast is figured at $570,000 to $600,000, the latter designed to preclude local spot commercials.

The broad field of public relations is itemized at $150,000, and costs of administration, production, etc., $250,000.

COMPO will be used "to the fullest extent," said Montague.

Participants at the huddle said the campaign is to be continuous, not limited to a one-shot try.

Attendance Figures Up

Hollywood, Feb. 4.

Elmer C. Rhoden National Theatres prexy, reported film theatre attendance in Southern California over last weekend comparable to last year's corresponding figure. Big pix released during holiday season has resulted in "marked improvement."

Ed Seguin Sees No Magic If Ads 'Run' Up Front

Chicago, Feb. 4.

Belief of some industryites that film page newspaper advertising has lost its pull-power is disputed here by Ed Seguin, ad-pub topper for the Balaban & Katz circuit. His stand, in substance: If tickets aren't moving, don't blame the page—blame the copy. "Ads," he states, "have to create enough want-to-see to get them (patrons) out."

Seguin cited the opening last Thanksgiving of "Sad Sack" at the Chicago Theatre, B&K flagship. Only advance ads ran the day before on amusement pages, and pic grossed sock $12,000 its first day.

Issue arose over 20th-Fox' $40,000 ad outlay for its "Farewell to Arms" preem here at the indie Oriental. Campaign, personally helmed by Charles Einfeld, company's ad chief, called for important expenditures on news and women's pages in Chi dailies, as well as in nabe gazettes and radio spot saturation. In Seguin's view, ads for the pic which ran on news and women's pages "got lost" because they weren't composed for those

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Costly Showcase Runs Has Columbia Mulling Bypassing of Times Sq.

Columbia has become disenchanted with Times Square. Film company reportedly is so fed up with the losses sustained in this New York showcase belt that the future likely will see relatively rare instances where a Col production is opened at one of the first-run houses.

Various other distributors in past have been disgruntled with the economics of first-run engagements in Gotham. The result was that the Broadway spots were bypassed with certain kind of product—specifically, the "nervous 'A'" feature that lent itself to saturation bookings in the neighborhood circuits.

But these were booked a more or less one-shot basis, whereas Col is thinking in terms of nearly a total avoidance of the showcases. In other words, Broadway will undergo a blackout in large part so far as Col is concerned.

Film corporation's new hands-off Broadway thinking stems from the fact that of all of its pictures to open at a first-run in the past several months only one showed a profit. This was "Pal Joey," at the Capitol. Even the widely acclaimed and elsewhere-successful "Operation Madball" wound up at a deficit. At the Palace, "Bridge on the River Kwai" will come out on top but on a long-haul booking basis.

Looking doubtful, presently, is "Bonjours Tristesse" despite a substantial ad campaign for the Capitol run. (It's also hardly a secret that Col did a burn over the reviews given this Otto Preminger entry.)

Cause behind the fiscal hardship in the first-run area is two-fold: (1), promotional activity to the extent deemed necessary means an outlay of $20,000 to $25,000 in the minimum; (2), to this must be added theatre overhead expense, which is regarded as unrealistically high.

A major consideration in past years was the "prestige" to be gotten out of a New York first-run showcasing but the importance of this is now lessening in the minds of some film execs.

Film Cos.' Ad Outlay Drops in '57 To $3,082,415, But Sunday Supps Hit Lowest Point, Survey Shows

Continuing a trend of recent years, advertising by the major film companies in national magazines and the Sunday newspaper supplements dropped again in 1957.

To an extent, this reflects the fewer number of pictures in release, but primarily it's indicative of economies in ad spending and the feeling that more is to be gained in point-of-sale newspaper splurges.

Statistics made available by Publishers Information Bureau to VARIETY show that the companies spent a total of $3,082,415 in advertising in the mags and supplements. This compares to $3,517,007 in 1956 and $3,634,553 in 1955. However, for most of 1957, the figures aren't precisely comparable to 1956 since the companies lost some outlets with the fold of Collier's, the Woman's Home Companion and some other mags.

Most striking drop is registered i '57 by the Sunday supplements. Film ad expenditures in that media hit a new low last year, with only $353,942, of which This Week got the major share with $155,240. In 1956, the supps got $378,232 and the year before $576,185. At one time, in 1952, the supplements got close to $800,000, and that year the total mag and supplement take from films ran to $4,425,313.

Mag Spending

In the magazine field alone, the 1957 film outlay was $2,728,473 against $3,138,775 in '56. Back in 1950 that same total ran to $3,996,612.

The mag field still sees the weeklies and bi-weeklies ahead, with Life, Time, Newsweek, the Saturday Evening Post, etc. garnering $1,226,436 last year. Life's share dropped from $599,100 in 1956 to $467,430 in '57 and Time, too, went down, to $19,300 from $31,630.

Women's mags last year got $527,008 with McCalls leading the field with $177,163 and Seventeen showing a slight improvement to $97,270 from $76,600. Total for the women's mags in '56 was $490,805. General monthlies (Argosy, Esquire, Readers Digest, etc.) got $242,994 last year, which is about the same as in 1956. Fan mags improved to $724,935 from $668,898.

Film companies continue to ignore wide mag areas, such as the home publications, youth, business, farm, outdoor and sports, mechanics and science, etc.

Metro Topped

While the detailed compilation of ad expenditures is available only for the 11 months of Jan. through Nov., 1957, PIB figures clearly show that Metro is the ad leader for the year. It spent $778,214 on 17 films in the mags and $52,865 in the supplements. By contrast, Universal, which in the past has rated high, spent only $363,571 in the mags and not a penny in the supps. That total covered 15 films.

At Metro, "Les Girls" got the biggest ride with an expenditure of $210,247 in the mags. "Silk Stockings" rated $24,351 in the mags and $52,865 in the supps. Paramount's mag ad outlay for "Ten Commandments" is put at $22,164, indicating the amount of free space garnered by the film. At 20th-Fox, "Island in the Sun" was plugged $14,485 worth in the mags and $117,250 worth in the supplements and "Hatful of Rain" got a $93,057 ride in both the mags and the Sunday supplements.

United Artists splurged $96,733 worth on the Hecht-Lancaster release, "Sweet Smell of Success" and Warner Brothers spent $72,479 advertising "Spirit of St. Louis" in the mags, dittoing with $71,960 for "Sayonara." Allied Artists spent $95,012 on "Love in the Afternoon" and Columbia invested $72,825 in magazine ads for "Jeanne Eagles." Compilation makes it clear that the companies tend to support their "nervous" films, allowing the successes to skate along on their own momentum.

The 'Orderly' Man

Minneapolis, Feb. 4.

Edward L. Hyman, United Paramount vice president, is coming to Minneapolis March 13 to tell this territory's exhibitors about the progress that has been made toward "orderly" spacing of top Hollywood pictures and what it should mean to exhibition.

All of the area's theatreowners will be invited to attend the meeting at which United Paramount's Northwest circuit (Minnesota Amusement Co.) will be the host.

Downbeat Stories Need Constructive Counter-Views

The spotlight is on the film industry in the lay press, Hollywood's woes have been played up in page one news stories and special features interpreting the "decline." Examples are N.Y. Times featuring of Sindlinger report detailing the effect of the sale of feature pictures to television, N.Y. Herald Tribune's William Zinnser's three-part Sunday analysis of the industry, Jess Stearn's series in the N.Y. Daily News, add in Ronald Reagan's testimony before a Congressional tax committee as head of the Screen Actors Guild.

The industry's reaction was typical of its traditional ostrich-like attitude. Most frequent comment was *"why do they have to do this to us?"* Although the picture biz has long appealed to newspapers as an outlet for its publicity, it is quick to cry "foul" when the fourth estate undertakes a realistic ap-

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Hearst's Gediman On 'Sales-At-Any-Price'

(All U.S. Biz Suffers Narrowing Ratio of Profit to Volume)

By ROBERT J. LANDRY

Some significant and arresting statements were uttered at the Edgewater Beach Hotel (Chicago) Jan. 20 by H. James Gediman, exec veep of Hearst Advertising Service. His audience was the Newspaper Advertising Executives Assn. Gediman's remarks were not, of course, aimed at the film industry, but at all industry. Still the application and logic to pictures in its present travail is not obscure.

"Headlong pursuit of sales-at-any-price" must be, said the Hearstman, "abruptly reconstituted and squared with certain fundamentals." Note this crack:

"There is plenty of room in business for showmanship, but American industry is not Show Business, and Show Business is not American Industry."

Theatre and circuit operators will scarcely fail to nod understandingly when Gediman remarks that "Tv is a medium that can be viewed by the public with a detachment verging on boredom." This, of course, is no new point. For 25 years newspapers and magazines, not to mention outdoor display, have pot-shotted at the strange appeal to the advertiser of playing angel to entertainment. Gediman's way of saying the same is this "Television brings out the impresario lurking beneath the thin insulation of the sponsor's business practicality. It is also, by conjugal contagion, frequently encountered in his wife."

For a further fillup on the theme he comments that businessman is sometimes puzzled at the intricacies of television giveaway programs. Though a contestant collects "a Buick, a refrigerator, a lifetime annuity and two weeks in Acapulco with Jayne Mansfield," this contestant is only not the grand winner, but in fact, a loser by comparison.

Gediman does not sneak up on his point which is that present merchandizing procedures are "the craziest" and that advertising expenditures today exceed the payroll in many companies and even the cost of raw materials, as Clarence Eldredge stated not long since to the Assn. of National Advertisers.

Advertising, Gediman stressed, ought always to be the direct, personal responsibility of top management. It cannot be otherwise in the context of narrowing margins of profit despite increasing total sales.

VARIETY now speaking: the film business has traditionally depended upon newspaper space to put over its point-of-sale messages. Radio and television remain, to this day, "controversial" among the exploiteers of current screen offerings. Miracle-working air saturation campaigns, despite the brilliancy of Terry Turner in New England and the shimmer of Gordon McLendon in Texas, are not generally emulated. Hence, there is a certain affinity between the newspapers and the picture industry in that (a) they respect each other and (b) they recognize a common competitor in video.

Gediman talks ticket-selling language when he says, "the arrival of goods at the given market for retail sale means they have been sent to sales factories; they are at this point like the raw material that enters the plants where the goods were made. Newspapers are part of the accelerating and processing machinery for the manufacture of those sales."

Gediman, also X-rays psychological behavior developments in the researching of distribution problems and referred to "almost comic-opera terminology" spoon-fed to the gentry by self-appointed Yogi. He wondered if the Yogi have any awareness or appreciation of publishing—where every item of every single issue is entirely different from the issue before. "The New York Times on a Sunday will set copy and print 18,467 individual ads in one issue." He speculated aloud at the Chicago meeting whether newspapers needed more "psychological mystique" to make themselves more glamorous via-a-vis video? *"We are telling the truth, but is it exciting?"*

Nothing could be more pertinent to current jitters in the film industry than Gediman's remark about business in general: **"The executive throne is becoming an uneasy chair."**

New Use of Copy

Hollywood, Feb. 4.

Sales chief of 20th-Fox, Alex Harrison, deplores oldfashioned fixations of film sell and thinks blind repetition at this time of threat to the business' very survival is "suicidal."

He expands some of his known ideas. Use of theatre page instead of imaginative run-of-paper throws too much dependence on "copy." Can the ad steal the whole amusement page? If not, it isn't doing the big job.

New uses of newspapers is in order.

N.Y.'S BEEKMAN LOOMS AS FUTURE FIRST-RUN

Beekman Theatre, N.Y., plush second-run house on the East side, likely will switch to a firstrun policy, Clem Perry, v.p. and general manager of the Rugoff & Becker circuit, reported last week.

Perry noted that the theatre was doing "very nice" business in its expanding neighborhood, and that he was "in no hurry" to change the policy. However, he said, if enough firstrun product can be lined up, the Beekman probably will go firstrun.

There had been a good deal of pressure on Perry for some time to turn the Beekman into a first-run release house, providing another outlet for foreign films.

Henry Sherek, British legit manager, is writing his memoirs, which will be called "Not in Front of the Children."

82,000,000 READERS MONTHLY!

These columns appear in LOOK, McCALL'S, GOOD HOUSEKEEPING, COSMOPOLITAN, REDBOOK, SEVENTEEN, PARENTS' TRUE STORY And the Lion's Roar Column in THE SATURDAY EVENING POST

PICTURE OF THE MONTH

"The only Hell is being unable to love..."

So says Yul Brynner as Dmitri, most passionate of "The Brothers Karamazov", in a fiery scene from the filming of this mighty novel. He is speaking to Grushenka, the pliant beauty craved by his own father. She brushes a kiss across Dmitri's lips, whispering:

"That's all I have—being able to love. When you came in tonight, I thought my heart would burst. I wanted you so much. And then I saw your eyes...and the pistols...were you really going to shoot me?"



This scene has a lusty excitement. So does the entire story of the exploding emotions of the Karamazovs—father and sons—their loves, their friends, their enemies. Writer-director Richard Brooks' adaptation and the throbbing performances of a large all-star cast faithfully follow the many moods of master story-teller, Dostoyevsky.

According to producer Pandro S. Berman, more than half of the large Avon Production budget went to acquire the exactly right stars. Brynner is magnificent in his latest role since his Award-winning "The King and I". Maria Schell, already famed as a great international actress, wins new acclaim with her role of earthy, vital Grushenka and Claire Bloom's clinging, suddenly awakened Katya solidifies her popularity with audiences. Others eloquently present in this sprawling canvas are: Lee J. Cobb, Albert Salmi, Richard Basehart and William Shatner.

M-G-M has planned "The Brothers Karamazov" for ten years. As the result unfolded before us in Metrocolor, we were glad they waited for the perfect creative combination of technicians and cast.

No list of the cast is complete without mentioning one more person. The viewer. It is not too much to say that anyone who has ever loved, hated, prayed, sacrificed, raged, or plotted revenge...*must* find some part of himself or herself here. The best part, the worst part. Or both.

As all men are brothers, so are all men and women "The Brothers Karamazov". It is a distinct and distinguished achievement.

P.S. "Get more out of life...go out to a movie!"

Picture OF THE MONTH

"Merry Andrew" in two happy words is Danny Kaye. And this new Sol C. Siegel production from M-G-M in CinemaScope and Metrocolor is Danny's first picture in three years.

Danny has lots of most agreeable co-starring company to help with the high-flying hilarity. Extra added distractions like lovely Pier Angeli. And the celebrated basso, Baccaloni, who made his comedy debut in "Full of Life". As well as Robert Coote of "My Fair Lady" fame, together with Noel Purcell and Patricia Cutts.



But most of all, the story is decidedly off the beaten sound track for even the biggest of musical comedies. It also happens to be very funny, with scope for all of Danny's ten-foot-tall talents. He is Andrew Larabee, shy-guy schoolteacher in an exclusive boys' school who, while searching for a fabled Roman treasure, pitches camp on a site claimed by a traveling circus.

Danny as a lion-tamer... Danny in top hat and tails on the flying trapeze... Danny as a chin-up "stout fella" who tries to teach manners to five volatile Gallini Brothers who own a circus...are just a few of the justly heralded Kaye-O's.

Michael Kidd, making his director debut, puts the same dash and pace into the romantics and plot antics as into the dance sequences for which he's been known hitherto. Based on a story by Paul Gallico, Isobel Lennart's and I. A. L. Diamond's screenplay keeps everybody hot and humming.

Speaking of humming, the songs (music by Saul Chaplin, the associate producer, and lyrics by Johnny Mercer) alternately jump, soothe, astound and titillate. Of the eight tunes, we bring to our mind's ear: the ballad "You Can't Always Have What You Want", the happy-go-lickety "Everything is Tickety Boo", the pantomimed "Pipes of Pan", the patter delight "The Square of the Hypotenuse", and "Buona Fortuna", whose bacchanalian flavor so robustly co-features Baccaloni.

"Merry Andrew" is aptly named. Not just something for everybody. But just about everything for everybody—all wrapped up in a big bright Metrocolor package. A continuous flow of fun, fun, fun.

ONLY M-G-M DOES IT!

M-G-M alone highlights its vast advertising penetration with regular monthly columns in top national magazines.

Now the mighty "THE BROTHERS KARAMAZOV"; next "MERRY ANDREW" for your Happy Easter Holiday Attraction.

These famed columns command preferred attention, up front, with no other ads permitted, on the most-read "Table of Contents" page. They are rated "best-read of their size" by the scientific Starch surveys.

Just part of the big build-up for TWO bountiful blockbusters from M-G-M...

"THE BROTHERS KARAMAZOV"

•

"MERRY ANDREW"

P. S.
"SEVEN HILLS OF ROME"
BIG AT MUSIC HALL, N. Y.!

MGM BACK ON TOP IN '58!

January Jingled, If December Didn't; 'Sayonara' and 'Peyton Place' Pacers; 'Water,' 'Raintree,' 'Yeller': 4, 5, 6

(VARIETY's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but is not, of course, fully definite. An index of relative grossing strength in the U. S.-Canada market, the monthly report does not pretend to express total rentals.)

By MIKE WEAR

After the gloomy boxoffice tidings in December, exhibitors began to wonder if the bottom had not sprung a lethal leak. But the glowing January results changed all that. In fact, most key cities reported the greatest intake for the first month of a new year in the last four or five years. Some idea of the upsurge is obtained from the fact that the first four highest grossing pictures amassed the huge total of better than $6,000,000 for the 31-day period in the 23 representative key cities covered by VARIETY.

"Sayonara" (WB) was champion at the wickets last month with better than $2,000,000 gross. Pic hit the fantastic gross figure of $714,000 in the year-end holiday week. It was closely followed by "Peyton Place" (20th). Both pix still were running on extended-run engagements as the month ended. "Around the World in 80 Days" (UA) slipped back to third position in the face of the great trade done by these two newcomers. "80 Days" had finished first for seven different months prior to this.

"Don't Go Near Water" (M-G) was a strong fourth-place winner, this comedy about naval men showing surprising strength during the year-end holidays. "Raintree County," also from Metro, climbed up to fifth position when released on continuous run policy in most localities.

'God Created Bardot'

"Old Yeller" (BV) wound up sixth, getting an unusually large juve play. "Seven Wonders of World" (Cinerama) dropped down to seventh place. It was fifth in December. "And God Created Woman" (Kings) managed to cop eighth position, being the first French pic to achieve such high rating in VARIETY's list in years.

"Search for Paradise" (Cinerama), which already has proved that it is not another "Wonders," wound up ninth. "Legend of Lost" (UA) landed 10th money, rather amazing in view of the crix barbs in some cities.

"Enemy Below" (20th) copped 11th place while "Sad Sack" (Par), which was very big the final week in December, rounds out the Golden Dozen. "Sack" found the competition from big blockbusters rather tough to handle, but managed to cop a fifth place one week in January.

"Tarnished Angels" (U), "Gervaise" (Cont) and "Pal Joey" (Col) were the runner-up films. Last-named was second in December.

While the lineup of new product does not shape as strongly as the year-end fare, there are several promising entries. "Farewell to Arms" (20th) looms as standout newcomer on the basis of three or four initial playdates. "Bridge on River Kwai" (Col), at present playing in only three key cities, looks to make a mint of money for the company. It is still running schedule capacity in N.Y. at the Palace, with seats being sold past Easter already.

"Wild Is Wind" (Par) also looks like a comer, judging from its strong showings in three or four test engagements last month. "Quiet American" (UA) so far has been a bit uneven. "Flesh Is Weak" (DCA) shows some promise.

"Long Haul" (Col), a bit spotty to date, has done nicely in a couple of keys. The same company's release, "Bonjour Tristesse," is disappointing thus far. However, it has been tested only in two key cities, N.Y. and Philly. "Deep Six" (WB) has shown up okay on two engagements to date.

"My Man Godfrey" (U) did well enough in adding fresh coin to land as runner-up film one week. "10 Commandments" (Par), which has finished major first-run date excepting in L.A. and N.Y., is starting to drag in amazing coin from smaller keys and top subsequent-runs in bigger cities.

"Jamboree" (WB) chipped in with some good to okay engagements. "Rodan", (DCA) came through with startling big grosses in keys where given all-out bally.

"Razzia" (Kass) came through with good to big returns in several spots. "Paths of Glory" (UA), just getting started, hints of doing very well with some sock openings during the year-end holidays.

January's B.O. Boffs

1. **"Sayonara"** (WB).
2. **"Peyton Place"** (20th).
3. **"Around World"** (UA).
4. **"Near Water"** (M-G).
5. **"Raintree"** (M-G).
6. **"Old Yeller"** (BV).
7. **"7 Wonders"** (Cinerama).
8. **"Created Woman"** (Kings).
9. **"Paradise"** (Cinerama).
10. **"Legend of Lost"** (UA).
11. **"Enemy Below"** (20th).
12. **"Sad Sack"** (Par).

Liquidators

Continued from page 5

industry hardly advocate "quick profit" tv sales for another reason. They're fearful of becoming identified as "liquidators" (a term loathed in financial circles) and advocacy of tv sellouts could easily give them such identification. In other words the big money men have their personal reputations at stake.

Also looming importantly are a couple of intra-trade factors.

All old pictures, of course, can't be thrown on the theatre re-run market. But some can "clean up" per Disney's "Bambi" and "Cinderella" each of which drew over $1,500,000 on repeat.

Related to the whole problem is wrath of the Hollywood talent guilds. All are vigorously opposed to feeding the television beast. They feel library sales would mean a death blow to the production end of industry. It's conceivable that these film colony groups, who have an asserted right to participate in the proceeds from tv sales, might demand such a large percentage as to make the deals economically unfeasible for the distribs.

Downbeat Stories

Continued from page 14

praisal of conditions in the industry. To be sure, not all the comments in the lay press have accurate. However, there is no overall industry bureau or group that can undertake the task of setting the record straight.

On a small scale, individuals and such organizations as the Motion Picture Assn. of America and the Council of Motion Picture Organizations have attempted to serve as a public relations connection for the industry, but it's felt that their efforts have barely scratched the surface. In general picture biz woefully lacks overall public relations outlook and liason with publishers.

As an example of what should have been done on industry basis is perhaps demonstrated by a recent experience of Ernie Emerling, pub-ad chief of Loew's Theatres: Emerling, a frequent observer of press handling of film news, makes it his business to write to publishers, editors and reporters when their newspapers carry either good or bad things about the picture industry. Recently he noticed a comment in a midwest paper that it's too bad that the film companies do not include that particular city on the itinerary for star tours. This comment prompted Emerling to write to the paper that the film companies would be more than happy to send stars to that city if the local newspapers were more cooperative. He pointed out that every time any performers were sent to the city, they were brushed off by the dailies.

He indicated that star tours are costly and therefore the thesps are sent only to cities where they can be assured of the cooperation of the local press. Emerling's letter brought a prompt reply from the publisher of the news organization which has a virtual monopoly in the city. The publisher noted that the paper had changed its policy and would be happy to cover the activities of visiting personalities.

This achievement, on the surface, may seem insignificant, but if expanded on a nation-wide basis by an overall industry p.r. group, it can accomplish a great deal, it's felt, in improving the industry's relationship with the nation's press. Downbeat stories, it's noted can be counteracted with facts and figures that will show that perhaps conditions aren't as dire as they seem and that Hollywood, as a source of theatrical films, is still a living and breathing centre.

The industry always feels that it is the one singled out by the press. However, recent stories in newspapers have spotlighted the troubles of the automobile and aircraft industries. Yet these industries have not put out the "unfair" sign. It's stressed that the picture biz must take a realistic view of what is happening. If a news story hits the facts on the nose, there appears to be no sense in trying to disprove it. However, it's felt that a realistic effort must be made to present the positive side when it exists. It is in this department that the industry appears to be woefully lacking.

20th-Fox Seeks % of Heater Fee

Oak Lawn Exhib Angry—Queries U.S. Tax Bureau 10c Is Rental for Gear, Not Part of Admission

Efforts by 20th-Fox to participate in the drive-in rental of in-car heaters during the winter months has drawn an angry complaint from Stanford S. Kohlberg who operates the Starlite ozoner at Oak Lawn, Ill. Kohlberg also is president of Standord Industries which distributes the Bernz-O-Matic In-Car heaters.

In a wire to 20th prexy Spyros P. Skouras, Kohlberg said the 20th demand was "disappointing and detrimental" to winter operations of drive-ins. He said he had been successful in convincing over 50 ozoners to keep open during the cold season and that the 20th move "may discourage a few thousand more drive-ins from risking winter operation."

In connection with his wire, Kohlberg said the excise tax branch of the U. S. Treasury had been consulted and had replied that "the charge of 10c for the use of the heater is in the nature of a rental charge and is not considered to be part of the amount paid for admission to your theatre."

Wrote Kohlberg in the wire: "The author of this new effort to discourage a new source of revenue from the drive-in theatres, who have been closed during this season in previous years, has made a very serious error and should be reprimanded."

At 20th, the explanation is that it insists on sharing in any revenue from sales or services that are not optional for patrons and 20th holds that the in-car heaters at the drive-ins must be rented by anyone coming to see the show. Were their rental optional, 20th wouldn't ask to share in it, a company exec stated. He added that, in several instances, the drive-ins had dropped their regular prices from 75c. to 50c. and had charged customers an extra 25c. for the heater.

U.S.-U.S.S.R. at Standing Gallop

In arranging the cultural exchange treaty with the Russians the U. S. Government was simply opening a channel of communication between private American industry and the tightly controlled Soviet monopoly, Turner Shelton, head of the motion picture division of the U. S. Information Agency, said Monday (3).

Shelton took an important part in the negotiations with the Russians re the film part of the agreement which, he emphasized, carefully avoids the terms "exchange" and "reciprocity."

"What we have impressed on the Soviets is that there must be a basis of equality in our film dealings with them," he held. "Obviously, such an equality does not exist now, with their features coming into the U. S. unhindered while none of our pictures have been sold to Russia since 1948. The main aim is to get discussions going regarding the sale of our films to the Soviets; and that can only be done by equalizing the current imbalance."

Shelton said that, in his extensive contacts with the Russian negotiators, it appeared to him that they had finally abandoned the idea that the American industry must (or could) guarantee wide distribution of Russian pictures in the States before Russia bought American films.

Significance of the new cultural agreement is that, "for the first time," the American Government officially favors the sale of films to the Soviets.

'An Agreement to Agree'

That's N.Y. Film Companies' Evaluation of State Dept. Pact With Moscow

"It's nothing more than an agreement to agree."

That's how an executive at one of the film companies last week characterized the new Russo-American cultural exchange pact under which the Soviets are to buy American features and documentaries.

At the Motion Picture Export Assn. nothing was known on whether or not the Russians now understood and appreciated the impossibility of the kind of "reciprocity" on which they've insisted in the past. It was said that the State Dept. has "impressed" this on the Soviet negotiators during the talks.

MPEA prexy Eric Johnston has agreed to head up the negotiating team which is to discuss terms and conditions with the Russians in the film field. He's expected to have his first meeting this week, though he's been busy in his new job of publicizing the Administration's foreign aid program.

Prior efforts to come to an understanding with the Russians re films have foundered on (1.) the question of price, and (2.) the issue of reciprocity. In 1948, Eric Johnston negotiated a film deal with Moscow for the sale of American films in blocks of 20 for $1,000,000 per package. The Russians balked at the price and, eventually, couldn't make up their minds on more than seven films out of a list of 200 submitted to them.

Again, in late 1956, Johnston toured the Iron Curtain countries discussing film deals and stopped in Moscow, where "reciprocity" again proved the stumbling block. (In New York, the feeling at the companies is that the new State Dept. exchange pact constitutes little more than an agreement on principle. Executives note that Soviet features are freely imported but enjoy limited circulation simply because, like other foreign films, they are of limited appeal. It's questioned to what extent even the distributors could "force" Russian releases into theatres.)

In the radio-tv field, the agreement calls for the following:

An exchange of radio and television broadcasts on science, technology, industry, agriculture, education, public health and sports.

Regular exchanges of transcribed classical, folk and contemporary music on tape and records, and exchange of filmed musical, literary, theatrical and similar television productions.

For the future, and in principle, an agreement for an exchange of broadcasts on international political problems. No agreement has been reached on the jamming of our broadcasts to Russia.

Exchange of sound record and telecasting equipment.

Exchange of delegations of specialists to study production of programs, techniques, manufacture of equipment, etc.

Government officials admit we are walking on eggs on this section and it would be impossible for us to monitor Russia properly to determine whether it is giving our material the same kind of playing time we give theirs.

It was also admitted that the final decision on what to offer on the air must be made by the networks and stations. Newsmen here expressed an opinion that networks might find themselves become tools of an Administration's foreign policy. However, Government spokesmen say they have discussed the matter with broadcasting officials, and have promises of considerable support.

The agreement also provides for exchanges of theatrical, dance, choral, and other groups, including symphony orchestras and great soloists in the performing arts.

Also written into the deal is an agreement to study direct plane flights between this country and Russia.

Johnston to Dicker

Washington, Feb. 4.

State Dept. formally announced last Wednesday (29) that Eric Johnston had been appointed to head the U. S. film interests in negotiations between the U. S. and the Soviet Union for the sale and purchase of entertainment motion pictures.

He will work in cooperation with leaders of the distributors and exporters of American films and those who want to import Soviet films.

If They Want It, Coast Can Get Some Advice

The U. S. Government in no way wishes to dictate to the film industry what types of films should be sold to the Soviet Union, though the Government is willing to offer "advice" if asked for it. That's the word from Turner Shelton, head of the motion picture section for the U. S. Information Agency.

Asked about reports that the agency had nixed the export of certain films to countries in which the International Media Guarantee program is operative, i.e. Yugoslavia, Turkey, etc., Shelton said this was a horse of a different color in that the Media Guarantee plan was supported by public monies and it was the agency's function to protect the interests of the U. S.

However, said Shelton, the number of pictures turned down by the USIA on that basis was small, perhaps no more than 100 out of a total of some 1,500 titles submitted.

MUELLER & AIDES EXIT WB'S SOUND DEPT

Hollywood, Feb. 4.

William Mueller, head of the Warner Bros. sound department for the past 10 years and a 31year vet of the company, has exited and is being replaced by George Groves, of the sound department.

Also leaving WB are Mueller's assistants, Sid Ryan, Jerry Best and Lloyd Goldsmith.

PARAMOUNT PRESENTS

Clark Gable · Doris Day

IN THE
PERLBERG-SEATON
PRODUCTION OF

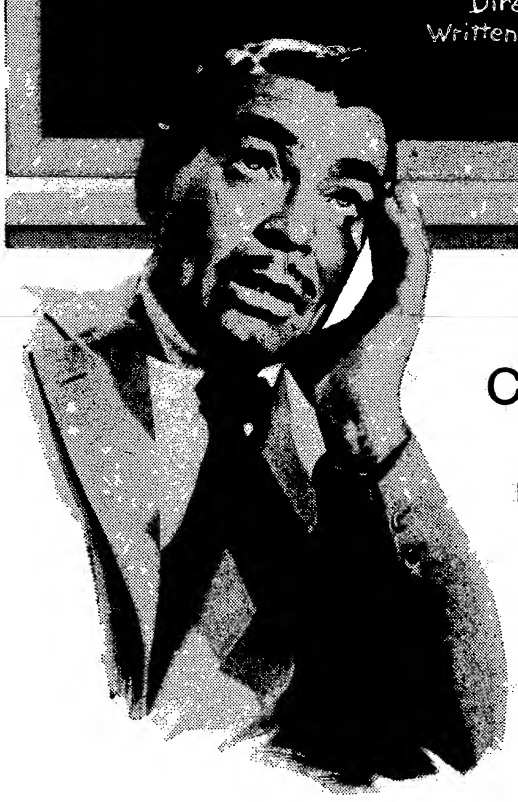
Teacher's Pet

CO STARRING

GIG YOUNG
MAMIE VAN DOREN

Produced by WILLIAM PERLBERG
Directed by GEORGE SEATON
Written by FAY and MICHAEL KANIN
A Paramount Release

VISTAVISION



IN A CLASS BY ITSELF

Because They're In A Class By Themselves!





This is one of those truly great box-office comedies which can truly be said to be "in a class by itself." Exhibitors will long remember its blockbusting business as audiences will long remember its rib-busting fun.

These tremendous boxoffice ingredients speak for themselves: CLARK GABLE as a hard-headed editor whose arm's been twisted to try some night school Journalism . . . DORIS DAY as the marriage-minded gal who takes on teaching gay dog Gable some new tricks.

'58's Very Forward Look in Comedy is among the most powerful ticket-selling pictures evér produced by PERLBERG-SEATON.

Spread the slogan!
Get more out of life . . . Go out to a movie!

SONGS: "Teacher's Pet" • "Teacher's Pet Mambo"
"The Girl Who Invented Rock and Roll"

Opfermann, German Inventor, Presses Producers on Color & Widescreen; Defense: Patents 'Lack Novelty'

The American companies have nixed a patent claim of Hans Karl Opfermann, a German inventor, who claims that Hollywood's color and widescreen films are using a principle he originated.

Opfermann says he has a color arrangement, graded according to the color values of given subjects arranged at specified distances from a camera, that will create depth on the screen. He patented the idea back in 1942 in Germany. The German Zeiss company at one point fought the patent, but then made a deal with him.

The American companies agree that the Opfermann theory is valid, and that they are in fact using it. However, they claim that the patent "lacks novelty" and that, even if Opfermann should sue, the patent claim would be found to be so restrictive in nature as to be useless to him.

Two facts have yet to be established. The first is whether the Opfermann patent is good and second, whether it has been infringed. The companies have their doubts on the first and deny the second.

Opfermann is currently in New York. He was informed of the companies' rejection of his claims last week via the Motion Picture Assn. of America.

Baby Sitter Slant

Cleveland, Feb. 4.

The Play House has a special deal for young couples who can't afford to hire a baby sitter and also attend the theatre. Every Tuesday and Wednesday night, couples who have the price of two admissions will have their baby sitter fees paid.

Also two tickets will be given the baby sitter plus 50c in cash for the baby sitter's travel expenses via Cleveland Transit.

Columbia Feeds 35 by August

Columbia will release 35 features, in addition to "The Bridge on the River Kwai"—set for special release—during seven-month period of February through August. Number is said to be one of the largest ever distributed by Columbia in a similar period.

Broken down, lineup of releases includes nine during February and March, 16 during April-June and 10 in July and August. Total of 13 of the 35 will be in color, seven in CinemaScope and one in Technirama. Schedule is as follows:

February: "Bonjour Tristesse," "Crash Landing," "Going Steady," "The World Was His Jury," "How to Murder a Rich Uncle."

March: "Cowboy," "Bitter Victory," "Curse of the Demon," "The True Story of Lynn Stuart."

April: "This Angry Age," "The Goddess," "Screaming Mimi," "Let's Rock," "Paradise Lagoon," "High Flight," "Ghost of the China Sea."

May: "Tank Force," "Gideon of Scotland Yard," "The Lineup."

June: "Revenge of Frankenstein," "The Camp on Blood Island," "The Seventh Voyage of Sinbad" "The Case Against Brooklyn," "She Played with Fire," "Apache Territory."

July: "The Key," "Gunman's Walk," "The Whole Truth," "Forbidden Island," "Outlaws of Painted Canyon," "Pretty Boy Floyd."

August: "Me and the Colonel," "The Name's Buchanan," "Juke Box Jamboree," "The Snorkel."

Dicker With Cop Censors For Juvenile Okay On Magnani 'Wild Is Wind'

Chicago, Feb. 4.

Paramount's "Wild is Wind" will reach its first outlying run here with only one deletion and not two, as originally demanded by Chicago Police Censor Board in exchange for a white ticket permitting juve trade.

Only excision for the nabes is the birth of a lamb scene. This and a shot of Anna Magnani entering Tony Franciosa's bedroom prompted the censor board to give pic a pink ticket (adults only) for its current firstrun at the Parowned Esquire, where "Wind" is expected to show for a record-breaking minimum of eight weeks.

Now in its seventh Esquire round, film goes to at last 50 nabes starting Feb. 21.

Rent M-G Studio Stages To Indies, Vogel Plan; May Sell Some of Land

Hollywood, Feb. 4.

This year, once its own planned extensive feature production program has gotten well underway, Metro will throw open its studio to independents on a rental basis. Loew's prexy Josep R. Vogel not only disclosed this intention to keep the vast Culver City plant as active as possible, but added that it's his company's intention to make it financially practical and attractive for independent producers to avail themselves of Metro's extensive facilities.

Vogel pointed to the fact that Metro is one of the most complete studios in the world, much less this area. "There isn't anything that a producer might want that isn't available right on this lot," Vogel said and then added that Metro will be able to at least meet, if not better, the "cost factor" independents are presented with at other rental studios.

In reply to reports that Loew's was contemplating selling off some of its Culver City real estate, Vogel said that the studio has several parcels of land it could sell off, "but every offer we get is always higher than the previous one." The company prexy added that it's possible that sooner or later an offer will come along that's so attractive, particularly if the company needs cash, it won't be feasible to turn it down, but meanwhile the real estate can only get more valuable with the passage of time.

Also in the possible future of the Metro studio is an oil drilling project. Geologists say there's a valuable pool under and around the studio property, and the most likely place to drill, the experts told Vogel, is right under the studio's parking lot facing the Thalberg Building.

DAN TERRELL SOUNDS FIFE ON 'NEW METRO'

Metro is an unbeat mood—judging from the handouts issued daily from the company's abbreviated N.Y. publicity department. Hardly a day goes by without a fanfare about the company's new production plans and the b.o. results of its pictures currently playing in theatres. Such enthusiasm hasn't been noticed since Metro's troubles started more than two years ago.

Dan Terrell's N.Y. staff will have you know, for example, that "talk of the industry are the excellent grosses being chalked up by 'Don't Go Near the Water.'" According to the company, the picture has taken in $3,000,000 in 198 first-run engagements. "Raintree County," despite the so-so notices, is also big one, Metro says. It's claimed that in the first 50 index cities the picture has $1,500,000 for a total of 121 weeks of playing time. It's said to be grossing approximately the same as "Teahouse of the August Moon" and "High Society," two of the company's top releases in recent years, and beating "Blackboard Jungle." M-G is also high on the Mario Lanza starrer, "Seven Hills of Rome," which is said to have topped the opening day gross of "The Great Caruso," which holds the all-time record for total gross at the Radio City Music Hall.

Carnegie Claims Bias, Sues Plaza, U.A. and Lopert; Ignored on 'Prosecution'

Antitrust suit charging United Artists with illegally favoring the Plaza Theatre in regard to "art" pictures was filed in Federal District Court Monday (3) by Little Carnegie Inc., operators of the Little Carnegie Theatre.

Named as defendants were United Artists Corp., Robert S. Benjamin, William Heineman and Arthur B. Krim (all UA execs); Robert Dowling, head of City Investing, the 58th St. Playhouse Inc., operators of the Plaza; Max Fellerman and Ilya Lopert, both of Lopert Films.

Action claimed the defendants had personally conspired among one another to see that UA would turn over its art product to the Plaza without giving the Little Carnegie a chance to acquire it. It charged that UA had refused to let the Little Carnegie bid or negotiate for a specific film, "Witness for the Prosecution," which is opening day-and-date tomorrow (Thurs.) at the Plaza and Astor theatres.

The Little Carnegie asked the court to enjoin UA from licensing any feature to the Plaza unless other art house have an equal opportunity to negotiate for it. It also asked for damages sustained, i.e. the court would set the amount. Suit was filed for the Little Carnegie by Monroe Stein.

It held the defendants were in violation of the anti-trust laws, having offered "Witness" to the Plaza exclusively without permitting the Little Carnegie to either negotiate for a firstrun booking or even see the film.

Suit further asked the court to enjoin Fellerman from accepting employment from UA until he has ceased all employment from Lopert. Fellerman works for Lopert Films, but books the Astor and Victoria theatres, which are operated by UA.

SENATOR RAPS AD COPY FOR HORROR FILMS

Washington, Feb. 4.

Senator Paul Douglas (D., Ill.) has declared limited area war on two films which he thinks should not be shown at a time of juvenile delinquency. Subject of his disaffection are "I Was a Teen Age Frankenstein" and "Blood of Dracula" which are paired as a twin bill in two theatres in suburban Arlington County, Va.

In a telegram to the Arlington County Board, Douglas asserted: "In view of the terrible outbursts of juvenile crime, movies such as these are advertised as being would seem to be a pandering to and a stimulent of the sadistic impulses of impressionable boys and girls." The Senator described himself as "horrified" by the ads.

Wade Pearson, who manages the theatres and several others in Northern Virginia, wired Douglas, "the pictures are being pretty well received. We are not responsible for the advertising."

Grind By Day, Reserved Policy Nights for 'Arms'

Atlanta, Feb. 4.

David O. Selznick's "Farewell to Arms," got off to a running start Thursday (30) at Roxy under a combo grind-hard ticket policy. Rock Hudson, Jennifer Jones, Vittorio de Sica starrer is being shown twice in continuous shows in afternoons at $1.25 for all seats. One showing at night has all seats reserved, going at $1.65 for main floor and $1.25 for balcony. Roxy has 1,006 seats, house having been trimmed down to that number when Cinerama took over and yanked out more than 1,000 seats to make way for its three booths and other necessary equipage.

Loews Grand Theatre has scheduled Metro's "Raintree County" for opening Thursday (6). Theatre had the Elizabeth Taylor, Montgomery Clift, Eva Marie Saint spectacular, filmed in Metro's new Camera 65 process, scheduled earlier in January, but held off while mulling a policy, including possibility of road showing. It was decided to grind "Raintree" and prices have been set at 90c for daytime sessions and $1.25 for nights.

Japs May Move 'Film Week' to Paris; Ponder Own N.Y. Office & Showcase

Ed Seguin

Continued from page 14

sections. They simply were filmpage layouts, and Seguin doubts they contributed much, in proportion to their cost, to "Farewell's" smash first round here.

B&K, he said, has used other pages often in the past, but "in addition to, not at the sacrifice of, amusement pages." Working with a $20,000 budget for "Solid Gold Cadillac's" bow last October at the Chicago, Seguin made sizable space buys on the financial and women's pages, but tailored his ads especially for those positions. Even so, Seguin feels, "we didn't help ourselves" with those buys.

Seguin also took cognizance of the make-the-most-with-what-you-have theme exhibitors have been hearing. He pointed to ads for "Tall Stranger"-"Oregon Passage" combo at the Roosevelt, one of two B&K action houses in the Loop. Copy was headlined, "TWO of the BIGGEST! Only the theatre screen can bring 'em this size . . . bigger'n life . . . real as life in CinemaScope and color."

Universal Mgt. Against Proposal That Directors Must Own Shares in Co.

The management of Universal is opposed to a resolution, which will be presented to the stockholders at the annual meeting on March 12, requiring that every director shall own at least 100 shares of common or preferred stock of the company.

Resolution, included at the insistence of minority stockholders Lewis and John Gilbert, excludes those directors who have been elected as the nominees of Decca Records, which owns 754,885 shares of common stock, constituting 77.23% of the voting securities.

In asking stockholders to oppose the Gilberts' resolution, the management said it does not believe that financial investment in the company should be made a determining factor in the qualification of an individual to serve as a director of the company. The company, the management says, might, as a result, be deprived of the services of persons who can make valuable contributions to the company as directors.

The Gilberts, familiar figures at corporation stockholder meetings, have for many years campaigned for stock ownership among directors. According to the proxy statement, the directors of Universal own a total of 116 shares of common stock and 180 of preferred stock. However four of the directors—Milton Rackmil, Albert A. Garthwaite, Harold I. Thorp and Samuel H. Vallance—are also directors of Decca Records.

Company has a total of 50,140 shares of 4¼% cumulative preferred stock and 927,254 shares of common stock outstanding.

In addition to the directors named, board members up for reelection include Nate Blumberg, Alfred E. Daff, Preston Davie, John O'Connor, Budd Rogers and Daniel M. Sheaffer.

HISTORICAL NOVELS HAVE PASSED HEYDAY

Honolulu, Feb. 4.

Novel sales generally are down, non-fiction is up—and television actually serves to stimulate interest in reading and book-buying. So says Eric Swenson, senior editor of the W. W. Norton Co. who flew in to act as "midwife" as author William Lederer finished his latest book "The Ugly American."

"The Francoise Sagan sort of things are doing well, while the heyday of the historical romance is over," Swenson told interviewers.

Asked if he recommended that writers have an agent, Swenson replied: "About 90% of them do—and should. An author needs an agent as soon as his manuscript is accepted for publication."

Japan may shift its annual film week from New York to Paris next year, Shiro Kido, prez of the Motion Picture Assn. of Japan and of the Shochiku Co., said in New York this week.

The second Japanese film week at the Museum of Modern Art ended last week (31) and the Japanese delegation felt that it had been a success both via press attention garnered and via commercial offers for some of the pictures shown.

Kido said he thought the American market represented a considerable export potential for the Japanese industry "in a few years," but said that, for the moment, Europe probably looked more interesting. That's the reason why, in 1959, the film week may be set for Paris."

Kido reported that he was still actively examining the New York "art" theatre situation with a view to renting a house as a showcase for Japanese films. The Japanese plan seems to be to get part of the playing time in an established outlet. They had originally hoped to get four months out of the year at the Pathe-owned Paris Theatre. However, the house is not availble to them.

Japanese industry probably will open an office in New York, Kido said. Through it, more information about current Japanese production will be channelled into the States. Office will also screen pix for the distributors.

Kido leaves New York for London today (Wed.) to start on a six-week tour that will take him through Europe to the Near and Far East. On the trip, he will investigate the possibility of showcases for Japanese films and also the distribution situation. He's due back in Tokyo March 16.

Soviet May Get Berlin Invite

Berlin, Feb. 4.

Berlin Senate has recommended to the foreign ministry at Bonn that the Soviet Union be invited to participate in this year's Berlin International Film Festival.

The West German government so far hasn't taken a position on the recommendation. Presumably, the decision will have to be made at a high political level.

Till now, neither the Russians nor any of the Communist nations have been asked to show their films in Berlin.

Restore 1,282 Seats Of Cinerama to Capacity (3,000) at Seattle Par

Seattle, Feb. 4.

Paramount Theatre reverts to Evergreen Circuit Feb. 6th which leaves Stanley Warner's Cinerama operation 10 days to move out its equipment, following closing of the house as a Cinerama outlet. Evergreen Theatres will then start conversion to regular picture policy, details to be revealed later. Not determined as to when reopening will be possible.

Normal seating is over 3,000, the city's largest cinema, but cut down for cinerama to 1,282. Former seating capacity will be restored.

Upswing? The Man Says

Chicago, Feb. 4.

Elm Theatre, suburban Elmwood Park indie, has pulled a switch by reverting to a seven-day operation after four years as a weekends-only house. Upswing at the boxoffice of late, coupled with a sanguine biz outlook by owner Basil Charuhas, are said to have prompted the move.

Elm, which Charuhas built in 1937, is undergoing considerable refurbishing. New drapes, curtains and a wider screen are already in, with lobby touches and the canopy next in line. Cost will total about $5,000 when completed.

BB SHARPSHOOTER!

(Business Building, of course)

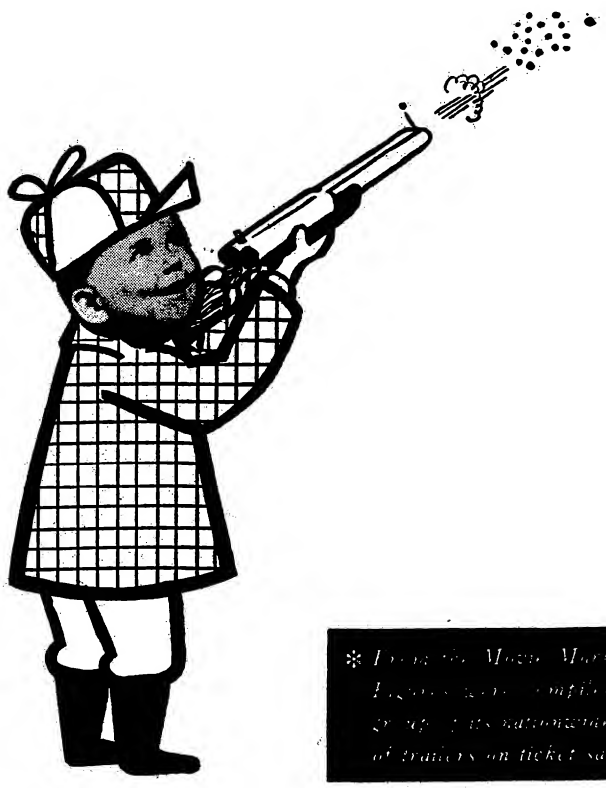


What's all the shootin' about?

Why is the Prize Baby posing for this picture with his sights set on your boxoffice?

Simply to remind you that he's doing it every day of the week—and furnish the proof that he's hitting the target with the most success at the least cost!

Yet, the Prize Baby is only as good as his high calibre ammunition —42.9 gauge trailers*—by far, the most surefire in the entire showmanship arsenal!



* [illegible]

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

Film Reviews

Continued from page 6

Spanish Affair

players who are unknown to American audiences. Hence, the picture's potential will have to be built largely upon word-of-mouth.

The Richard Collins screenplay, for the most part, is merely a device to bring the vistas of Madrid, Barcelona, El Escorial, Toledo, Segovia, the Costa Brava country and Tossa de Mars before the cameras. "Guides" on this Cook's tour are Kiley, an American architect in Spain on business, and Carmen Sevilla who accompanies him as an interpreter. A Madrid office worker of gypsy ancestry, she agrees to go along for a daily fee.

Naturally, Jose Guardiola, a gypsy to whom Miss Sevilla is engaged, feels that her business trip with Kiley is certainly no old Spanish custom. Accordingly he trails the couple for the prime purpose of killing the American. There's an element of suspense in the chase that develops. But it's more than obvious that Kiley and Miss Sevilla will soon discover a mutual affection and it's also clear that Guardiola will eventually be left at the romantic post.

Under Donald Siegel's brisk direction, cast turns in some creditable performances. Kiley is the epitome of the American businessman—quiet, taciturn, yet redblooded enough when the occasion calls for it. Miss Sevilla, a top European star, represents ideal casting in the girl's role. Her sexy carriage, plus her ability to sing and dance, are amply showcased. With suitable vehicles, she could well become the Spanish equivalent of Brigitte Bardot.

Capable support for this English-dialog release is provided by Jesus Tordesillas as a Madrid associate of Kiley's, Jose Marco Davo as Miss Sevilla's father and Rafael Farina as a flamenco singer, among others. Top asset is the physical values provided by producer Odlum who co-produced this venture with Spain's CEA Studios and indie film-maker Benito Perojo. As aforementioned the color photography of Sam Leavitt is outstanding.

Also enhancing the overall Iberian atmosphere are Daniele Amfitheatrof's score, art direction of Hal Pereira and Tambi Larsen as well as the sound recording by Harry Lindgren and Winston Leverett. Tom McAdoo's editing is good as are other technical credits. Mack David and Amfitheatrof authored "The Flaming Rose," a so-so ballad which Miss Sevilla appealingly sings. *Gilb.*

I Accuse!

(BRITISH—C'SCOPE)

Standout stellar cast in a dramatic story based on famous Dreyfus case makes this a sound b.o. prospect for thoughtful audiences.

London, Feb. 4.

Metro production (Sam Zimbalist) and release. Stars Jose Ferrer, Anton Walbrook. Viveca Lindfors, Leo Genn, Emlyn Williams, David Farrar, Donald Wolfit, Herbert Lom. Directed by Jose Ferrer. Screenplay, Gore Vidal, from book by Nicholas Halasz; editor, Frank Clarke; camera, F. A. Young; music, William Alwyn. At Metro Private Theatre, London. Running time, **99 MINS.**

Alfred Dreyfus	Jose Ferrer
Major Esterhazy	Anton Walbrook
Lucie Dreyfus	Viveca Lindfors
Major Picquart	Leo Genn
Emile Zola	Emlyn Williams
Mathieu Dreyfus	David Farrar
General Mercier	Donald Wolfit
Major Du Paty De Clam	Herbert Lom
Major Henry	Harry Andrews
Edgar Demange	Felix Aylmer
Georges Clemenceau	Peter Illing
Colonel Sandherr	George Coulouris
Colonel Van Schwartzkoppen	Carl Jaffe
Bertillon	Eric Pohlmann
Drumont	John Chandos
Prosecutor (1st reyfus Trial	Ernest Clarke
Judge	Anthony Ireland
Prosecutor (sterhazy Trial)	John Phillips
Judge	Laurence Naismith
Prosecutor (2d Dreyfus Trial)	Michael Hordern
Judge	Keith Pyott
Capt. Avril	Ronald Howard
Capt. Brossard	Charles Gray
Capt. Leblanc	Michael Anthony
Capt. Lauth	Arthur Howard
English Publisher	Michael Trubshawe
President of France	Malcolm Keen

The drama of the Dreyfus case, one of the greatest miscarriages of justice in history, has once again captured the imagination of the film producers and the latest version, "I Accuse!" makes strong, if plodding entertainment. A top stellar cast has been assembled to do justice to a story which still commands interest, even if familiarity has robbed it of much of its initial impact. Both in Britain and U.S. "I Accuse!" should prove a worthwhile booking for intelligent audiences.

Briefly, the story concerns the plight of a Jewish staff officer of the French Army who is unjustly accused of treason, found guilty through being framed to save the Army's face, and condemned to life imprisonment on Devil's Island. Friends fighting to restore his tarnished honor force a re-trial. For political reasons, he is offered a pardon and, a broken man, he accepts though it means that he is branded as a traitor. In the end, the real culprit confesses and Dreyfus returns to the Army in triumph.

Jose Ferrer has taken on the heavy task of playing both the role of Dreyfus and of directing. His performance is a wily, impeccable one, but it comes from the intellect rather than the heart and rarely causes pity. He makes Dreyfus a staid, almost fanatical patriot and, with great subtlety, suggests a mental torture of the victim.

Ferrer has directed methodically and with immense attention to detail in characterization. The action is throughout rather static, but the court scenes are pregnant with drama, thanks to a literate screenplay by Gore Vidal.

Ferrer is backed up by a top-ranking cast and critical nods must go at least to a number of distinguished players: Anton Walbrook, the real culprit, gives a splendid performance—suave, debonair and fascinating. And equally impressive is Donald Wolfit as the Army's top guy who claims that the honor of the French Army is more important than the fate of one man. Emlyn Williams, as Zola; David Farrar, as Dreyfus's brother; Leo Genn, as the officer who believes in his innocence; Harry Andrews, Herbert Lom, George Coulouris, Felix Aylmer and Peter Illing are also standouts in a large, well-balanced cast. Viveca Lindfors plays Dreyfus's wife—the only prominent woman in the cast—and she handles both the gaiety and the sadness of the role with dignity.

Technically, the film is okay. Though "Accuse" may not appeal to mass audiences, it has a strength and purpose which bring fresh lustre to a well-tried story. *Rich.*

The Gypsy And The Gentleman

(BRITISH—COLOR)

Lusty costume meller which breaks no new ground but is swept along by some fine performances; should sing sweet b.o. music.

London, Jan. 28.

Rank Film Distributors release of Rank (Maurice Cowan) production. Stars Melina Mercouri, Keith Michell, Flora Robson. Directed by Joseph Losey. Screenplay by Janet Green from Nina Warner Hooke's novel, "Darkness I Leave You"; camera, Jack Hildyard; editor, Reginald Beck; music, Hans May. At Odeon, Leicester Square, London, Jan. 15, '58. Running time, **107 MINS.**

Belle	Melina Mercouri
Deverill	Keith Michell
Jess	Patrick McGoohan
Sarah	June Laverick
John	Lyndon Brook
Mrs. Haggard	Flora Robson
Vanessa	Clare Austin
Lady Ayrton	Helen Haye
Ruddock	Newton Blick
Brown	Mervyn Johns
Duffin	John Salew
Hattie	Catherine Feller
Forrester	Laurence Naismith
Coco	Louis Aquilina

Harking back to the British film days of such successful pix as "The Wicked Lady" and "The Man in Grey," there is genuine reason to believe that "Gypsy" may make an equal financial sweep in Britain. Nevertheless, this is a dusty, sprawling, no-holds-barred costume melodrama which utilizes every possible cliche in the romantic "meller" book. Yet it has appeal because of its simple attack on b.o. potentiality. It gets away with it because a good cast plays it for more than it is worth. The slightest case of "tongue-in-cheek" and this old-fashioned drama would have fallen flat on its face.

Some indication of the type of film it is can perhaps be indicated by the fact that the hero is a roistering aristocratic playboy of the Regency period with the unlikely but inevitable name of Sir Paul Deverill. With a huge estate and no dough, he is embarked on a squander-lust round of pleasure which consists mainly of gambling, wenching and hitting the bottle.

About to enter into a loveless, but profitable marriage, he becomes involved with a fiery gypsy-golddigger who so intrigues him that he marries her. She is not unnaturally rightly provoked when she finds that he has no money, but many debts. From then on, the film is a disarming piece of mumbo-jumbo which involves a lot of riding and face-slapping, vandalism, forging of a will, kidnapping of an heiress and similar rollicking hokum.

This over-long film comes startlingly to life when the gypsy, played by Melina Mercouri, is on the screen. Here is a flashing, personality-plus actress with blazing eyes, a wide smile and all the impudence in the world. She strides through the film like a hopped-up Lady Macbeth, spreading sex, sin and sorrow with an abandon that will leave all but the most avid fan completely exhausted. Miss Mercouri, in previous more subtle films, had proved her talent. In "The Gypsy" she has a field day, bringing a verve to a tired script for which the director and producer should be highly grateful. And apparently she inspired the remainder of the cast to similar zest.

Keith Michell plays the infatuated rake at a hell-for-leather pace while Patrick McGoohan, as the gypsy in league with him, turns in a four-star piece of villainy. By contrast, Flora Robson, as a distinguished actress; June Laverick, as the innocent girl who suffers because of her brother's infatuation for Miss Mercouri, and Lyndon Brook, as her rather dull doctor-suitor are rather in a minor key. There are also some shrewd little performances by Mervyn Johns, as a rascally lawyer; Newton Blick, as a local squire; and Catherine Feller, as a housemaid.

Since the dialogue in such frenetic items rarely reaches a distinguished level of sophistication, director Joseph Losey has sensibly played for situation and emotional violence. The atmosphere of the period has been faithfully evoked both in costume and by Relph Brinton's art work and Jack Hildyard's color photography. Only once does the film break down technically. That is when the stars are hurled to their death in a river as their coach breaks through a bridge. *Rich.*

Crash Landing

Talk overshadows action in over-plotted melodrama about a trans-atlantic plane ditching. Routine destination.

Columbia release of Clover Production. Sam Katzman producer. Stars Gary Merrill, Nancy Davis; features Irene Hervey, Roger Smith. Directed by Fred F. Sears. Screenplay, Fred Freiberger; camera, Benjamin H. Kline; music, Mischa Bakaleinikoff; editor, Jerome Thoms. Previewed Jan. 23, '58. Running time, **74 MINS.**

Steve Williams	Gary Merrill
Helen Williams	Nancy Davis
Bernice Willoughby	Irene Hervey
John Smithback	Roger Smith
Nancy Arthur	Bek Nelson
Ann Thatcher	Jewell Lain
Howard Whitney	Sheridan Comerate
Jed Sutton	Richard Newton
Arthur White	Richard Keith
Mrs. Ortega	Celia Lovsky
Maurice Stanley	Lewis Martin
Calvin Havelick	Hal Torey
Phil Burton	John McNamara
Adele Burton	Dayle Rodney
Carlos Ortego	Rodolfo Hoyos
Barrie Williams	Kim Charney
Teddy Burton	Robin Warga
Red	Robert Whiteside
Mel	Ronald Green

"Crash Landing," a Clover production for Columbia, is an attempt to duplicate on a small budget the kind of story and excitement contained in "The High And The Mighty." Sam Katzman's production, directed by Fred F. Sears, does not come off, mostly because there is more talk than action with the result that the dangers inherent in a crippled plane past the point of no return in the Atlantic do not come over well to the audience. Starring Gary Merrill and Nancy Davis, it's below par for the Katzman pennant.

Fred Freiberger's script has assembled the customary contrasting characters called for in this kind of "Grand Hotel" theme. There is the pilot, Gary Merrill, a martinet in his job and his home, who pains his wife, Nancy Davis, by his insistence that his music-loving son, young Kim Charney, also be a boy of action.

The passengers include a retired businessman, Lewis Martin, who has never really lived attracted to a pretty school-teacher, Irene Hervey, who might correct that oversight. Richard Keith is the rugged tycoon up from the streets who delights in bullying his Harvard-bred associate, Hal Torrey, who in turn turns to drink. An elderly Portuguese grandmother, Celia Lovsky, is on her first flight to America to see her grandchildren; there is a Greek Orthodox priest in his imposing robes played by Frederich Ledebur and two chorus girls, Joan Bradshaw and Brandy Bryan, among others.

Nobody gets killed when the plane ditches after rendezvousing with a U.S. destroyer and nobody is hurt. The outcome is supposed to show how the experience has changed all those involved. The interest and effectiveness is premised on throwing together odd types; chorus girl and priest, businessman and teacher. But it is done with language so rich in cliches that the characters are just that, not real people. The late Fred Sears' direction is best when he is free of the script to improvise.

The cast does a capable job under the circumstances and technical credits are by and large good. There are some deficiences that detract, however. Shots of "Lisbon" air port were obviously taken at Los Angeles and no trouble has been taken to disguise this fact with background planes clearly marked "Western Air Lines," etc. Also, in the sea rescue scene, the rim of the studio tank is plainly visible in the rear of the action. *Pow.*

Going Steady

Bright, funny exploitation item dealing in light-handed manner with parent-teenage problems. Good prospects.

Hollywood, Jan. 29.

Columbia release of Clover Production. Stars Molly Bee, Alan Reed Jr.; co-stars Irene Hervey, Bill Goodwin; features Ken Miller, Susan Easter, Linda Watkins, Byron Foulger, Hugh Sanders, Florence Ravenel, Ralph Moody. Produced by Sam Katzman. Directed by Fred F. Sears. Screenplay, Budd Grossman; from a story by Budd Grossman, Sumner A. Long; camera, Benjamin H. Kline; music, Mischa Bakaleinikoff; editor, Charles Nelson. Previewed at the studio, Jan. 27, '58. Running time, **82 MINS.**

Julie Ann	Molly Bee
Calvin Potter	Alan Reed Jr.
Gordon Turner	Bill Goodwin
Grace Turner	Irene Hervey
Woody Simmons	Ken Miller
Olive Nelson	Susan Easter
Aunt Leila	Linda Watkins
Mr. Potter	Byron Foulger
Mr. Ahern	Hugh Sanders
Mrs. Potter	Florence Ravenel
Justice of the Peace	Ralph Moody
Arthur Priestley	Carlyle Mitchell

Bright and breezy as the teenagers it chronicles, "Going Steady" has a sharp, attractive title for the younger set it is aimed at and should more than satisfy the kids as a presentation of their attitudes and problems. The Sam Katzman production for Columbia, directed by Fred F. Sears, actually has a rather serious story—a secret marriage between high school seniors and the situations arising out of an immediate pregnancy.

Handled as farce, the lines are pointed and funny, and the adults shown are presented with as much sympathy and intelligence as the youngsters. With Molly Bee and young Alan Reed Jr. top-starred, "Going Steady" will be a strong exploitation item. It is to be teamed with the same outfit's "Crash Landing" as a package.

If there is a weakness in Budd Grossman's screenplay, which is from an original story he co-authored with Sumner A. Long, is that it is short on plot. The story is episodic with the feel of a TV comedy series about it, proceeding from one minor crisis or laughline to another without really building to any genuine climax. But the episodes are amusing in themselves as young Miss Bee persuades her parents, Bill Goodwin and Irene Hervey, to allow her to accompany the high school basketball team on an out-of-town game then secretly marries her "steady," Alan Reed Jr., while away. The situations are routine: son-in-law moving in with father-in-law; father-in-law choking over son-in-law's gift of cigars; double meanings and misunderstandings when Miss Bee discovers she's pregnant. But Grossman has set up good laugh situations and contrived a great many funny lines. The late Fred Sear's direction paces the show so that all possible fun is extracted from both lines and situations.

Miss Bee does no singing in the picture itself but she delivers a warm interpretation of an unusually good title song (by Fred Karger and Richard Quine) behind the main titles. Her acting is natural and ingratiating. Reed, in his debut in a major role, shows himself a good-looking man with a flair for comedy who also acquits himself ably in the few serious moments. Most of the comedy rests on Bill Goodwin and Irene Hervey and the two veterans handle it with ease and charm. They also generate a pleasant mood with appealing scenes of middle-aged romance. Others in the cast who stand out include Ken Miller, Susan Easter, Linda Watkins and Hugh Sanders.

The slick technical credits include Benjamin H. Kline's camera work, editing by Charles Nelson and John Livadary's sound. *Pow.*

Lost Lagoon

United Artists release of John Rawlins production. Stars Jeffrey Lynn; features Peter Donat, Lelia Barry. Directed by Rawlins. Screenplay, Milton Subotsky; camera, Harry W. Smith; editor, David Rawlins; music, Hubert Smith, Terry Brannon. Previewed Jan. 27, '58. Running time, **80 MINS.**

Charlie Walker	Jeffrey Lynn
David Burnham	Peter Donat
Elizabeth Moore	Leila Barry
Bernadine Walker	Jane Hartley
Millard Cauley	Roger Davis
Mr. Beakins	Don Gibson
Colima	Celeste Robinson
Natives	Stanley Seymour, Isabelle Jones

The Caribbean, where this John Rawlins production was filmed, provides the backdrop for this story of a man reported lost at sea who embarks upon a new life on a tropical island. Subject carries certain exploitational values, but lack of draw names and only a middling interesting plotline keep it from anything more than a routine entry for smaller program situations.

Rawlins, who also directs from the Milton Subotsky screenplay, doesn't clothe his characters with much sympathy, particularly role enacted by Jeffery Lynn, a middle-aged man harassed by an extravagant wife who goes to her hard-boiled brother for a loan to pay his big insurance premium. Out at sea, between Miami and Nassau, where pair discuss the request on brother's fishing boat, a storm comes up and craft founders. Brother gets back to mainland okay, but Lynn is washed up on a small cay where he finds Leila Barry, and he sets up a partnership in operation of a holiday resort. A romance develops, but after an insurance investigator locates missing man Lynn returns to his wife while young femme marries a former sweetheart.

Lynn appears overly stern in his role, but Miss Barry makes a nice impression. Balance of top roles, portrayed by Peter Donat as latter's boy friend, Don Gibson, Roger Clark and Jane Hartley, are stoic. Hubert Smith and His Coral Islanders dish up some rhythmic calypso tunes.

Technical credits are adequate, including Harry W. Smith's photography, editing by David Rawlins. *Whit.*

Fort Bowie

Fast Cavalry-Indians actioner for good response in western market.

Hollywood, Jan. 30.

United Artists release of Aubrey Schenck production. Stars Ben Johnson, Jan Harrison, Kent Taylor, Jana Davi; features Larry Chance, J. Ian Douglas. Directed by Howard W. Koch. Screenplay, Maurice Tombragel; camera, Carl E. Guthrie; editor, John A. Bushelman; music, Les Baxter. Previewed Jan. 29, '58. Running time, **80 MINS.**

Captain Thompson	Ben Johnson
Allison Garrett	Jan Harrison
Colonel Garrett	Kent Taylor
Chenzana	Jana Davi
Victorio	Larry Chance
Major Wharton	J. Ian Douglas
Sergeant Kukus	Peter Mamakos
Lt. Maywood	Jerry Frank
Mrs. Maywood	Barbara Parry
A Gentleman	Ed Hinton
A Sergeant	Johnny Western

Bel-Air's wrap-up release for United Artists comes through exciting U.S. Cavalry-Indians yarn which may expect okay reception in the western market. Good situations are developed and film carries the type of fast action to keep outdoor fans engaged.

Director Howard W. Koch's unfoldment of the Aubrey Schenck production is punchy as he makes handsome use of the troopers' constant clashes with the Apaches. The Maurice Tombragel screenplay develops conflict between Kent Taylor, commandant of Fort Bowie, and Ben Johnson, one of his officers whom he wrongfully thinks has been romancing his beautiful wife, Jan Harrison. This element combined with the military action makes for a well-playing melodrama that allows good performances right down the line.

Film gets off to an unusual start when a detachment of Cavalry under an ambitious major, a political appointee on his first patrol, slaughters a band of Indians about to surrender peacefully. Johnson, a captain under this officer, is helpless to prevent the cold-blooded killing, which tees off the Apaches' campaign of revenge. After the colonel's wife falsely tells her husband, whom she no longer loves, that Johnson had tried to make love to her while bringing her back to the fort from Tucson, Johnson is sent on the suicidal mission of finding the Indian leader to demand his surrender. A switch is made from usual films of thi category by having the cavalry storm their own fort after Indians have captured it.

Johnson delivers acceptably and Taylor handles his colonel role well. Miss Harrison, a blonde looker, is convincing as the wife who wants only to get away from the frontier that frightens her, but who returns to her husband's side as they face death together in the Indian attack. Jana Davi is effective as an Apache girl in love with Johnson, P. Ian Douglas creditably portrays the politically-appointed officer wiped out with his whole detachment when he misjudges Indian strategy, and Larry Chance is strongly cast as Victorio, Apache chief. Peter Mamakos also scores as a sergeant.

Technical departments are competently executed, leading off with Carl E. Guthrie's photography, Les Baxter's music score and John A. Bushelman's editing. *Whit.*

Japanese 'Week' Better—But Oddly Picked

Japan's second annual film festival, which wound up six nights of screening (over two weeks) at Manhattan's Museum of Modern Art last week (31), spotlighted continuing technical and artistic improvements in the Japanese output and reflected the measure of "westernization" that has become characteristic of postwar Japanese life.

Though there was criticism, particularly of the product selection, and some walkouts, observers generally found the festival superior in content and arrangements to last year. Tied in with the visit of six Japanese stars, it was a publicity boon to the Japanese.

The Tokyo delegation reported that independents had initiated talk for several of the films exhibited, which contrasts with last year when there were virtually no negotiations. Rising American interest in "offbeat" pix in part is credited for the renewed attention U. S. distributors have been giving the Japanese attractions.

Inasmuch as the Japanese themselves had dubbed the event a "commercial" one, designed primarily to stimulate interest within the trade, lack of proper editing for length and the lack of intelligible subtitles were noticeable defects.

On the credit side were the truly extraordinary color effects achieved in some of the entries, the competent camera work and, in several instances, the delicate nature of theme and treatment.

No Consultation

The Americans recognize the problems faced by the Japanese in compiling a list of suitable pictures for such an occasion and there was a good deal of sympathetic comment. But many in N. Y. puzzled that the Japanese industry, in the light of last year's experience, didn't seek closer consultation.

According to Shiro Kido, prez of the Motion Picture Assn. of Japan, each of the six participating companies picked two films and then elicited American opinions on which of the two was most suitable.

Entry which occasioned the greatest surprise and the most negative reaction was Shin Toho's "Emperor Meiji and the Great Russo-Japanese War," which was "nationalistic" in tone and poor in execution. However, Shin-Toho had great success with the film in Japan and had no other picture available.

Length of the respective pictures, with some running overboard and others too short, falling in between normal American short subject and full feature length, was a subject of comment not only because of the difficulty of scheduling such films, but also because of the effects on the viewer. "The Lighthouse," for instance, with Hideko Takamine, Japan's top star, was rated okay except for its extraordinary length.

"What the Japanese need is a good editor," commented one of the distributors. "Some of these films, if tightened properly, could be okay for us."

Problem, however, isn't merely a technical one but a question of culture. Pictures, in themes, direction and acting, reflect the native environment not only pictorially, but also in terms of tempo and approach. The acting in several films was mannered for Yank taste. The delineation of "good" and "evil" was at times too obvious.

"The Lord Takes a Bride," a Bride," a Japanese period comedy, pleased many because it departed from the heavy emotional tack and explored into a different, and for Americans more readily understandable direction. On the other hand, the dramatic "Down Town," billed as a short despite its 59-minute runningtime, captured all that is best in Japanese pictures.

The Americans realize that, more than any other importing country, Japan must rely on purely "native" appeal in crashing the U. S. market, i.e., no consideration whatever is given at the time of production whether or not a given film will appeal in the States. Japanese successes here in the past have been on originality and, in the case of "Gate of Hell," from the extraordinary color.

There is a feeling that the Japanese industry would be wise, in future festivals, to adapt itself to the known demands of the American market both via the selection of films with a view less to individual company representation.

Attendance at all of the screenings was heavy, though walkouts attested to the fact that quality and running time didn't always please the audience. One program ran fully 180 minutes, with the feature alone (Story of Chikamatsu) accounting for 102 minutes.

Japanese Festival Reviews

Down Town
(JAPANESE)

Toho Co. production. Stars Isuzu Yamada, Toshiro Mifune, Harunori Kametani; features Haruo Tanaka, Chieko Murata. Directed by Yasuki Chiba; from an original story by Fumiko Hayashi; camera, Rokuro Nishigaki; music, Akira Ifukube. Running time, 59 MINS.

Though it is an awkward length for American theatres, "Down Town" is the kind of Japanese film that audiences have come to expect since "Rashomon," which paved the postwar way for Japanese pictures in the States. It's an affecting, tender little story, acted to perfection and directed in a simple, realistic style that scores.

Film tells of a poor but attractive woman who sells tea. She strikes up a friendship with a laborer which blossoms into a quiet love. The man, the woman and her little boy go downtown for an outing and spend the night in Tokyo. The next day, when she arrives at his shack, she finds he has been killed in a truck crash.

A wealth of detail has been woven into this simple story fabric, and the action is wholly believable to Western eyes. Isuzu Yamada gives a warm and many-faceted performance that implies a host of under-the-surface emotions. Toshiro Mifune plays the laborer with skill and little Harunori Kametani is enchanting as the boy.

Director Yasuki Chiba has turned out a perceptive and well-balanced film that registers down the line and his actors act and react Western-style. There is in this picture a lot of screen poetry as the two principals shed for a while their mantle of poverty and enjoy life, the boy and one another. Via understatement, and fine black-and-white lensing, this Toho production is a standout entry. *Hift.*

The Temptress
(JAPANESE—COLOR)

Nikkatsu Corp. production produced by Masayuki Takagi. Stars Yumeji Tsukioka, Ryoji Hayama; features Tadashi Kobayashi, Ichijiro Ohya, Jun Hamamura, Akitake Khono. Directed by Eisuke Takizawa; screenplay, Toshio Yazumi from original story by Kyoka Izumi; camera (Eastmancolor), Minoru Yokoyama. Running time, 87 MINS.

There is about this Japanese legend a beauty and simplicity that makes the film unique in its appeal. Unfortunately, it falls short of the kind of enchantment that might have made it a sock entry for the art houses.

Rarely have the Japanese achieved the kind of color effects that are on display in "The Temptress." Tint tones are muted to perfectly fit the mood of the story and often achieve the quality of paintings. Wilderness setting of the yarn gives the color camera a chance to display its potential to the fullest.

Star of the piece is the beautiful Yumeji Tsukioka who plays the temptress; married to a dwarf and free to love men but not fall in love with them. As lovers come and go, they're transformed into animals. There arrives Ryoji Hayama, a young priest, and the story deals with their mutual attraction. In the end, she sacrifices herself for his sake as her home goes up in flames.

Director Eisuke Takizawa has caught the unreal quality of the legend, though some of the performances are overdrawn. The fascination of this film is in the visual effects, from the steaming waters to Hayama's travel through the forest where leeches drop from the trees. Too much time is spent recording the mental agonies of the priest, capably portrayed by Hayama.

"The Temptress" is superior filmmaking in many respects and deserves attention on that score. With some editing, it might be a possibility for the States. *Hift.*

Story of Chikamatsu
(JAPANESE)

Daiei Co. release of Masaichi Nagata production. Stars Kazuo Hasegawa, Kyoko Kagawa, Yoko Minaminda, Eitaro Shindo. Directed by Kenji Mizoguchi. Screenplay, Yoshikata Yoda; camera, Kazuo Miyagawa. Presented in N.Y. at the Museum of Modern Art during Japanese Film Week, Jan. 30, '58. Running time, 102 MINS.

"Story of Chikamatsu" is evidently an example of the Japanese tearjerker. Its theme is love and the tragic ending faced by the lovers caught in an impossible situation. The tragic finale is tipped off early in the picture as two other lovers, accused of adultery, are literally crucified by the authorities.

While there are moments of tenderness in the picture, it is generally slow moving and overlong. The trials and tribulations of the lovers in 17th Century Japan will at times, seem ludicrous to U.S. audiences. Its easy to see, however, that the film could have been a big hit in its native land. It doesn't rate as an entry for U.S. consumption.

Basically, the film has to do with the undying love of a clerk and his boss' wife. Although the wife, because of economic circumstances, has been sold in marriage to a wealthy scroll-maker, there is nothing she can do, under the Japanese tradition of the time, to dissolve the union. Both the clerk and the wife are inevitably drawn into the association through circumstances they cannot control. Their love affair is a stormy and harassed one, but they cling to each other despite the complications. As they go to their death, they seem almost happy—and well they might considering what they've been through.

From the standpoint of Japanese pictures, topnotch performances are given by Kazua Hasegawa, Kyoke Kagawa, Yoko Minamida and Eitaro Shindo. *Holl.*

Untamed Woman
(JAPANESE)

Toho Co. release. Associate producer, Tomoyuki Tanaka. Stars Hideko Takamine; features Ken Uehara, Masayuki Mori, Daisuke Kato. Directed by Mikio Naruse. Screenplay, Yoko Mizuki; original story, Shusei Tokuda; camera, Masao Tamai. Reviewed at Museum of Modern Art, N.Y., Jan. 31. Running time, 121 MINS.

Oshima ..... Hideko Takamine
Tsuru-san ..... Ken Uehara
Hamaya ..... Masayuki Mori
Onada ..... Daisuke Kato

A minor item, this is Japanese soap opera that simply fails to generate interest, certainly is devoid of dramatic impact for U.S. Further, it's far short of Hollywood standards on technical grounds.

Central figure is a young lady who looks for happiness with three men in succession but loses out on each try. Opening has her miserably married, suffering a miscarriage in the course of a row, and then divorced. Next comes a hotel owner and the promise of serenity but he turns from her in ambitious pursuit of his career. Third is a tailor who prospers with her aid but who can't bear her strong-willed personality and takes up with a mistress.

The characters of "Untamed Woman" are disagreeable to the extent of precluding audience sympathy. Story moves slowly and is loosely constructed.

Camera work is hardly professional; there's little effort to segue one scene into the next.

There's a temptation to ask why "Untamed Woman" was selected for showcasing at the Museum of Modern Art. *Gene.*

TV Comedy

Continued from page 1

sented, about 25% are westerns, 20% comedies, 15% dramas and 10% action adventure. Here's a rundown of the list:

CBS Film Sales: "Border Patrol," adventure; "Colonel Flack," comedy; "Attorney," drama; "The Diplomat," drama; "Firefighters," adventure.

National Telefilm Associates: "How to Marry a Millionaire," comedy; "Man Without a Gun," western, "This Is Alice," comedy; "George Jessel's Showbusiness," musical-variety; "U. S. Marshall," western; and "Grand Jury," drama.

Screen Gems: "Tales of Frankenstein," horror; "The Myrna Loy Show," family drama; "My Old Man" (Ed Wynn starrer), family drama; "Combat Crrespondent, USMC," adventure; "The Queill & The Gun," western; "Dear George," comedy; and "Ivanhoe," costumer.

Warner Bros.: "Room for One More," comedy; "The House of Wax," horror; "The 49'ers," western; "77 Sunset Stri ."

Guild: "Sabotage," adventure; "Dock Crime," meller; "Light of the World," Bible stories.

Official: "Signal Eleven," detective; "Calamity Jane," western; "Confession," offbeat interview show; "Western Union," western; "Big Foot Wallace," western; "The Adventures of the Invisible Man," mystery.

Metro TV: "Masie," comedy; "Father of the Bride," comedy; "Desert Rider," western; "Min & Bill," comedy; "Dramatic Theatre," anthology, "Mystery Theatre."

MCA Revue: "Cimarron City," western; "Special Agent 7," mystery; "Focus," meller; "Yankee Bly," comedy; and "Secrets of Old Baily," comedy.

Television Programs of America: "N. Y. Confidential," mystery-adventure; "Cannonball," adventure; "Dude Ranch," family situation; and "Thunder Ridge," family situation.

20th-Fox's TCF: "Mother Is A Freshman," comedy; "Mr. Belvedere," comedy; "Cameo Kirby," and "Transatlantic."

There are many more than the 50 pilots upcoming. The count by the end of the selling season in the summer will run closer to 150. But these are a major sampling of the projects already announced. Others still are in the developmental stage with a greenlight for production as soon as interest is felt.

Japanese Stars 'Over-Worked'

Ryo Ikebe Blames Seven Features a Year Average On Salaries and 75% Income Tax

By DAVE JAMPEL

Tokyo, Jan. 28.

One of Japan's leading actors declares that the film performers of this nation are overworked. Ryo Ikebe, a star at Toho Studios for 17 years, said, "Japanese performers play too many roles a year and I don't like it."

Enjoying his first real break in the schedule in those 17 years, Ikebe compared with envy the two or three pictures a year averaged by the leading Hollywood players with the seven averaged by their Japanese counterparts.

Reasons for the heavy duty offered by Ikebe are twofold. First, there are too many theatres in Japan and aside from the roadshow houses, most bill "double" and some "triple" features. The other consideration offered is that the Japanese actor receives a lower guarantee than actors of other nations and with taxes reaching 75% for the upper bracket stars, the need for an uninterrupted schedule becomes plain.

Ikebe cited the average feature shooting schedule in Japan as 40 days. The result, he stated, is that the cast is overworked and everybody becomes exhausted.

A member of the Committee of Actors Assn., Ikebe said this group has protested the overwork of the actor on several occasions, but that the organization was not powerful enough to draw the desired reaction.

Ikebe revealed that the Japanese actor is contracted for 40 days per rcle. This, he hushed in an aside, is interpreted as 24 hours per day for 40 hours. If the shooting schedule runs over 50 days, he noted, the actor will be compensated with overtime pay. But this is a rarity.

Although regulations call for a eight-hour working day, Ikebe explained that this is usually respected only for the first 20 days of shooting after which 10 or 12 hours of work each day become common.

Actors, like producers, directors and light technicians, are contracted and have to follow an outlined program, Ikebe complained. But those working on the picture who are salaried, such as assistant technicians and staff members, can ask for overtime to supplement their low basic incomes and the actors and other contracted personnel have to comply.

Asked about the standard one-year contract for film actors in Japan, Ikebe said, "The fast-rising star wants a contract of even less duration so he can re-contract at better terms. "But," he added, "the fading star would prefer the protection of a longer-term agreement."

A veteran of 80 or 90 films, Ikebe is best known overseas for recent successes in "Madame White Snake" and "The Snow Country." His recent schedule break was occasioned by his return from Cambodia where he was on location with Yoshiko (Shirley) Yamaguchi for "Tales of Angkor-Vat."

Asked to respond to the consensus of foreign critics who find the Japanese product overacted and too slow Ikebe replied, "Japanese overact? I don't think so. I feel that in modern dramas foreigners have greater exaggeration than the Japanese. The exception, however, is the costume play where we have a rigid tradition of stage regulations, sort of an offshoot from the kabuki, that lends to exaggeration . . . and most Japanese export pictures are costume plays."

As To Pace

On the slow pace, he offered that it was due to the difference in cultures. He said, "When a Japanese enters a house, he opens the door, takes his shoes off, and only after five or six bows is he permitted to start to greet. But," Ikebe continued, "foreigners can just enter a room and start to greet."

Three years ago he started his own indie company, Ikebe Productions, where he doubles from Toho. This makes him (with S. Yamamura) only one of two Japanese actors who have gone indie. It is only by the grace of Toho and his long service for that company that he has been permitted to go indie. The top Japanese moviemaking companies still hold the industry in the palms of their hands and can easily exterminate a stranger to their group. Toho distributes for him.

Asked if his company allows its actors more than 40 days to create a role, Ikebe replied negatively, saying, "It's not economically feasible."

Fred Goldberg Joins U. A.

Fred Goldberg is resigning as head of the eastern office of the Blowitz Maskel public relations office to become exec assistant to Roger Lewis, United Artists' ad-pub director, effective Feb. 24. Post is a new one and to tie in with UA's plans for an expanding merchandising program.

Goldberg in past held posts with Paramount, I.F.E. Releasing Corp. and the Norton & Condon agency.

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Picture Grosses

SNOW SLOUGHS OMAHA; 'PEYTON' BIG 10G, 2D

Omaha, Feb. 4.

A heavy weekend snow took its toll at downtown first-runs this session, but two holdovers continue great. They are "Peyton Place" at Tri-States flagship, the Orpheum and "Old Yeller" at State. Former may even go into a third stanza. "Tall Stranger" is good at the Omaha but "Quiet American" is only mild at the Brandeis.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Quiet American" (UA) and "Man on Prowl" (UA). Looms dull $2,700. Last week, "Esther Costello Story" (Col) and "Brothers Rico" (Col), $2,900.

Omaha (Tristates) (2,066; 75-90)—"Tall Stranger" (AA) and "Bowery Boys Looking for Danger" (AA). Good $5,000. Last week, "Man Godfrey" (U), $4,500.

Orpheum (Tristates) (2,980; 90-$1.25)—"Peyton Place" (20th) (2d wk). Fast $10,000 after $17,000 debut.

State (Goldberg) (850; 75-90)—"Old Yeller" (BV) (2d wk). Big $6,000. Last week, $10,000.

'Angels' Bright 11G, Indpls.; 'Peyton' 9G, 5th

Indianapolis, Feb. 4.

New policy here of keeping pix as long as they show a profit results in four holdovers at city's five major first-runs this stanza. "Tarnished Angel," only new entry, is doing fine at Circle to top city. "Around World in 80 Days" is getting late rush before it closes Feb. 9, with a nice 25th stanza at Lyric. "Peyton Place," in fifth at the Indiana, and "Sayonara," in sixth round at Keith's, are still stout. "And God Created Woman" also is running strongly in fifth week at the Esquire, arty house.

Estimates for This Week

Circle (Cockrill-Dolle) 2,800; 70-90) — "Tarnished Angels" (U). Strong $11,000. Last week, "Deep Six" (WB) and "Gun Battle Monterey" (AA), $8,000.

Indiana (C-D) (3,200; 90-$1.25)—"Peyton Place" (20th) (5th wk). Nifty $9,000. Last week, $11,000.

Keith's (C-D) (1,200; 90-$1.25)—"Sayonara" (WB) (6th wk). Big $6,000. Last week, $9,000.

Loew's (Loew) (2,427; 75-90)—"Don't Go Near Water" (M-G) (3d wk). Moderate $6,000. Last week, $7,500.

Lyric (C-D) (850; $1.25-$2.20)—"Around World" (UA). Upbeat to nice $10,500. Last week, $9,000.

BROADWAY

(Continued from page 9)

700 in 11 performances. The 67th week was $37,700 for like number of shows.

Plaza (Lopert) (525; $1.50-$2)—"Raintree County" (M-G) (7th wk-6 days). Looks to hit fair $4,700 in current (final) week ending today (Wed.). The sixth regular week was $5,800. "Witness for Prosecution" (UA) opens tomorrow (Thurs.).

Roxy (Nat'l. Th.) (5,717; 65-$2.50)—"Farewell to Arms" (20th) with stageshow (2d wk). Current stanza finishing tomorrow (Thurs.) is heading for fair $75,000. Stays. First was $93,000.

State (Loew) (3,450; 50-$1.75)—"Raintree County" (M-G) (7th wk). Present session winding tomorrow (Thurs.) looks to push to big $19,000. The sixth was $18,000.

Sutton (R&B) (561; 95-$1.75)—"Smiles of Summer Night" (Rank) (7th wk). The sixth week ended Sunday (2) was mild $5,200. The fifth was $6,100. "Desire Under Elms" (Par) due in next.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Old Yeller" (BV) (7th wk). Sixth stanza completed yesterday (Tues.) was nice $7,500. Fifth was $8,500.

Victoria (City Inv.) (1,060; 50-$2)—"Paths of Glory" (UA) (6th wk-8 days). This session ending today (Wed.) looks like fair $14,000. Fifth was $14,500. "Quiet American" (UA) opens tomorrow (Thurs.).

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"Search for Paradise" (Cinerama) (20th wk). The 19th round ended Saturday (1) was solid $30,400. The 18th week was $30,600 in same number of performances.

World (Times) (400; 95-$1.50)—"Bride Is Much Too Beautiful" (Ellis) (3d wk). Second session finished Sunday (2) was fine $10,600. First was $14,000.

LOS ANGELES

(Continued from page 8)

468; $1.25-$2.40)—"Sayonara" (WB) (6th wk). Hotsy $20,400. Last week, $20,700.

Pantages (RKO) (2,812; $1.25-$1.80)—"Don't Go Near Water" (M-G) (6th wk). Beefy $14,700. Last week, $14,000.

Fox Wilshire (FWC) (2,296; 90-$1.75)—"Old Yeller" (BV) (6th wk). Bangup $6,500. Last week, $7,200.

Warner Beverly (SW) (1,612; 90-$1.75)—"Witness for Prosecution" (UA) (7th wk). Strong $10,300. Last week, $9,800.

Egyptian (UATC) (1,503; $1.25-$3.50)—"Bridge on River Kwai" (Col) (7th wk). Smash $19,000. Last week, $22,000.

Chinese (FWC) (1,908; $1.25-$2.40)—"Farewell to Arms" (20th) (7th wk-4 days). Oke $5,000. Last week, $5,400.

Los Angeles, Fox Beverly, Loyola, Vogue (FWC) (2,097; 1,170; 1,248; 825; $1.25-$2.40)—"Peyton Place" (20th) (3d wk), Los Angeles; 8th wk. at others). Smash $33,000 or near. Last week, $34,200.

Four Star (UATC) (868; 90-$1.50)—"Wild Is Wind" (Par) (8th wk). Tidy $3,200. Last week, $2,600.

Downtown, Wiltern (SW) (1,757; 2,344; $1.25-$2.50)—"10 Commandments" (Par) (15th wk). Good $12,500. Last week, $13,400.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65)—"Seven Wonders" (Cinerama). Started 35th week Feb. 2 after big $20,800 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World in 80 Days" (UA) (59th wk). Stout $21,000. Last week, $20,900.

El Rey (FWC) (861; $1.25-$1.75)—"Gervaise" (Cont) (4th wk). Okay $2,600. Last week, $2,700.

Crest, Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50)—"Cabiria" (Indie) (3d wk). Slim $3,500. Last week, $4,000.

'Water' Rousing $21,000, Denver; 'Peyton' 10½G, 6

Denver, Feb. 4.

"Don't Go Near Water" is easily the best bet here this round, with a smash session at the Orpheum. It will stay on. Most first-run trade is good to big currently, with five pix holding. "Peyton Place" still is big in sixth stanza at Centre. "Sayonara" is lofty in fifth round at Paramount. "God Created Woman" shapes big in second Tabor frame.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90)—"Old Yeller" (BV) (6th wk). Fine $4,500. Last week, $6,000.

Centre (Fox) (1,247; 90-$1.50)—"Peyton Place" (20th) (6th wk). Good $10,500. Last week, $11,000.

Denham (Cockrill) (1,429; 70-90)—"Long Haul" (Col) and "Woman of River" (Col). Fair $7,000. Last week, "Girl Most Likely" (U) (2d wk), $7,200.

Denver (Fox) (2,586; 70-90)—"Man in Shadow" (U) and "Apache Warrior" (20th). Mild $9,000. Last week, "Decision at Sundown" (Col) and "Hard Man" (Col), $10,000.

Esquire (Fox) (742; 70-90)—"Maid in Paris" (Cont). Fine $3,000. Last week, "Deadlier Than Male" (Cont), ditto.

Orpheum (RKO) (2,596; 70-$1.25)—"Don't Go Near Water" (M-G) and "Parson and the Outlaw" (Col). Smash $21,000. Last week, "Raintree County" (M-G) (5th wk), $7,000.

Paramount (Wolfberg) (2,200; 90-$1.25)—"Sayonara" (WB) (5th wk). Big $10,000. Last week, $12,000.

Tabor (Fox) (930; 70-90)—"God Created Woman" (Kings) (2d wk). Big $6,000. Last week, $8,000.

Vogue Art (Sher-Shulman) (442; 75-90)—"Time of Desire" (Indie). Fine $2,000. Last week, "French Are Funny Race" (Cont), $1,500.

CHICAGO

(Continued from page 9)

wk). Neat $5,200. Last week, $5,300.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30)—"Around World in 80 Days" (UA) (44th wk). Tidy $21,200. Last week, $20,100.

United Artists (B&K) (1,700; 90-$1.50)—"Don't Go Near Water" (M-G) (6th wk). Strong $21,000. Last week, $23,000.

Woods (Essaness) (1,200; 90-$1.50)—"Rodan" (DCA) (2d wk). Swell $24,000. Last week, $43,500.

World (Indie) (606; 90)—"Last Bridge" (Union). Sock $5,400. Last week, "Don Giovanni" (DCA) (5th wk), $3,500.

'HILLS' RUGGED 39G, HUB; 'PEYTON' 20G, 6

Boston, Feb. 4.

Considerable pickup in business this frame with big pictures in since Xmas holding sock, "Peyton Place" at the Memorial and "Sayonara" at the Metropolitan, both in sixth stanzas. Newcomer "Seven Hills of Rome" is whameroo at the State and Orpheum for lofty take. "From Hell It Came" is only fair at Paramount and Fenway. Holdovers dominate with "Bridge on River Kwai" at Gary bigger in sixth; "Gervaise" holding socko in second at Kenmore; and "Wild is Wind" is great in second at the Astor.

Estimates for This Week

Astor (B&Q) (1,372; 90-$1.50)—"Wild Is Wind" (Par) (2d wk). Slick $14,000. Last week, $15,000.

Beacon Hill (Sack) (678; 90-$1.25)—"Old Yeller" (BV) (6th wk). Neat $7,500. Last week, $7,500, over estimate.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Search for Paradise" (Cinerama) (11th wk). Zippy $17,000. Last week, same.

Capri (Sack) (990; 90-$1.50)—"All At Sea" (M-G) and "Invitation to Dance" (M-G). Hotsy $15,000. Last week, house, the Copley, changed hands and name.

Exeter (Indie) (1,200; 60-$1.25)—"Admirable Crichton" (Col) (8th wk). Seventh week great $8,000. Last week, $8,200.

Fenway (NET) (1,378; 60-$1.10)—"From Hell It Came" (AA) and "Disembodied" (AA). Slow $4,000. Last week, "Deep Six" (WB) and "Wayward Girl" (Rep), $6,500.

Gary (Sack) (1,340; $1.50-$2.75)—"Bridge On River Kwai" (Col) (6th wk). Terrific $21,000. Last week, ditto.

Kenmore (Indie) (700; 85-$1.25)—"Gervaise" (Cont) (2d wk). Great $10,500. Last week, $12,000.

Paramount (NET) (1,700; 60-$1)—"From Hell It Came" (AA) and "Disembodied" (AA). Mild $10,000. Last week, "Deep Six" (WB) and "Wayward Girl" (Rep), $13,500.

Saxon (Sack) (1,100; $1.50-$3.30)—"Around World in 80 Days" (UA) (43d wk). Bright $17,000. Last week, $16,000.

Pilgrim (ATC) (1,700; 60-$1)—"Beautiful But Dangerous" (20th) and "Back From Dead" (20th). Opened today (Tues.). Last week, "World His Jury" (Col) and "Decision at Sundown" (Col), $5,500.

Mayflower (ATC) (689; 60-$1)—"Pal Joey" (Col). House back to reruns. Last week, "Razzia" (Kass) and "Triple Deception" (Rank) (3d wk), big $3,800.

Memorial (RKO) (3,000; 75-$1.25)—"Peyton Place" (20th) (6th wk). Torrid $20,000. Last week, $21,000, over estimate.

Metropolitan (NET) (4,357; 90-$1.25)—"Sayonara" (WB) (6th wk). Hot $16,000. Last week, $18,000.

Trans-Lux (T-L) (724; 75-$1.25)—"Respectful Prostitute" (Indie) and "Lover Boy" (Indie). Big $7,800. Last week, "One Summer of Happiness" (Indie) and "Game of Love" (Times) (reissues), $5,100.

Orpheum (Loew) (2,900; 75-$1.25)—"Seven Hills of Rome" (M-G) and "Happy Road" (M-G). Torrid $23,500. Last week, "Legend of Lost" (UA) and "Dalton Girls" (UA) (2d wk-8 days), $10,000.

State (Loew) (3,500; 75-$1.25)—"Seven Hills of Rome" (M-G) and "Happy Road" (M-G). Fat $15,500. Last week, "Legend of Lost" (UA) and "Dalton Girls" (UA) (2d wk, 8 days), $5,000.

KANSAS CITY

(Continued from page 8)

the Prowl" (UA). Modest $7,000. Last week, "Don't Go Near Water" (M-G) (5th wk) at $1.25 top, $7,500 in 9 days.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Seven Wonders of World" (Cinerama) (23d wk). Levelled off at oke $7,000. Last week, same.

Paramount (UP) (1,900; 90-$1.25)—"Sayonara" (WB) (5th wk). Unusual for a film to hold this long at this house, $5,000; may stay a sixth. Last week, $6,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Time of Desire" (Indie) (2d wk). Satisfactory $1,200. Last week, $2,000.

Roxy (Durwood) (879; $1.25-$1.50)—"Raintree County" (M-G) (6th wk). Strong $5,000. Last week, $4,500.

Tower (Fox Midwest) (2,000; 75-90)—"Old Yeller" (BV). Good $10,000. Last week, "Hunchback Notre Dame" (AA), $6,000.

Uptown, Granada (Fox Midwest) (2,043; 1,217; 75-90)—"Hunchback Notre Dame" (AA) (m.o.). Fast $7,000, better than first week at Tower. Last week, Fairway was also coupled with Uptown and Granada with "Peyton Place" (20th) (m.o. from Tower) for fancy $13,000 at $1.25 top.

Another Chicagoan Heard From

WE NEED FIGHTERS

By S. J. GREGORY
(President, Alliance Amus. Co.)

Chicago.

During the 40 years that I have been in motion picture business, I have made it a practice to mind my own business and not try to tell the other fellow how to run his. I only speak up now because I have been stirred up beyond my capacity of silence by reading the trade papers' stories of recent weeks of panic stricken prophets of doom that predict destruction of this great business of ours.

The motion picture industry has been good to me and to my family through prosperous and critical times, and I genuinely believe that it will be good to me in the future; and I will fight toward that eventual goal.

In the early 30's, I was down for the count, and they were ready to apply the smelling salts, but I never lost my confidence, which gave me the incentive to fight back to eventual success. Cool clear heads are more necessary in times of distress than when times are prosperous. These are critical times in our business and we must *FIGHT BACK! WE NEED FIGHTERS MORE THAN ORATORS.*

One might ask, "What are you doing about it, Mr. Gregory?" Here are a few positive basic and fundamental steps that myself and everyone in our organization have taken to survive in our business.

In the good years from '45 to '50, instead of declaring dividends, we plowed back into our theatre operations funds for good physical plants. We remodeled our fronts, carpeted, decorated our auditoriums, improved our heating and air-conditioning systems, and put new marquees and canopies in many situations; and as a result, today, we do have good, clean, inviting atmospheres in our theatres, which are so essential to good operation.

Another forward step was taken last week, which should demonstrate our firm belief that motion picture business is not only a good business, but that it is here to stay. We consummated a deal whereby we acquisitioned four drive-in theatres in Fort Wayne, Indiana: Lincolndale, Sunset, Fort Wayne Auto Theatre, and East 30 Drive-In.. This represents a big investment in the future, and certainly we would not have made it if we were afraid of the motion picture business or did not have confidence. This brings the total number of drive-ins that we own up to 30, which represents a total investment of $4,000,000.

We also know that today you cannot run a newspaper ad and a trailer and expect people to come flocking to your theatre. It requires showmanship and exploitation and ballyhoo stunts that may not have been needed a few years ago.

Operation B.O.

We have rolled up our sleeves and are presently in the midst of a showmanship drive like we have never had before! It is known as B.O.B.O. (Boost Our Box Office). We are offering attractive cash prizes to the top showmen of the theatres of Illinois, Indiana, Wisconsin, and the State of Washington. To properly do the job, we have instructed our managers to spend more advertising dollars than their budgets provide.

OPERATION BOBO is in full motion now, and it is paying off at the boxoffice. Here are a few of the stunts that are most successful: sponsored kiddie shows with the Parent-Teachers Association, dance revues on the stage, Hollywood premieres, Kiwanis Clubs buying tickets for the kiddies to see "All Mine To Give," public auctions from the stage, 20-ton tank in front of the theatre for the engagement of "Sad Sack," the on stage Rock and Roll Show of '58, space kiddie show with the combination of "War of the Worlds" and "Conquest of Space," midnite show titled Fright Quake with the combination of "From Hell It Came" and "Disembodied," sneak prevues on top attractions, full page cooperative newspaper ads with merchants, and many others that are too numerous to mention are used to stir an excitement in our communities and rejuvenate the desire for our patrons to come back.

I say we need FIGHTERS. We cannot throw in the towel and quit. Any exhibitor or distributor that has lost confidence in the motion picture industry should GET OUT and GET OUT now to allow the remaining FIGHTERS, that believe in our business, to do some proper planning and clear thinking and go forward and prosper.

I am realistic enough to know that there will be less indoor theatres; we have closed our share of them. Drive-in theatres will continue to do business, and the theatres that remain, if they are properly rehabilitated, will go forward and do fine business.

The distributors should fight back by concentrating on top quality attractions. The day of the program picture is past. The little monster that is in every living room provides free what we are trying to get an admission for. The public will pay an admission price for a top attraction. On this point the admission price structure should be realistic, and we should not try to out price ourselves out of business.

The advertising departments of the film companies should fight back by allocating their already cut advertising dollar more at the local level instead of key first run engagements and national campaigns. Some fine product was dissipated last year because it did not receive the proper treatment and advertising at the local level.

For surviving, the thinking of everyone in our industry should be UpBeat and not DownBeat. With UpBeat thinking, enthusiasm, and confidence, we can go forward against all opposing forces to eventual prosperity.

DETROIT

(Continued from page 9)

Weak" (AIP) and "Blonde in Bondage" (AIP), $12,000.

United Artists (UA) (1,667; $1.25-$3)—"Around World in 80 Days" (UA) (58th wk). Ending like it started, great $28,500. Last week, $16,158.

Adams (Balaban) (1,700; $1.25-$1.50)—"Don't Go Near Water" (M-G) (6th wk). Big splash at $10,000. Last week, $11,000.

Music Hall (SW - Cinerama) (1,205; $1.50-$2.65)—"Seven Wonders" (Cinerama) (79th wk). Wonderful $22,400. aLst week, $18,600.

Trans-Lux Krim (Trans-Lux) (1,000; 90-$1.65)—"God Created Woman" (Kings) (3d wk). Socko $23,000 or near. Last week, $21,000.

PORTLAND, ORE.

(Continued from page 8)

wk). Upped to smash $7,000. Last week, $6,200.

Fox (Evergreen) (1,536; $1-$1.50)—"Farewell To Arms" (20th). Lofty $14,000 or near. Last week, "Sayonara" (WB) (4th wk), $10,300.

Liberty (Hamrick) (1,890; $1-$1.50) — "Teenage Frankenstein" (AI) and "Blood of Dracula" (AI). Okay $6,000. Last week, "Oregon Passage" (AA) and "Destination 60,000" (AA), $5,400.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Deep Six" (WB) and "The Green-Eyed Blonde" (WB). Fine $7,500. Last week, "Peyton Place" (20th) (4th wk), $9,800.

Paramount (Port-Par) (3,400; $1-$1.50)—"Old Yeller" (BV) and "Outlaw's Son" (UA). Lusty $12,000 or near. Last week, "Quiet American" (UI) and "Ride Back" (UA), $7,000.

Walter Hoffman Returns To Seattle; Native Habitat

Chicago, Feb. 4.

Walter Hoffman, who took over the post only two months ago, has resigned as Paramount's ad-pub chief for the Chicago office. Notice is effective Feb. 7, and no successor has been named yet.

A desire to "confine activities to the Coast" was Hoffman's reason for stepping out. He'll return to his family and home in Seattle, where he had similar chores for Par before coming here.

Hoffman spent eight years with Par, and 10 before that with 20th-Fox.

Amusement Stock Quotations

Week Ended Tuesday (4)

N. Y. Stock Exchange

1957-'58 High	Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17½	11¼	ABC Vending	86	16⅛	15⅛	16	—
24⅞	11⅝	Am Br-Par Th	151	15⅜	14¼	15	— ¼
36⅛	23½	CBS "A"	90	28¼	27	28¼	+1½
35½	22⅜	CBS "B"	54	27¼	26¼	27¼	+1¼
20½	11⅝	Col Pix	18	13¾	13½	13½	—
19⅝	13⅜	Decca	100	15½	15	15	— ⅝
15⅞	13	Disney	231	18⅜	15¼	18	+2¾
115	81¾	Eastman Kdk.	105	105¾	100½	105½	+4½
4¾	3⅛	EMI	162	4¼	4	4¼	+ ¼
10⅜	7⅛	List Ind.	47	7⅝	7¼	7⅜	— ⅛
22	11¼	Loew's	222	14⅛	13¾	13⅞	— ⅛
9½	7	Nat. Thea.	150	8⅛	7⅝	7¾	— ⅜
36⅞	28	Paramount	191	36⅞	34⅞	36⅞	+ ⅞
18⅜	11	Philco	307	15¼	13⅞	15¼	+1½
40	27	RCA	314	35	33⅞	35	+ ⅜
8¼	4¾	Republic	125	6⅞	6⅝	6¾	—
13⅛	9	Rep., pfd.	5	11⅛	10⅞	11⅛	+ ⅛
18½	13⅜	Stanley War.	68	16⅛	15⅞	16	—
29¼	18¾	Storer	63	23	22¾	23	—
30¾	19⅝	20th-Fox	56	25¼	24⅝	24⅝	+ ¼
25⅜	15	United Artists	66	19⅛	17	19⅛	+1⅞
30⅞	18¼	Univ. Pix	7	20½	20	20	— ½
73	65	Univ., pfd.	*40	68	67	67	—
28⅞	16½	Warner Bros.	37	17½	16⅞	17½	+ ¼
140	91¼	Zenith	74	135	127½	135	+7½

American Stock Exchange

4½	2½	Allied Artists	43	3¼	3¼	3¼	+ ⅛
10½	6⅝	Al'd Art., pfd.	3	8	7¾	7¾	— ¼
11¾	6⅛	Assoc. Artists	172	9⅛	8¾	8⅞	+ ⅛
1¼	⅜	C. & C. Tele.	81	½	7/16	7/16	— 1/16
6⅛	3	DuMont Lab.	57	4½	33	4¼	+ ¼
4⅝	2½	Guild Films	150	3¼	3	3¼	+ ⅛
9¾	5⅝	Nat'l Telefilm	49	6⅞	6⅜	6¾	— ⅛
9	3⅛	Skiatron	253	5⅜	4⅜	5⅛	— ¼
8¾	2⅞	Technicolor	67	4⅜	4	4¼	+ ⅛
57	3⅝	Trans-Lux	28	4½	4⅛	4½	+ ½

Over-the-Counter Securities

	Bid	Ask	
Ampex	50¼	56½	—1¾
Chesapeake Industries	1⅜	2⅛	— ⅛
Cinerama Prod.	1⅞	2¼	— ⅛
DuMont Broadcasting	7¾	8½	+ ⅛
Magna Theatre	2¼	2¾	+ ⅛
Official Films	1⅛	1⅜	—
U. A. Theatres	4⅛	4⅝	—

Actual Volume.

(Quotations furnished by Dreyfus & Co.)

TV CONCERT MASTER PRAISES E. SILVERMAN

Chicago.

Editor, VARIETY:

As a dyed-in-the-wool movie fan, I am taking this opportunity to write you after reading a letter printed in VARIETY from James Alanson Davis, whose letter appeared as "Pan Mail For Eddie Silverman."

This is "Fan Mail For Eddie Silverman," although I have never met him. However, two of my favorite theatres are the Woods and Esquire in Chicago, and I will rise to the occasion to defend either, should circumstances warrant it, as I feel that they are two of the best operated theatres in the nation. In this instance it is the Woods that I am defending, as I feel that most of the comments made by Mr. Davis are unjustified.

I am the concert master of the Columbia Broadcasting System studio orchestra in Chicago, and find that movies are a source of relaxation for me before and after rehearsals and shows, so I rarely miss a new picture. The many, many times that I have attended the Woods have given me ample opportunity to see screen fare in an atmosphere that is conducive to one's enjoyment. Never have I been disturbed by teen-age blabberings and shenanigans in the Woods. This could possibly be attributed to alertness on the part of its ushers. Another compliment to this movie house is its cleanliness; the aisles are not cluttered with popcorn boxes and paper. The many times that I have been in its men's room have given me the impression that Mr. Silverman takes pride in sanitation.

From my observations in the past I feel that the people responsible for the operation of the Woods Theater should be commended. I do not know what is going on in the Woods at 7:15 a.m., but it seems to me that anyone who is aware that it's an all-night theater, and attends a performance at that unorthodox hour, should expect to find cleaning going on somewhere.

George Devron
WBBM-TV

U.A.'s Quarterly 35c

United Artists board at a New York meeting yesterday (Tues.) declared the regular quarterly dividend of 35c per share on the common stock. This is payable March 28 to holders of record on March 14.

Herbert L. Golden, parent company v.p. and president of the television subsidiary, was formally installed as a member of the board.

STANLEY WARNER IN NEW CINERAMA DEALS

Now that Stanley Warner has settled its differences with Cinerama Productions Corp. and Cinerama Inc. the two companies tied in with the Cinerama operation, the theatre chain has launched a foreign expansion program for the three-strip medium.

Deal has been set for Cinerama to open in May at the Cine Casino in Buenos Aires. Operation will open with the presentation of "This Is Cinerama," first picture in the medium.

This is the first Cinerama opening in Argentina. The Cine Casino, operated by A. O. Malvestiti, Dr. Alberto Apodacea and Egidio Alberto De Maio, was formerly a variety and vaudeville house which will be completely refurbished and remodled for Cinerama.

Long delay in opening Buenos Aires as a Cinerama outlet was due to the government ceiling on film admissions. However, the deal was made possible by a new ruling which exempted Cinerama admission prices from the ceiling on regular features. As a result, Cinerama will be able to operate on a roadshow basis.

Morris Stei Quits Film Biz

Toronto, Feb. 4.

Morris Stein, eastern division manager for Famous Players (Canadian), has formally tendered his resignation and will devote all his time to the automobile agency here of which he is president.

Robert Myers, former assistant to Stein, is successor, effective Feb. 8.

Formal Debate Over CBS: Salant Says Web Jumps Into Toll 'If and When'

Pay television will have to take the best away from free tv programming and won't limit itself to new programming "because there just isn't enough of it," Richard S. Salant, v.p. of the Columbia Broadcasting System, argued Sunday (2).

Salant debated the toll question with Bob Hall, a director of Skiatron the WCBS-TV series, "Right Now."

Discussion moved in the by-now well-defined orbit of pros and cons, but did nail down some specific points. For instance, Salant said that the public eventually would emerge the real loser under any toll system. "If pay television begins to supplant free television, CBS will go into pay television as a matter of economic necessity and we expect to do well in it," he declared. "It isn't the fate of CBS television that is involved, but it's the fate of free television. The best free television will be taken away . . and fenced off for the carriage trade."

In contrast with the arguments of many theatremen, Salant said CBS did not oppose wire tv, which would be "just another form of competition." Nevertheless, he added, closed circuit television has many of the harmful effects on free television that over-the-air pay television has."

In his counter arguments, Hall said the fundamental issue was "the American tradition of free choice." He recalled that no viewer would have to purchase programs unless he wanted to and reminded that "we will have to work very hard to get the few programs that you will be willing to purchase." If pay video doesn't work, it won't stand on its own feet, he argued.

Hall also said that there were now many unused channels which subscription-tv could convert to use.

Prof. George Williams of N. Y. University Law School was moderator of the discussion.

CIRCUIT VIDEO BRINGS ABSENT ONE TO PARTY

If the guest can't go to the party in his honor, then he's brought to the party by television. That's the newest gimmick in closed-circuit television.

The city of Lansing, Mich., planned to honor Jack Wolfram, general manager of the Oldsmobile Division of General Motors, as the "man of the year" yesterday (Tues.). But Wolfram was stuck on business in Minneapolis. So, via the facilities of TNT, Tele-Sessions, a large screen projector was set up in the Lansing Civic Auditroium while tv cameras were trained on Wolfram in Minneapolis. Thus Wolfram attended the party as originally planned.

WCCO's $3,151 Full Page

Minneapolis, Feb. 3.

Firing the first local gun against toll of any of the Twin Cities' tv or radio stations, WCCO-TV, the Twin Cities' Columbia Broadcasting Co. affiliate, spent $3,151 for a full page ad that appeared in the morning and evening newspapers here.

The ad was a re-print of excerpts of the preface to "Free Television and the Public," a warning by Frank Stanton, CBS president, that the proposed pay-as-you-watch video may destroy free tv.

Wellman Recruits Colonel

Columbus, Ga., Feb. 4.

Col. Roy A. Murray, of Fort Benning has been assigned by the Pentagon as military technical adviser on "Darby's Rangers," Warner Bros. war drama starring James Garner and Etchika Choureau.

Assignment compiled with request of Director William Wellman, who worked with the same colonel when shooting "The Story of GI Joe" back in 1944.

Col. Murray was a battalion commander with Darby's Rangers, American commando outfit of World War II fame.

Five Bills Pend in Congress to Ban Tollvision From American Waves

Washington, Feb. 4.

With time running short to stop subscription tv (via the broadcast channels), the House Interstate Commerce Committee, under Chairman Oren Harris (D-Ark.), meets in executive session Thursday (6) to chart a legislative course on feevee which will be acceptable to Congress and which can win speedy approval.

Chairman Harris had intended to call his Committee together last week on subscription but was diverted by developments in the Subcommittee on Legislative Oversight which is investigating the operations of the Federal Communications Commission and other regulatory agencies. Harris is an ex officio member of the Subcommittee in addition to being chairman of the parent Committee.

What with the FCC committed to acting on pay tv applications after March 1, the time factor appears to be the key to what Congress—or at least the House—does with the subscription hot potato. And what the House does will almost certainly be determined by what the Committee recommends.

It's now pretty generally agreed that time will not permit passage of one of many bills (five more were introduced last week) banning feevee. Legislation of this kind would be sure to run into opposition for two major reasons. Various members of the Committee are opposed to Congress taking jurisdiction over regulatory agencies. They are also impressed with arguments that new developments should be given the opportunity to prove themselves.

This, however, does not alter their basic opposition to the FCC trial authorization, especially if nothing is done to guarantee protection for "free" tv during the three-year test period. Growing mail from constituents (particularly in an election year) apparently weighted against subscription fortifies that opposition.

The Committee, therefore, seems to be left with two courses. One is a resolution which would express the sentiment of Congress against a trial run for subscription until the question of policy in allowing the public channels to be used for pay programs is determined. There are strong indications that such a course may be followed in the action of seven members of the Senate last week in co-sponsoring such a resolution.

However, the resolution strategy might have its drawbacks. Assuming the House adopts a resolution, it would still have to get through the Senate where the atmosphere may not be so conducive to acceptance. Chairman Warren G. Magnuson (D-Wash.) of the Senate Commerce Committee, unlike Chairman Harris, has expressed a disposition to favor a test. It will be his Committee which will have to consider the resolution offered by Sen. Strom Thurmond (D-S.C.), et al. It cannot be expected to push for action with the same zeal displayed by Harris.

Because of these difficulties, there's speculation that the Harris Committee may adopt a compromise course. This would be in the nature of a report summarizing the Committee's findings on the testimony taken at its recent hearings. Such a report may conclude: (1) that the question of FCC's authority to allow subscription is one to be decided by the courts; (2) that the law empowers the Commission to explore new uses of radio; and (3) that the Commission may authorize a test but must come to Congress before granting subscription a permanent authorization.

Sentiment for such a report, it's suggested, may increase as Committee members have opportunity to study the full record of the testimony taken at the hearings. A considerable part of this record, devoted to support of regulated broadcast subscription as against unregulated wire feevee, was bypassed in the hurry to wind up the hearings.

Plymouth-On-the-Line

Plymouth division of the Chrysler Corp. held a dealer-salesman closed-circuit telesession on Friday (24) via the facilities of TNT Tele-Sessions Inc.

Tele-session, second in two-month period for Plymouth, went to dealers and salesmen in 41 cities. Telecast featured sales and advertising executives of the Chrysler Corp. as well as the company tv personalities—Bob Hope, Lawrence Welk and his orch, Bill Lundigan, Mary Cost and others.

Stations 'Poll' Public; Its All Anti-Paying

Tulsa, Feb. 4.

In the wake of an on-the-air editorial opposing toll tv, station KOTV received 2,900 postcards from the public, all against pay tv. Two hundred of the postcards came from nearby Bartlesville, Okla., which has the sole subscription tv system in operation currently.

The postcards were prompted by a one-minute talk on the issue Tuesday (28) evening by James C. Richdale, prexy and general manager of the tv station. He said, in part, "At this very moment in Washington, Congress is holding hearings on the issue of pay television vs. free television. You are one of 42 million families owning one or more television sets. You have invested over 16 billion dollars in these sets with the understanding of receiving all television entertainment free. Certain interests now propose to charge you for television programming by means of various devices which would require you to pay money in your own home to see their programs . . For example, you instead of the advertisers might pay for such programs as "Gunsmoke," "20th Century" and "Playhouse 90" . . . KOTV believes that all television programs should be free to its viewers.

"We hasten to add that we are not motivated by selfish reasons since our experience and facilities would enable us to adapt very quickly to a system of pay television if that is what the public wants."

The editorial concluded for an expression of viewer sentiment via a postcard, with the results forwarded to Washington. By noon (3), 2,900 replies had been received; all opposed to pay tv. The editorial was telecast immediately after the station's "Award Theatre" presentation of feature film.

Detroit Opposes Feevee

Detroit, Feb. 4.

Detroit-area viewers are voting 100 to 1 against feevee in a poll conducted by WJKB-TV. Latest count of ballots showed 3,062 against and 31 for. Poll resulted following a question-and-answer program in which the station's newscaster Jac LeGoff queried WJKB managing director Bill Michaels on the subject. Michaels explained how pay tv would work technically, listed the pros and cons, estimated costs and discussed possible programs.

Viewers were requested to send their ballots to either WJKB-TV or to Rep. John Dingell, Detroit Congressman, who is a member of the Harris Committee on Interstate and Foreign Commerce which is investigating toll tv.

Canadian-Made Feature

Toronto, Feb. 4.

Internationally-known Toronto novelist Morley Callagahan's novel "Now That April's Here" will be filmed here by Klenman-Davidson Productions. Being cast now.

Callagahan does a sports column for Toronto Telegram.

DOERFER'S 'AIN'T MISBEHAVING' KEYS FCC TESTIMONY ON 'HONORARIUMS'

Washington, Feb. 4.

The House Subcommittee on Legislative Oversight, amid frequent wrangling, yesterday (Mon.) opened up a pandora's box in questioning the propriety and legality of the conduct of Federal Communication Commission Chairman John C. Doerfer in collecting compensation from the Government and industry for delivering a speech in 1954 at a district meeting of the National Assn. of Broadcasters.

Although Doerfer strongly denied that there was anything improper in his conduct, Comptroller General Joseph Campbell of the general accounting office told the subcommittee that he would "disallow" a claim for per diem by a Government official who receives expenses from the industry.

Questioned by committee counsel Bernard Schwartz, Campbell said he thought it "improper" for Doerfer to receive an "honorarium" for making a speech at an NAB meeting in Spokane, Wash.

Campbell also indicated that GAO "would seek reimbursement" from Doerfer for collecting expenses for this trip from the Government.

Campbell differed with an interpretation of the law on which Doerfer justified his acceptance of an "honorarium" for NAB. GAO, he said, interpreted the law as applying to private functions, such as a commencement address, and not to activities involving official duties.

Diversionary Tactic

Although Schwartz may have scored a point by Campbell's testimony, it appeared that the subcommittees' preoccupation with Commissioners' expense accounts would amount to little more than a diversion far afield from the real purpose of the inquiry. The most that might develop from the current questioning, it seemed, would be a reexamination and possible revision of GAO regulations.

The question of Doerfer's "honorarium" occupied most of the hearing and prompted questioning of the following witnesses: NAB prexy Harold E. Fellows; former NAB veepee Robert K. Richards, now a public relations consultant; Frank U. Fletcher, Washington counsel for KWTV (TV) in Oklahoma City; Baron Shacklett and Oliver Eastland, subcommittee staff investigators.

From these witnesses, it was established that Doerfer had been invited to substitute for Fellows as speaker at the Spokane meeting, that he made the trip from Oklahoma City where he and his wife were attending the dedication of the KWTV tower, and that NAB

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Texaco Dickering CBS-TV Sun. News

Texaco, heretofore a characteristic "entertainment show" sponsor on the networks, may move into the news fold with a half-hour Sunday news show on CBS-TV. Texaco has expressed interest in such a project, and CBS-TV is currently trying to pin down the details, including the needed station clearances. Program is aimed at the Sunday at 6 p.m. period and would feature Doug Edwards, who does the network's regular 7:15 weekday news show.

That Sunday at 6 period has fluctuated between public affairs and entertainment for the past several years. It's currently occupied by "Beat the Clock," though "The Last Word" is slated to move into the time period later this month. However, there's no network hard-news show on CBS-TV from the Friday 7:15 Edwards news show right through Sunday at 11 p.m., except for local news programs, so that it's figured the 6 p.m. show would serve a useful purpose. Cunningham & Walsh is repping Texaco in the negotiations.

The Great Ritchard

If, on Feb. 21, Cyril Ritchard shows a brand-new side of his multi-faced talent, the credit will be shared by Kajar. Ritchard and a flock of stars (Anna Maria Alberghetti, Sal Mineo, Dennis King, Basil Rathbone, Una Merkel, Howard Morris) will be making with the Cole Porter-S. J. Perelman "Aladdin" on that date for CBS-TV as the "DuPont Show of the Month."

Kajar the Magician has just been named now-you-see-it-now-you-don't consultant to the show, or vice-president in charge of Cyril (Genie) Ritchard.

TV 'Lucky Dollar' As Day & Nighter

"Lucky Dollar," the new EPI package already set as a CBS-TV daytimer to succeed Garry Moore in the fall, gets a nighttime berth on the network next month via Brown & Williamson, which has ordered the show for Saturdays at 8:30 starting March 22, replacing "Dick & the Duchess."

Situation isn't a sweetness-&-light one as regards the time period, since the B&W order is only for alternate weeks, while the network meanwhile has lost Helene Curtis and Mogen David Wine as the original sponsors in the time slot. Both bankrollers first indicated to the network that though they were cancelling "Dick," they'd retain the time. Then they reversed themselves and dropped the time as well, enabling B&W to come in with the "Lucky Dollar" order. Show and time, however, are still only half sold.

Package, which involves in-home participation as well as a studio game, is the CBS-TV choice to succeed the Garry Moore show when the latter quits as a CBS daytime star at the end of the summer. Durward Kirby, who's been the announcer and comedy foil on the Moore show for seven years, has been signed to emcee the new 10 to 10:30 quiz stri

"Dollar," which was kinescoped by CBS last summer, is based on the old word game of "Ghost," in which two contestants vie against each other to make longer words, with the prize money increasing in proportion to the length of the word. Home audience is brought into the game by the device of translating a word into a numeral when it reaches eight letters. Viewers who have a dollar bill whose serial number coincides with the numerals on the screen send in the bill and get a $50 prize.

Moore, incidentally, has been so besieged by letters from his fans demanding to know why he's leaving that he prepared a three-page,

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'NOAH'S ARK' BACK, MAYBE 'PANIC,' TOO

Two of NBC-TV's "last season" shows may make their reentry at the web this spring—one will for certain. Latter is "Noah's Ark," which is set to replace "My Friend Flicka" on the network as of May 11. Other is "Panic," the Al Simon - McCadden Productions package, which may serve as the replacement show for "Sally" starting April 6.

If "Panic" gets the nod—and it's up to sponsors Old Gold and Royal McBee to decide, unused episodes of the series would be shown. Series didn't run its complete cycle last season, and with NBC having a stake in the show, idea is to get the remainder of the films off the shelf. If the sponsors decide against "Panic," they'll probably go for a quiz or audience-participation entry.

"Noah's Ark" will run in color, as last year, in the co-op 7 to 7:30 Sunday period. It's the Jack Webb package, which, coincidentally, "Panic" replaced after the first cycle last year.



JIMMY NELSON
DANNY O'DAY and FARFEL
With HUMPHREY HIGSBYE
Currently TV Spokesman for the NESTLE CO.
Management: Directional Enterprises, 200 West 57th Street, New York.
Booking: Mercury Artists Corp. 730 Fifth Avenue, New York.

Leder's Leader: WOR News Yields $1,500,000 Gross

WOR Radio, N. Y., which recently upped its news schedule to 15-minute newscasts every hour on the hour from 7 a.m. to 6 p.m., did so because news broadcasts have proven to be a very commercial commodity.

Station topper Robert Leder, discloses that in 1957 WOR's gross income from news programming was $1,500,000. Cost of talent and facilities to WOR was put at $450,000, leaving the station with a neat profit.

Eight of the top 20 programs over a period of years, according to Leder, have been WOR news shows. "When you consistently rank eight of your news shows in the top 20 day and night it represents an equity that you should consider to be permanent," he added.

WOR originates 150 newscasts weekly, with 120 of them 15 minutes in length. Station employs eight fulltime newscasters, 10 fulltime news writers and also makes extensive use of stringers. Station's newscasters avoid any commentary as per station policy and also are utilized for the commercials as selling personalities.

Leder called five-minute news shows a matter of "expediency," dictated by sales departments which do not recognize the value of 15-minute news periods.

'Big Record' Fate At Stake As Sponsors Play At Tug Of War

Future of CBS-TV's "The Big Record" is still up in the air, due to a tug of war that has developed between two of the show's three remaining sponsors. Pillsbury has been insisting the show be dropped in April, while Oldsmobile is equally adamant that the show complete the season. Smack in the middle is the show's third sponsor, Armour & Co.

Oldsmobile's attitude stems from its longtime relationship with "Record" femcee Patti Page. Miss Page, who's starred in her own show for Olds, did a bangup dealer-relations job for the auto company at that time, and Olds since has felt a strong loyalty toward her and furthermore feels she still does a good selling job for them. Pillsbury, on the other hand, feels that the "Record" ratings have slipped so badly it's time for a change.

Gen. Motors Wants a 'TV Czar'

General Motors has been quietly sounding out top network executives for the new post of "tv czar" of the giant automobile company. Post commands v.p. stripes and a salary reportedly in six figures, with quarters at the corporate homeoffice in Detroit on a next-office basis with GM prexy Harlow Curtice.

Reason for the GM anxiety to get a top network figure to run its television buying operations, according to reliable sources, is dissatisfaction at the top level with the lack of a unified approach in the television buying, programming and planning of the huge corporation. What with GM billings spread through three principal agencies, McManus, John & Adams, D. P. Brother and Campbell-Ewald, with the choice of a fourth for the Buick and corporate account still up in the air, GM feels the need for an overall direction at the top.

Job has already been offered to two prominent television figures, both of whom have held higher-than-v.p. posts at the networks. They've already nixed the offer, one because of longterm contractual commitments and loyalties, the other because of semi-retired status.

ABC Radio Retains 3 Live Musical Entries But 40-50 Performers Axed

With some sharp modifications in the number of performers (mostly musical), American Broadcasting Network has managed to retain three of its remaining five live musical programs. The network schedule is being shuffled about to keep the three live shows during the earlier parts of the daily sked.

ABN affiliates advisory board, meeting in New York last week, recommended a greater emphasis on news shows by the web. An affiliate member later reported that the web has promised to include an early morning news roundup of 10 or 15-minutes length a day. Time for the extended roundup (ABN now offers five-minute news wrapups in the morning) will probably be 8.

The various changes and cutbacks will be in full effect as of March 3.

As originally planned, Don McNeill will retain his 9 to 10 a.m. live slot, but instead of Herb Oscar Anderson backing him up from 10 to 10:55, it'll be Jim Backus in the morning's other live show. Merv Griffin, who now has a 7:15 to 8:55 p.m., stanza, will move it over to 1 to 2:55 every afternoon. He'll be replacing Jim Reeves, who now has the 1 to 2 strip but is being axed entirely by ABN, and Backus, who currently fills out the sked until 2:55. So McNeill, Backus and Griffin, with diminished staffs, will be the live show emcees.

Also on March 3, Anderson will be taking over primarly a deejay stanza where Griffin now is—at 7:15 to 8:55 p.m. Anderson will sometimes supplement with talent supplied by the ABN affils around the country, but whether they'll

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PAUL MUNI TO STAR ON 'PLAYHOUSE 90'

Paul Muni will make one of his rare tv appearances on "Playhouse 90" on March 6, playing the lead role in "The Last Clear Chance," an original teleplay by A. E. Hotchner, who adapted the Ernest Hemingway Nick Adams stories earlier this season for CBS-TV's "Seven Lively Arts."

George Roy Hill will direct the play, in which Muni stars as a defense lawyer. In his last Broadway stint, "Inherit the Wind," he played the role of lawyer Clarence Darrow.

Colgate Playing Its First 'Game'

Colgate-Palmolive Co. is buying into CBS-TV's Sunday "Baseball Game of the Week," thus complicating still further the hassle between the network and the minor leagues. It's Colgate's first full-edged network sports. The soap company has in the past bought pre- or post-game capsules surrounding football, etc., but hasn't yet participated in the sponsorship of a sporting event itself.

Exact extent of the Colgate participation is still to be worked out, since it would involve a regional pattern. Falstaff Brewing, which sponsors a large part of the CBS Saturday games, came up with the idea of the Sunday telecasts and will sponsor them over most of the midwest and south, with CBS-TV selling off the rest of the country. Whether Colgate will take on all the non-Falstaff markets isn't known yet. If it does, the sale will give CBS-TV blanket Sunday coverage, except for the major league cities and minor league home-game markets on the telecast dates.

Colgate will use the games to push its shaving cream lines.

EXQUISITE FORM YANKS BRA SPECS

Exquisite Form Bra's plans for two more television specials this season have blown up, and unless the lingerie outfit can rustle up some spare time towards late spring, it won't be represented in television anymore this season. Exquisite Form, which had sponsored its first tv special in the fall with a Las Vegas show, had planned to bankroll an April 18 hour on NBC-TV with a package toplining Earl Wilson, Rhonda Fleming and Carol Haney.

Although the first special had been on NBC, the web told Exquisite Form last week that it couldn't clear the April 18 time, nor any other period in April, for that matter. Since timing was involved in the Exquisite Form talent commitments, it took the package to ABC-TV, which also nixed the offer on the basis it couldn't secure the necessary preemptions. Thereupon, the bra firm had to notify the Johnny Greenhut-Jack Bertell Television Artists Corp., which packaged the show, that all bets were off.

'Verdict Is Yours' As Nighttime Hour

"The Verdict Is Yours," the new simulated-courtroom daytimer which CBS-TV successfully launched earlier this fall, is now in the running as an hourlong weekly nighttime contender. CBS will cut a kinnie of an hour version of the show within the next four to six weeks, in time for the start of the spring selling season.

Web has already bought nighttime rights to the show from Frank Cooper Associates (it had previously purchased only daytime rights), and the kinnie will be done by the web's daytime programming dept. As a possible wrinkle, two openings and closings will be done on the kinnie. One will be a regular completed-case-in-an-hour. The other calls for a carryover technique on which the audience won't be informed of the verdict of the case in the telecast until the beginning of the next week's show, at which time an envelop containing the verdict would be ripped open and the verdict read.

Series, a remake of the old Du-Mont Chicago-originator, "They Stand Accused," has been one of the more successful of the Columbia daytimers. Since it replaced the Bob Crosby show, it's reached a 60% sold-out status and is one of the top-rated CBS afternoon entries.

MAKING A BUM OUT OF BARROW

The CBS-TV Cancellation Parade

Backgrounding the CBS personnel slashes in news & public affairs last week, and possibly serving to spark them, has been an unprecedented (for CBS) number of cancellations on the sponsor side at the network—unprecedented in terms of so many in so short a time span. In all, six sponsors administered the axe on time & program commitments in a three-week span, with the possibility of an eighth doing so this week.

Sponsors and shows involved were Purex, dropping its alternate-week hour in "Perry Mason"; Kellogg, ankling its alternate-week half-hour in "Big Record"; Bristol-Myers, cutting back an alternate-week half-hour in "Playhouse 90"; Lever Bros, cancelling time & show on "Our Miss Brooks," and Helen Curtis and Mogen David, dropping the time and the "Dick & the Duchess" show. On the basis of the 26 remaining weeks of the season, that's a time and talent rap to the web of $9,000,000.

On the plus side, there are only two alternate-week orders replacing the defectors, one from Bristol-Myers and another from Toni. This, also on a 26-week basis, comes to around $2,000,000 for time & program. So that those recession warnings seem a reality at this point.

'Co-Ed Cookery' Stirs Up a Stew

Educators Claim CBS-TV 'Where We Stand' Distorted Picture; Wanted Equal Time

CBS-TV's widely-heralded 90-minute news special on "Where We Stand" early in January has aroused some bitter controversy from an unexpected quarter—the educators. They've taken objection to that short segment of the program in which reporter Alexander Kendrick interviewed some Alhambra (Cal.) High School students on their propensity for a course called "co-ed cookery."

National Education Assn.'s newsletter, Preview, last week reported that "educators around the country" are concerned that the segment and the conclusions drawn from it "reflected a less-than-fair picture of the curriculum of secondary education in California and elsewhere." It also revealed that the Southern Council, legislative arm of the California Teachers Assn., Southern Section, has asked CBS for equal time on the basis that the program gave a "distorted and fragmentary picture . . . of the curriculum." CBS hasn't replied.

Newsletter also quoted Alhambra High principal Gilbert L. Strother's report to the school board, to the effect that CBS crews spent six and a half hours there filming all phases of the school's activities and curriculum, and that Kendrick spent three hours interviewing him, but that no part of this interview was used and the only material used "gave the impression that students at Alhambra take only elective subjects represented by co-ed cookery." Strother added that 30 out of 1,030 boys take the course, and that only 1% of the entire school's student body are enrolled in co-ed cookery but 49% are enrolled in mathematics courses and 50% in science.

'Win-Go' Gets Nod To Sub Eve Arden

"Win-Go," the new Jan Murray quizzer which utilizes a maximum prize of $250,000, is set to replace the Eve Arden show on CBS-TV next month, with Toni moving in as the bankroller. Toni will bankroll the show on an every-week basis for the first cycle, with CBS-TV having the right to sell off alternate-week sponsorship after that.

Toni had bought the package from the Murray packaging house (comedian himself won't emcee the show due to other commitments) and placed an order on CBS-TV for the Tuesday at 8:30 period, which had been occupied by Lever Bros. and Shulton, the Eve Arden sponsors. Lever decided to pull out of the time slot, leaving Shulton. Latter last week posted cancellation notice for the Tuesday time, but indicated to CBS that it is still interested in continuing on the web, but in another period with another show. Web is still dickering with Shulton on another spot.

Jazz-Happy Timex

Timex Corp. is considering sponsoring a second jazz special on NBC-TV, following the good reaction to its first such special on Dec. 30. If the watch company decides to go ahead with the project, telecast will be on May 2, a Friday, at 8:30 to 9:30 p.m.

Sponsor is meanwhile represented on the web with an alternate-week half-hour on the Steve Allen show.

Caesar Down, Shirley Temple, Dean Martin Hot

Sid Caesar & Imogene Coca nosedived some 10 Trendex rating points on their second-week's outing on ABC-TV over the weekend. Comic team scored a 15.9 on Sunday at 9, with the NBC-TV "Chevy Show" rodeo mopping up with a 22.1 vs. 20.0 for CBS' "GE Theatre." The Caesar-Coca rating picture followed the same pattern as ABC's Frank Sinatra, who wowed 'em the first time out but did a pratfall the following week.

On the weekend specials front, Dean Martin walked off with the Saturday night honors, averaging out to a 23.2 vs. 17.3 for his hour-long Lawrence Welk competition. Versus CBS's half-hours, Martin topped Gale Storm by a 26.3 to 17.0 score, but lost out to the "Have Gun, Will Travel" western by 21.5 to 20.0. On Sunday, "Rumplestiltskin," the second of the Shirley Temple fairy tales, scored one of the best Trendexes ever in the 6:30 to 7:30 spot, averaging out to 28.0. "Twentieth Century" and "Lassie" registered 8.5 and 16.9 respectively on CBS, while ABC local programming averaged to 10.2.

"Maverick" rose to even greater dominance the same evening, averaging a 28.6 in its hour. It topped the 7:30 field with a 28.6 vs. 11.7 for "Sally" and 13.8 for "Bachelor Father," then proceeded to clobber both Steve Allen and Ed Sulli-

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SPONSORS BEAT D.C. TO PUNCH

By GEORGE ROSEN

The tv sponsors themselves are making a bum out of Barrow. At the rate things are going it won't be necessary for the D.C. inquisition boys to take it out on the networks by making the Barrow Report look good and inflicting option time penalties. The "Madison Ave. Report," already grinding away, is beating Barrow to the punch.

A few weeks back at the Washington powwow of CBS and its affiliates, prexy Frank Stanton warned that exercising of the option time recommendations in the Barrow Network Study could cost that network alone up to $20,000,000 annually. That's the kind of money involved these days simply by failure of the networks to sell their fringe time areas to national sponsors.

From the looks of things Barrow may be strictly post-mortem. There's so much prime evening time kicking around these days (particularly on half-sponsorship status of shows) that the ad agencies, in tossing their hypothetical "Madison Ave. Report" at the networks, are now in a position to say: "Why should we get ourselves involved in option time shows, with their limited station acceptance, when you can't even get rid of the prime periods?" There's nothing would give the stations greater joy, especially in a period of economic pinch, than to recapture these time segments, particularly from 10:30 to 11 p.m. and pre-7:30 p.m. slots.

The ABC brass, meeting in Miami a few weeks ago with the Affiliate Advisory Board, had it thrown at them when the key station men served notice that, with the shift of "You Asked For It" out of Sunday at 7 to a later time period, they wanted the time for local sale. (NBC ran up against the same thing the first of the year when Hazel Bishop pulled out of Sunday at 7 sponsorship of "Original Amateur Hour," many stations reclaiming the time, with the network subsequently forced to co-op the "Flicka" pix).

Since last season, CBS has already been obliged to return the 10:30 to 11 periods to the affiliates on Tuesday and Saturday nights following the exiting of "Do You Trust Your Wife" and a Barry & Enright quizzer from those respective time slots. It was also forced to return 7 to 8 a.m. to the stations when the Jimmy Dean Show collapsed from sponsor malnutrition.

However, on the face of things, NBC may be in for the biggest option time blow of all next season. Just two years ago NBC was sold out clean 10:30 to 11 p.m., except for Mondays. It had a sponsored Sunday night bowling show. On Tuesdays there was "Break the Bank"; on Wednesdays "Big Town"; on Thursday's "Lux Video Theatre"; on Fridays the Gillette fights; on Saturdays "Hit Parade." This season it's down to four nights, with Sunday, Tuesday and Wednesday bypassed on national sponsorship. It looks a lot worse for '58-'59. Paul Hahn, prexy of American Tobacco Co. hasn't been keeping it a secret that he doesn't want "Hit Parade" back in the Sat. 10:30 period next season. (Some affils yanked the show this season to

(Continued on page 52)

CBS Taking a Long, Hard Look At Budgets as Profits Decline; 30 Lopoffs in News-Pubaffairs

With the black clouds of recession looming on the television horizon, plus declining profits, CBS last week cut loose between 25 and 30 news & public affairs personnel. While the cutbacks weren't an expression of panic at the web by any means, though it had been hit by some devastating sponsor cancellations (see separate box), they were the result of some intensive management and efficiency surveys.

Cutbacks came in two forms—the staffs of three shows were cut loose when the shows themselves, "Let's Take a Trip," "UN in Action" and "World News Roundup," were axed, and additional personnel throughout the news & public affairs area in various capacities were dropped. The program cutbacks came to some 13 people; other cuts involved 12 to 15 people and were made among news writers, members of the film production unit of CBS News and in the CBS Talks Dept., which is being reshuffled. Helen Sioussat, head of the Talks Dept., has been offered the post of assistant to CBS Washington v.p. Joe Ream.

Though the CBS News operation had been quietly surveying its internal organization setup for some months and some cuts were planned earlier, the actual firings came in the midst of CBS Inc., annual management and budget surveys, in which all divisions of the parent company were given a careful o.o. Though it's an annual affair, it's been learned that this year's meetings were the most intensive ever, with a real decision to cut fat wherever possible.

CBS News itself went on a separate budgeting operation the first of the year, and apart from the decision to drop the three shows (which came from network prexy Merle Jones), the non-program cuts were part of a general move to cut down on overhead. CBS News v.p., Sig Mickelson pointed out,

(Continued on page 52)

That's My Ma!

Chicago, Feb. 4.

The following letter from a Texas televiewer arrived at NBC in Chicago:

"My mother and I are having an argument. Can you help us settle it? In 'Green Pastures' who played the leading role? I say it was William Warfield. My mother says it was Mike Todd . . . "

Axe Falls On Femme Singers (Gisele, Rosey)

The cancellation of femme singers on the networks has hit an upbeat tempo, with two of them, Gisele MacKenzie and Rosemary Clooney, getting notice that their days (and shows) are numbered.

Scott Paper and Schick, co-sponsors of the MacKenzie show on NBC-TV, are dropping the Saturday night entry in March. Since both are committed to the time period for the balance of the season, Benton & Bowles and J. Walter Thompson, the respective client agencies, are on the prowl for a replacement show.

Lever Bros. (Lux) has served notice that they're dropping the Rosemary Clooney Thursday night show on NBC-TV, but they'll ride with it until June rather than scrounge around for another program.

With Westinghouse You Can't Be Too Sure On Script Sensitivity

Though it has received two telecasts in England; one in Canada and one in Australia, an Arthur Hailey script, "Course for Collision," won't be telecast in the U.S. unless the approach to the story is changed to a "don't-take-it-seriously" science-fiction theme. This despite the fact that the script had already been sold to CBS-TV for "Studio One."

Reason is sponsor sensitivity. It all started with Westinghouse, the "Studio One" sponsor, which scanned the script after it was purchased last June for the show by CBS, and decided that from the content, a viewer could deduce that the U.S. radar system isn't all it could be. Westinghouse, which makes radar equipment, decided to hold off on production until it could get an Air Force clearance for the script. While Westinghouse didn't view the script as a slur on itself, it feared the Air Force, one of its better customers, might resent the radar angle.

Air Force, without giving reasons, refused to sanction the script. Westinghouse then said it would prefer not to use the script even after viewing the CBC-TV kine-

(Continued on page 50)

No Mary Martin, No Edsel Spec

Edsel is dropping its plans for a one-hour spec this month following its inability to sew up Mary Martin to costar with Bing Crosby in the special. Miss Martin declined the stint on the basis she's tired of the straight-musical duetting on tv and prefers to do book musicals, a probable tipoff she inclined to accept the "Peter Pan" repeat stint on NBC this spring, particularly in light of Pepsi-Cola's half sponsorship.

Automaker had made a commitment with CBS conditional on securing Miss Martin. After she declined, Edsel and its agency, Foote, Cone & Belding, make a brief try at getting another format but concluded it couldn't bring it in quickly enough, and so notified CBS that the February special was out. There's still a chance, though it's termed remote, that Edsel may move in with a different one-shot later in the spring.

WB Preps New ABC Half-Hour Pic Series To Follow "Maverick"

Hollywood, Feb. 4.

Warners and ABC are currently negotiating a deal for a half-hour action-adventure teleseries to follow "Maverick" Sunday nights.

If consummated it would give web a strong entry in the 8:30-9 p.m. time slot against the last half-hour of Ed Sullivan and Steve Allen. Both WB and web say they are aiming for airing to start next September.

After March 1st, 1958

Newsstands 35c Per Copy

VARIETY

Subscription $15 Per Year

See Details Page 63

Australia's TV Tastes Similar to U.S.' But Budget Limitations Cue More 'Live'

Australians, brought up on American motion pictures, have virtually the same tastes in telefilms as Americans, with "I Love Lucy" one of the most popular skeins down under, according to Kieth Cairns, manager of the Herald Sun station in Melbourne.

Cairns, in the U.S. to take a look at trends here, his first visit in two years, said the percentage of live and filmed programming on Australian stations is about 45% live to 55% on film. Virtually all telefilms come from the U.S. He went on to say that Australian stations program more live shows than most stations in the U.S., crediting the comparative higher costs of telefilms as the reason.

He said Australian stations, currently three in Sydney and three in Melbourne, are limited in what they can afford to pay for telefilms, explaining that the commercial tv stations on the average get about $330 per helf-hour as the program charge to advertisers. There are two commercial stations each in Sydney and Melbourne, as well as one government o&o in the separate cities.

Applications for tv stations have been made in the cities of Brisbane and Adelaide. The current set count was put at 100,000 in Melbourne and 80,000 to 90,000 in Sydney. The government has eased the financial limitation on what each station can buy in films. Nevertheless, Cairns felt that live programming rather than films will expand, even if the change is slight. Besides the factor of costs, he said Australian stations wanted to do everything possible to utilize and stimulate local talent.

American features, too, are beginning to be telecast. The Herald Sun station in Melbourne runs three a week. Station operation, only about 15 months old for all stations, is not profitable at this stage, Cairns reported. Advertisers, though, are supporting the more popular commercial tv stations, the operations of which are strictly along American lines rather than that of the commercial British telecasters. The commercial telecasters hope that by the second year, profits instead of losses will be realized.

Sets in Australia are comparatively high. Under the law, the sets must be manufactured in Australia. A tv set costs about $450 and, in addition, viewers must pay a yearly fee of $11. The fee helps to support the government o&o's which are more culture-orientated in their programming.

MPO's East-West Production Setup

MPO Productions, a New York-based television film producer, is negotiating for permanent studio space on the Coast. Company intends to maintain permanent headquarters in the east, but says that the amount of work it's being asked to do on the Coast is picking up. Three times in the past three months MPO crews shipped to the Coast to do American Gas, Old Gold and Philip Morris blurbs.

Marvin Rothenberg, a partner in MPO and its chief director, said that the Coast provides an abundance of good outdoor locations, particularly suited to automotive commercials. He said Hollywood has a "tremendous amount of varying terrain" and California weather is good for shooting the year around. It is not, however, any cheaper to lense on the Coast, he said.

The studio space in Hollywood, being sought at one of the major studios, would give MPO a permanent operating setup there. Rothenberg said the plan to set up a Coast branch was sparked also by the fact that this company is finding itself more and more in direct bidding competition with Coast-based teleblurberies such as Universal.

A couple of the larger east coast houses do work out of Hollywood. Robert Lawrence Productions established a permanent Coast tieup not too long back and Filmways produces some of its Ford spiels on the Coast.

AAP's 'Vanguard' Sales

Initial sales on Associated Artists Productions' "Vanguard" feature film package were made last week. Six stations bought the group of 52 full-lengthers which AAP pulled out of the Warner catalog.

Contracts were pencilled by KHF-TV, L. A.; KGHL-TV, Billings, Mont.; KBOI-TV, Boise, Idaho; KSHO-TV, Las Vegas; KVII-TV, Amarillo, Tex., and KCSJ-TV, Pueblo, Colo.

'Soft January' Hurts Teleblurb Producers; MPO's Enforced Cuts

The teleblurb producers with large overheads were hurt as the result of a very soft January, if MPO Productions is any indication. MPO, which from July right into December was shooting film commercials at the rate of four and five a day and used the equivalent of four complete camera crews to do it, had to let go of all the extra technical help it hired during the rush. Also six office staffers, most of whom were extras during the six-month flurry and two of whom were secretaries, were given walking papers.

MPO is currently working on the basis of two crews during the regular work week and maintains a pace of about two commercials a day. During January, company was utilizing only one working crew every day.

Falloff was due, agencies claimed, to January being the end of a tv advertising cycle and also a time (still continuing, by the way) when sponsors were indefinite about future program plans.

MPO has several cameramen who are permanent members of its commercial production staff and maintained its staff of department heads throughout the recession. Chief electrician, prop boss, the head of the grips and the sound and shipping toppers were retained.

NILES' AGGIE PIX INTO 45 MARKETS

Chicago, Feb. 4.

Fred Niles' "Cross Country," an attempt at networking rural stations, is kicking off this week in 45 agricultural markets. Filmed service show is designed to play once a week in either half of the noon hour on what has been incorporated as the Cross-Country Network. Guesting on the first three shows are Secretary of Agriculture Ezra Benson, American Farm Bureau Federations prexy Charles Schuman, and American Dairy Assn. prez Lyman McKee.

In 40 markets, the show has spot participations by the Charles Pfizer Co., which bought a total of 902 spots on the web for its chemical products through Leo Burnett agency.

They're Just Nuts About M-G Pix in Wichita Falls

Metro features continue to kick up some rating dust, as in Wichita Falls, Tex., one of the smaller markets unreeling the Leo the Lion label.

According to American Research Bureau, the first week in December found KSYD-TV topping all opposition with the following titles "Bad Bascomb," "Thirty Seconds Over Tokyo," "Honky Tonk," "Bataan," and "Postman Always Rings Twice." "Bascomb," telecast on a Monday from 4:30 to 6:30 p.m. scored an ARB average of 30.0 for the full two hours. On the MGM Late Show, "Billy the Kid" beat Lawrence Welk in a close race—22.2 to 20.8.

On Sunday, KSYD-TV programmed "Thirty Seconds Over Tokyo," against 20th-Fox's "Laura," and beat it by a margin of nearly six to one. At 11 p.m. "Thirty Seconds" scored 20.8 against 3.5 for "Laura." At 12, the Metro pic held to 18.2 compared to the 2.0 for "Laura."



THE HONEY DREAMERS

Currently on "The Jim Backus Show," Daily-American Broadcasting Network.

Records Transcriptions
Mgmt: ART WARD Direction
Oxford 7-9034 MCA

Eye British Plan In Solving Issue On Films-for-TV

London, Feb. 4.

A formula devised by Cecil G. Bernstein, deputy chairman of the Granada Group (which controls a commercial tv network as well as a chain of theatres), which it is hoped will solve the controversial feature films for tv issue, is expected to be adopted by all sections of the British film industry this week.

Although no details have been released, it is understood that the Bernstein plan aims to put an end to all future film for tv deals by the simple expedient of the industry providing the cash reimbursement which the producer is now receiving from the tv networks. In other words, the rights to the films would be retained within the industry and would not be available to tv interests.

In the main, this scheme is directed towards British pictures, which are urgently needed by the commercial webs because of their 86% British Quota. It will not affect the ABC-TV-Ealing Films deal which sparked off the controversy last fall. Nor will it affect the recent BBC package deal of a library of RKO features.

The plan has already been endorsed at a special sesh of the general council of the Cinematograph Exhibitors' Association and also got the nod in principle at a monthly council meeting of the Federation of British Film Makers last Thurs. (30). It goes before the Kinematograph Renters' Society, the British Film Producers' Association and the Association of Specialised Film Producers during this week.

TV Film Chatter

Larry Madison, MPO veep, winging to Venezuela for 21 days to lens Reynolds Metals blurbs . . . **Ned Smith** gets a nod as creative director at Transfilm; was formerly creative chief at Raymond Spector advertising . . . **Charles Barry,** Metro TV v.p., in London . . . ABC Film Syndication prexy **George Shupert** returned from the Coast . . . **Jerry Franken,** publicity director for Television Programs of America, due back today (Wed.) from a short trip to Toronto . . . MCA TV's "Guy Lombardo Show" will be aired Friday evenings at 8:30 on WPIX, N. Y. . . . **Ted Siles,** director of "Decoy," has been hired as producer-director for Official's "Signal 11," marking Official's first entry into tv production . . . WPRO-TV, Providence, R. I., has bought the Trans-Lux Encyclopaedia Britannica Film library . . . **Sherlee Barish,** formerly account exec at Official, has joined Regal Advertising Associates as an account exec.

Mario Castegnaro, known in both European and American film markets, leaves shortly for Europe where he will represent producers of filmed short features and serials. Castegnaro also plans to do dubbing for producers represented by him.

Inside Stuff—TV Films

An industrial film producer has taken the unusual step of releasing an LP version of an original score from one of his films. Producer is Konstantin Kalser, prez of Marathon TV Newsreel, which recently completed "Five Miles West," a 15-minute documentary on the Volkswagen factory at Wolfsburg, Germany, five miles from the East German border, and the effect of its policies on the German recovery. Documentary, filmed in 35m-color and narrated by Kurt Kasznar, is being released in color, black and white to American tv stations.

Kalser was so impressed by the original score for the picture by Richard Ralf that he decided to have private pressings made of the score for distribution to his client and agency list. Work is performed by the Volkswagenwerk Symphony Orch. with Ralf conducting, and is titled "The Wolfsburg Suite." Kalser is now discussing possible commercial release on a major label.

Television Programs of America will hold a sales clinic beginning Monday (10), signalizing the launching of "Tugboat Annie" into syndication in the U.S.

Series now is unwinding in Canada and has been sold in England. Presiding at the confabs, to be attended by the entire sales force, will be Michael Sillerman, sales v.p.

Stations which participated in the financing of Screen Gems' "Casey Jones" syndicated series, have received their first check.

Group of stations, including KTTV, Los Angeles, and WPIX, N.Y., received 25% in world rights to the series in return for financing. Skein was placed into syndication for fall airing. Stations slice in the distribution gross is just beginning to come in.

In story headed "Battle of Britain in Video" (Page 43 of Jan. 22 VARIETY), the last paragraph refers to "277 imported film series." The number should have been, of course, 27. Several American distributors of tv series phoned the London office of this publication alleging that they had received cables from New York and Hollywood pointing out that if British tv has room for 277 series—"how come we can't sell one?"

Lotsa Hassling Looms On Taped Teleblurbs; Networks Vs. Indies?

Day & Date

Almost in conjunction with the launching of "The Explorer," America's first earth satellite, Trans-Lux released for tv the Encyclopaedia Britannica Films latest science production "A Trip to the Moon."

The color film was produced in collaboration with Chicago's Adler Planetarium and is a forecast as to what can be expected to be seen on the Moon. With the use of animation and other photographic techniques, there is presented an illusion of an actual scientific rocket ship journey into space.

Features Give Way To Syndicated Pix On Twin Cities TV'ers

Minneapolis, Feb. 4.

Feature films continue to lose television ground here, giving way to half-hour syndicated film series among the Twin Cities' commercial stations.

On the heels of WCCO-TV (CBS) action insterting syndicated films in place of features in the Monday-through-Friday 10:30 p.m. slot, WTCN-TV (ABC) is changing its programming similarly. With the latter station "Ford Theatre" reruns take over and this means a limitation of WCCO-TV evening movie programming to three and a half hours on Saturday and Sunday.

The non-network KMGM-TV, jointly owned by National Television Associates and Metro, has gone in heavily during the past few months for syndicated films, cutting down on feature pictures. However, it still offers by far the most features of any of the Twin Cities' four commercial stations and it easily boasts the largest and best libraries of such airlane attractions locally.

Incidentally, since NTA bought a large slice of the station and under Donald Swartz's management with much more programming variety, its business is reported up 300% from its low point and it is prospering.

KSTP-TV (NBC), along with WCCO-TV undoubtedly the most prosperous of the Twin Cities' stations, virtually ignores features, showing them only at 10:30 p.m. Saturdays and Sundays when the "Tonight" network show is off and using only inexpensive and unimportant features then.

While the feasibility of editing video tape is still some time away, the teleblurb producers are getting nervous. Likewise, advertising agency film departments.

Advent of tape is expected to set off a great struggle between the telefilm producers and the tv networks. With tape, producers are mindful, the networks, who now do most of the live tele commercial work, are in a pretty good position to capture the taped commercial. A case in point would be the CBS work on the Chrysler tape blurbs for "Climax" recently, although most of the stanza's commercials are normally done live.

As a result, film producers are expected to start gearing for tape shortly—in some cases, only as soon as a fully-editable tape is developed. Meantime, networks, with much Ampex and RCA material on hand, have a decided edge in taping.

But the same tape situation portends are real internal hassle at ad agencies. The larger agencies maintain substantial telefilm commercial departments, and the fuller use of tape, especially in the making of blurbs, can throw the weight of authority to the agencies' live commercial departments, the ones who now "coordinate" live web commercials.

WPIX, KTTV Eye Synd. Money Role

Projected syndicated properties which would be financed in part by station groups are being eyed by prospective indies.

Projects seeking such financing are coming across the desks of WPIX (N. Y.) topper Fred Thrower and KTTV (L. A.) station manager Richard Moore. Both are interested in a number of deals, as yet not concluded, either separately or together. The two indies, among other station groups, participated in the financing of Screen Gems' "Casey Jones" and Official Films' "Decoy."

John Newman Exits OF

John Newman has resigned as advertising-publicity director for Official Films. No replacement has been inked.

Also departing from Official Films is Sherlee Barish, account exec, who has joined Regal Advertising Associates in a similar capacity.

PRESSURE MAJORS ON POST-'48'S

1st Floating Vidfilm Studio

Tokyo, Feb. 4.

Skipper John Calvert on what is believed to be the first floating tv studio landed here for repairs to his 112-foot yacht "Thespian" which was ravaged $45,000 worth by typhoons off Okinawa.

Actor-producer Calvert, his actress-wife Ann Cornell, the latter's mother and a crew of seven who double as tv technicians and extras are on an international jaunt filming a series of 39 called "The Sea Fox" about an American adventurer for sale to U.S. tv. Stops at Hawaii and Midway had been made before the yacht ran into the 240 mph Typhoon Mamie only five weeks after it had been introduced to Mamie's sister Typhoon Lola.

Also while regaining land legs in Tokyo Calvert tried to line up bookings for stage engagement which floating troupe performs in its various ports of call. Show is called "Fantasy" with Calvert, formerly The Falcon of the films, performing as magician with his wife, crew-cast and a locally hired line of girls. Unit will later continue to the Philippines, Australia, Southeast Asia, India, the Middle East, before swinging toward Europe.

Calvert stressed that his filmings are not traveloges, but "stories that must hold up if they were shot before a blank wall." The backgrounds, he pointed out, will just serve to make the locations authentic.

Mostly for the European market he thought he would be able to splice together in units of three of the series for feature films. Individual series stories leave loose plot threads that could be picked up and woven.

Even the Secretary Goes Under Water In Shooting 'Sea Hunt'

The offbeat problems of underwater shooting were cited by producer Ivan Tors of Ziv's "Sea Hunt," now returned to the Coast to complete another cycle of 13 for the syndicated skein.

Tors' location schedule has been set up to follow the sun to warm waters. The next cycle of 13 will be begun in Mexico, where shooting will take place at La Paz, Palmilla and Las Chluces, cities on the Gulf of California. "Where we need closeups, or special sea creatures or intricate sets, we work at Marineland of the Pacific, a 'sea theatre' and marine biology center about 35 miles from Los Angeles," Tors explained. The series concerns the adventures of a freelance ex-Navy frogman, portrayed by Lloyd Bridges, with much of the footage being underwater.

Tors credited cameraman Lamar Boren for developing a balanced, watertight camera apparatus which can be utilized at all depths and pressures and which is small enough to be hand-held by one man. Without it, most of the underwater shooting could not be accomplished. Tors worked with Boren on Tors' feature "Underwater Warrior" to be released by Metro.

Some of the things which would be expected to present serious problems in underwater production don't present any, and vice versa.

For example, light is adequate at most depths, particularly at a sandy bottom, which reflects light

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AAP's $1,000,000 Aussie Pix Coup

Associated Artists Productions made a hefty feature film sale to Australia's commercial television stations, claiming that it was the first total library placement abroad by any American distributor and that the Aussie pact in the long haul would be worth $1,000,000 to AAP. Norman Katz, AAP foreign sales boss, disclosed in New York last week that the deal was contingent on the expansion of the Australian television market, and that as audience increases were made AAP picture charges would increase accordingly.

Over 500 Warner Bros. flicks were sold to Herald Sun Television, in Melbourne, and Television Corp., Sydney, for a station in each of the cities.

Previously, Katz had sold a smaller group of Warners and AAP's cartoons (including the "Popeyes") in Australia.

Katz said that on his last trip sold a batch of Warner features to television in Hong Kong.

Camel's 'Cochise' Deal

Camel Cigarets has inked a regional deal on NTA's "Sheriff of Cochise," picking up six markets.

These include WSB, Atlanta; WJIM, Lansing; WTUT, Tampa; WRC, Washington, and WHAS, Louisville. The agency is Esty.

Double Impact NTA Formula On '20th-Fox Hour'

New programming for the NTA Film Network in the form of reruns of the "20th-Fox Hour" will be launched on March 30.

The net will be comprised of at least 63 top markets, reaching a potential of about 85% of the tv homes in the U.S. The 13-week run of the "20th-Fox Hour" filmed shows will be sold under a "double impact" formula, offering a twin exposure for each episode, one Sunday afternoon and the other Wednesday evening.

Price is $15,000 per week, which includes program and time costs, for each advertiser. Maximum of eight sponsors can be accommodated under the plan, which provides each advertiser with a minute for each exposure, plus opening and closing billboards. Story episodes consume 45 minutes of the program with the remainder interwoven with commercials.

All but one of the episodes were initially telecast by CBS-TV, with General Electric picking up the tab, in 1955 and '56. The Ed Wynn starrer "The Great American Hoax," included in the package, was telecast last season.

In another programming area, NTA Film Network has temporarily discontinued its "Premiere Performance," which had been telecast by some 134 stations.

Wilding Ups Five

Chicago, Feb. 4.

Wilding Picture Productions Inc., which specializes in filmed commercials and industrials, made five executive promotions last week and gave veep stripes to three.

Clinton B. Hatcher, formerly secretary-treasurer, was named v.p. in charge of finance, his vacancy was filled by Florian Palac as treasurer and Lorraine A. Backey as secretary. Walter H. Tinkham was promoted to v.p. in charge of production, and James H. Constable got his stripes as executive producer.

READE PLEDGES PIX BOYCOTT

Walter Reade Jr., prez of Walter Reade Theatres, became the first exhibitor last week to enunciate a do-unto-as-done-to policy vis-a-vis producers who sell their post-1948 pictures to television. He declared that his circuit would no longer book the films of any producer who let his new pix go to tv.

Asked whether he had discussed this policy with other theatremen, Reade emphasized he had not. "If we did, we might all end up in jail," he cracked.

Reade spoke at a reception at which Abe Weiler, a film critic of the New York Times, handed him the Joseph Burstyn award for "Gervaise," voted the best foreign language film of the year by the Independent Motion Picture Distributors Assn. Weiler addressed the independents, noting the interrelation between "art" and commerce in the field.

As far as we are concerned, "Gervaise" should never be sold to television, Reade said. Continental distributes the French import. He pointed out that several of the Alec Guinness films handled by Continental were doing "sensational" business in rerelease.

Reade's action in refusing to book the product of producers who had sold new films to tv reflects the feeling among theatremen that, had they been more active in the past, the floodtide of old pix to tv might have been stemmed. They now feel that it is again up to exhibition, through "legitimate" pressures, to keep the post-'48 films from going on the air.

"The companies still are in business to serve the theatres," noted an exhibitor last week. "Any distributor who clearly understands that his theatrical business will suffer if he sells out to television may think twice before selling us down the river." Of all the majors, only 20th-Fox has stated unequivocally that it is prepared to withhold its post-'48 films from tv. None of the other distribs are negotiating, but they will not go on record as to their future intentions.

Reade took the initiative once before on the tv question. When Republic first sold, he and some other metropolitan circuits refused to play Rep films.

'Honeymooners' Hotter As a Syndicated Entry Than as Network Show

Jackie Gleason's telefilmed series, "The Honeymooners," which failed to ride the popularity crest when networked compared to Gleason's top live performing days, is enjoying a rating harvest in syndication.

Now reruned in New York, it's the second highest rated shows, according to January American Research Bureau figures. First goes to Ziv's new entry "Sea Hunt," with a 25.3, trailed by CBS Film sales "The Honeymooners." In Boston, Gleason scores a walloping 29.5 on Saturday nights at 10:30, while in Detroit, for the same time period, a 25.9 is registered, according to Pulse. In other parts of the country, too, the Gleason version of "Home, Sweet Home" is registering high. Important regional sponsors of the skein include Clairol and Ronzoni Spaghetti.

'White Hunter' In London

Independent Television Productions, London, will begin telecasting of Telestar Films' "The White Hunter" in April.

Telestar, meanwhile, closed deals for "Topper" to WTVN, Columbus, O.; KVOS, Billingham, Washington; WFBR, Indianapolis; KTVU, San Francisco, and KPRC, Houston, Tex.

SAG, Vidfilm Producers, Agencies Get Nowhere on Contract Talks

Negotiations between Screen Actors Guild and film producers and advertising agencies were adjourned last week until about Feb. 11, after hearing lawyers for the American Assn. of Advertising Agencies insist that SAG's initial demands will create turmoil with advertising budgeting.

SAG's toppers returned to the Coast for about two weeks to reconsider their bargaining position. Contract between SAG and the producers and agencies ends March 1, and since the disparity between demands of the union and the adamance of producers and the 4 A's of advertising some sources are very fearful of a strike.

Reminded of the SAG strike some five years ago, the one which established the principle of replay payments on commercials, agencies are reportedly stockpiling blurbs against the post-March 1 walkout of actors working in commercials Strike went on for three months, and in addition to putting many advertisers in short supply on fresh blurbs the strike wiped out the annual profits of many teleblurb producers.

An odd situation exists in the collective bargaining talks in that neither the employers nor the labor groups have their ranks fully behind them.

SAG described its original demands as calling for "rate increases ranging from 15 to over 100." Official union demands—which the employer groups insisted were abnormally high—were too low to satisfy a vocally dissident body within the union. Several New York performers in teleblurbing told SAG that it was not going far enough along in developing a formula for getting more out of nationally-spotted commercials. This group said that SAG was collecting fine sums for blurbs used on network programs but that employers were still getting almost unlimited use of blurbs which were used in national spot. Group further stated that national spot blurbs are now more widely used than "program commercials," and

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Who Called That Lady, Etc.

Edythe Rei , v.p. of National Telefilm Associates, is in the midst of a hassle with United Airlines for refusing her passage on the all-male "Executive Flight" from Chicago to N.Y.

She has filed a complaint with the Civil Aeronautics Board in Washington against the airline. Seems NTA's lady exec was in a rush to get back to N.Y. from Chicago. Not knowing she tried to book a ride aboard the "Executive Flight," she was informed that the flight was designed for businessmen only. Miffed, she took her case to the CAB, which is investigating.

Oil Industry In Change of Heart On Metro Series

Hollywood, Feb. 4.

Reported reluctance on the part of the American Petroleum Institute to go into heavy tv expenditures during an economic recession resulted in suspension of API's plans to produce a pilot hour-long vidfilm at Metro in commemoration of oil industry's centennial next year.

API, and Metro had agreed originally on the pilot, and if they okayed that an the greenlight on a series of such films, the entire deal would have involved several million dollars. Jack Denove was to have produced the pilot.

API prexy Frank M Porter said he was satisfied with the progress made by Denove and Metro and that they would do any such work planned by API in future.

NAME ANDERSON TO NTA B'CAST POST

James W. Anderson, vet broadcaster, has been appointed national sales manager for National Telefilm Associates' broadcast properties.

In his new post, Anderson will be in charge of national sales for KMGM-TV, the NTA-controlled station in Minneapolis-St. Paul. He also will assume the same duties for WATV and WAAT (radio), in New Yprk-Newark area, upon the approval of the NTA purchase by the Federal Communications Commission. (WATV deal has been contested by the New York Board of Regents, which seeks the station as an educational outlet.

Anderson will headquarter in N. Y., reporting to Ted Cott, v.p. in charge of NTA's o&o's. Anderson formerly was with DuMont Broadcasting where he was general manager for WTTG, Washington. Prior to that, for a three-year period, he was an account exec at KTVI, St. Louis.

'Lucy's' Brace Of Canada Sponsors

Toronto, Feb. 4.

With Canada Packers and Harold F. Ritchie (health salts and hair cream) co-sponsoring, "I Love Lucy" reruns will be carried on a 37-station tv network of the Canadian Broadcasting Corp, during the Spring and Summer months at 9 p.m. Mondays through Fridays, with opening date yesterday (Mon.). Deal was closed by Cockfield-Brown agency.

Canada Packers has dropped "Pick the Stars" which, in its search for Canadian talent, brought forward Paul Anka, Tommy Common, the Haymes Sisters and Lorraine Foreman. Ritchie continues with trans-Canada sponsorship of "Robin Hood"

Ford Putting Coin Into MCA's Reruns

Extra money mileage on rerun product is being pursued by MCA TV via its unique tieups with major advertisers, the latest being the Ford Motor Co., which took a short term deal in some 55 markets.

Ford, whose commitments are just being completed, inked the deal soon after the windup about two months ago of the Nestle De-Caf deal involving some 55 markets. Under the pact, Ford like Nestle, guaranteed purchase of one-minute participations in three to five MCA rerun shows, depending on the size of the market.

The Nestle deal ran over a year, under the 13-week option agreement, and was an impetus in the moving of rerun product from MCA's sizable library. The short term Ford deal served the same purpose. Similar agreements now are being hawked by MCA.

MCA also followed a unique swap pattern to unlock its "General Electric Theatre" for a rerun ride via a deal with Anacin through the Ted Bates Agency, at the beginning of this season. Highlight of the Anacin arrangement was the sponsor buying the middle commercial at one-and-a-half time the normal rate card of the station, in order to get preferential slotting. The station, upon receipt of the Anacin coin, passed it along to MCA TV in payment of the program, with the station getting to sell the other two spots, opener and closer, to local sponsors.

TV Technician Unions Avert Strike At Last-Minute; Await Member Poll

Live television's technical unions, coming to tentative agreements with the networks within less than 24 hours of each other, are going to present the outcome of the collective bargaining talks to the rank-and-file for ratification. The understanding between the National Assn. of Broadcast Employees & Technicians and NBC and ABC was reached shortly after the Friday (Jan. 31) strike deadline. The International Brotherhood of Electrical Workers left the CBS bargaining table only a few hours before the midnight deadline and later indicated it was going to take the network's offer to its membership.

There were no revolutionary changes made in the terms of the technical employment agreements by any of the three networks, although some of the demands which the nets did not accede to were considered originally as strike issues by the unions.

Despite limited network preparations in the event of a strike, a walkout by NABET and IBEW could have done immense damage to the web operations, forcing them in most instances to revert to kinescopes of previous programs in lieu of live transmission. Between them, IBEW and NABET control approximately 4,000 network employees.

What evolved out of the NABET-NBC-ABC and IBEW-CBS meetings were moderate increases for both unions. With respect to top minimums, the result has been that NABET has achieved equity with IBEW for the first time. Senior technical employees of both unions will earn a minimum of $180 weekly.

There is still the possibility that the membership of either union could reject the network proposals when they meet for ratification, but historically the rank-and-file majority has voted in favor of collective bargaining gains the first time around.

4-Day Week Issue

The big demand by IBEW and NABET was the reduction to a four-day work week. It was the major issue as both unions went into the talks with the networks,

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CBS-TV SPORTS SPREE

Basketball, Swimming, Golf, Hockey on March, April Agenda

CBS-TV has scheduled a quartet of one-shot sports events for the weekends from March 15 through April 6, starting with Saturday telecasts of the National Invitation Basketball Tourney from Madison Square Garden, N. Y. on March 15 and 22, running through the NCAA Swimming Championships from Ann Arbor on March 29 and embracing a two-day, two and a half hour pickup of the Masters Golf Tourney from Augusta, Ga., on April 5 and 6.

Basketball remotes will run on the same days as the last two pro hockey telecasts of the season for the web and will follow the Icers. Swimming meet and Master's pickup will bridge the last hockey game and the start of the Saturday "Baseball Game of the Week," giving the network a continuous string of Saturday sporting events since last October. No sponsors on any of the four events yet.

Com'l TV Takes Lead on Preem In South Wales

London, Feb. 4.

An hour-by-hour survey conducted by the Nielsen Television Index on the opening night of commercial tv in South Wales and the West of England, showed that the Independent programs proved more popular with the new audience by a ratio of nine to four over the state web.

The first shows to be compared came inside kiddies' viewing hour of 5 p.m. to 6. For the first 30 minutes, BBC-TV attracted 40% of the audience against commercial tv's 29%, but the tables were turned during the next half-hour when the indie aired an adventure series which claimed 46% of the audience over the BBC's 31%.

The commercial outlet's next offering, "Youth Wants To Know," also showed a 12% margin over the other channel, but BBC-TV won back the majority audience, who showed a 5% preference to its program during a commercial newscast. A televaude show in a 7 p.m. to 7:30 slot regained the viewers with 45% against the state web's 30%, and it was here, at the peak viewing hours that commercial tv widened the gap.

"Emergency-Ward 10," a twice weekly series about hospital life, reaped 61% for indie tv, while state tv viewing dropped to 23%. The next program, a local telequiz entitled "One Thousand Pound Word," put an even bigger distance between the two channels with an audience percentage of 63 over 21. Another adventure series, "The Count Of Monte Cristo," held on to a 28% lead for the indie outlet. A surprising result followed when BBC-TV captured a major chunk of viewers while the commercial programmers aired a football match, usually a strong attraction to audiences. During the next 60 minutes the audience swayed the other way to catch Granada-TV's feed in show, "Chelsea At Nine," which gave the new programmers a 3% lead. Another program originating from Granada-TV, "What The Papers Say," increased the lead to 14%, and finally, a commercial tv newscast hung onto the lead with 23% against 11%.

KMYR's 400G Sale

Omaha, Feb. 4.

Don W. Burden, prexy of KOIL here, last week purchased KMYR in Denver for a price "in excess of $400,000."

The 5,000 watter in Denver brings to three the number of radio outlets in which Burden is top stockholder. Other is KWIK at Pocatello, Idaho.

Pontiac Joins P&G On Emmy Awards Pickup; Acad's Fancy Trimmings

Pontiac last week flipped the SRO card on the April 15 Emmy Awards telecast on NBC-TV with the purchase of half-sponsorship of the event, now set to run 90 minutes, from 10 to 11:30. Originally, with a Procter & Gamble deal for 45-minutes of sponsorship, NBC had figured on a one-hour telecast if no other sponsor came through, or 90 minutes if a co-sponsor could be found.

With the 90-minute format set, the New York Chapter of the Academy of Television Arts & Sciences is making some fancy plans on the Gotham end of the telecast. ATAS is planning to rent the 7th Regimental Armory on 68th St. & Lexington Ave. as the origination point for the telecast as well as the site of the annual awards dinner party. Armory also has a balcony seating 2,000, with ATAS planning to sell tickets to the general public for those seats.

Reason for the Armory plan is to avoid last year's confusion, which stemmed from a split-location setup in which the telecast was done from a theatre while the actual dinner party was at the Waldorf-Astoria. Under the Armory plan, the large-screen monitor, the stage, dinner tables and dance floor would all be under one roof, with spectators in the balcony.

MOUDY AS ASSISTANT TO EASTMAN AT ABC

Dale L. Moudy takes over as assistant to Robert Eastman, prexy of American Broadcasting Network. Moudy, who'll also retain his post as director of special station services, got his new job in the wake of the previous week's top personnel shakeup.

A new program veep will not be named to replace Stephen Labunski, who quit the radio network when most of its live programming threatened to go off. Labunski has signed on with Crowell-Collier Publishing as head of its radio operations. C-C, which owns KFWB in Los Angeles, plans to have Labunski also head any new properties it acquires in broadcasting. (Robert Purcell sticks as general manager of KFWB.)

After Labunski ankled, ABN's research and sales promotion boss of a few months, Ray Eichmann, also quit to move over to NBC-TV. His former duties will be cut up among Irv Lichtenstein, as director of promotion and exploitation; Henry (Hank) Levinson, sales development chief and Larry Pollock, research boss.

CBS Radio Series For Dorothy Collins, Scott

Husband & wife team of Raymond Scott and Dorothy Collins will headline a new hourlong CBS Radio Sunday musical entry, still untitled, to replace the web's "The Best in Music" (latter is the sustaining title for the old "Woolworth Hour"). Show starts Feb. 16 in the 2 to 3 p.m. slot.

Deal, set via the Hillard Elkins office, marks the on-the-air reuniting of the team for the first time since they wound their "Hit Parade" stint at the end of last season on NBC-TV.

Mighty Sportin' of NBC

NBC-TV has prepared an unusual breakdown on the amount a viewer would have to spend to see sporting events on the spot if not for the telecasts of such events. Breakdown, which lists prices in terms of the "best seat in the house," i.e., a ringside set in boxing, 50-yard-line in football, box seat in baseball, etc., concludes that the 135 events telecast by the web in the past year would have cost a total of $762 to catch in the flesh. Report doesn't mention pay-tv, but the web makes its point anyway. Breakdown follows:

Number Games	Event	Price per	Total Cost
26	Major League Baseball	$ 4.00	$104.00
7	World Series	10.00	70.00
1	All-Star Game	10.00	10.00
52	Friday Night Fights	6.00	310.00
1	Heavyweight Title Fight	30.00	30.00
13	Football Games	5.00	65.00
7	Post-Season Football Games	6.00	42.00
3	Golf Tournaments	7.00	21.00
2	Tennis Tournaments	5.00	10.00
15	Pro Basketball Games	4.00	60.00
7	Hialeah Races	5.00	35.00
1	Bowling Tournament	5.00	5.00
TOTAL EVENTS: 135			TOTAL: $762.00

TV-Radio Sports Reporters Rate Better Shake on Equality: Evans

PITT'S PROLIFIC SCRIPTER

Abby Mann's Two-Parter For CBS-TV, Flock of Other Entries

By JO RANSON

Pittsburgh, Feb. 4.

Local playwright Abby (Goodman) Mann is rapidly becoming one of television's most prolific dramatists. He has just finished a two-parter, "Trial at Nuremberg," for CBS-TV and Producer Herbert Brodkin; his adaptation of "Soldier's Boy" was on "Matinee Theatre" last week; "U. S. Steel Hour" has bought his "Give Me My Son" for an early production and Mann's "Tuesdays and Thursdays" will turn up on "Studio One" before the end of the season.

Another Pittsburgh boy, John Vlahos, who graduated from the Carnegie Tech Drama School here, is just as active in the script department. He's had at least eight hour-long dramas presented in last two or three years and has at least a couple of others coming up in the near future.

Baseball writers, particularly on the dailies, are unrealistic in their attitude towards radio-tv sports reporters, Cliff Evans said yesterday (4) on the eve of his first anniversary as sports editor of NBC-TV's "Today" show.

Evans cited the somewhat "humiliating" fact that radio-tv sportscasters are not permitted in the press boxes of the major league ball parks, but thought that one of these not-too-distant days the members of the fourth estate would welcome the fifth estaters into the fold. "Fundamentally, they do the the same type of work," Evans said, "and I see no reason why sportscasters can't belong to the Baseball Writers' Assn."

Since his appointment as sports editor of the "Today" show, Evans has made it a meeting place for the who's who of the sports world and scored a number of commendable firsts. Fearful of appearing on the sports segment of "Today" at the beginning of the project, sports celebrities now clamor to get up at the crack of dawn to do their bit, either live or on film.

"The boys know that I try to play a pretty fast game of ball during the interviews," Evans said, "but I don't pitch 'em any curves. Consequently, the majority of sports personalities are happy to appear on the 'Today' show. In many instances they refuse to go on other shows for a fee, but say yes to us, without so much as a penny for their appearance."

Evans got the job as sports editor from producer Jack Hein. "What makes this a peach of an assignment is Hein's complete understanding of sports and what it means to our audiences," Evans said. During the first 12 months on the job, Evans and his crew of three—camerman, soundman and lightman—covered virtually every sport with the possible exception of curling and chess, but they'll get around to these activities real soon.

He's traipsed across the contin-

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WINS Racking Up Some Fancy Pulse Day-Night Figures

From a slow fifth, six or seventh in the New York radio market before last summer, WINS has creeped into a strongly competitive position under the aegis of new program chief Mel Leeds. Behind a largely revamped format, the indie now runs tie for third in the critical 6 a.m. to noon spread, according to Pulse for January, and runs only second to WNEW, the town's top indie, in the noon to 6 p.m. spread. Between 6 p.m. and midnight, WINS runs ahead of everybody.

The station, which runs No. 1 in New York on the Hoopers, lost to WNEW's win and WCBS' place in the morning, tying with WOR, which previously outranked WINS by many a point. Afternoons, Pulse disclosed, WNEW still ran first, but WINS outdistanced both WCBS and WOR for second place. Alan Freed, WINS rock 'n' roll deejay and always the station's big gun, carried the indie to first place after 6 p.m. All the placements are based on Pulse's own printed averages for each of the six-hour blocks during the day.

On Saturdays, WINS runs mostly a tie with leader WNEW, losing out only in the morning segments by a few points. Sunday, with WNEW leading again, WINS and WCBS vary in second and third place.

Out-Of-The-Inkwell Inc. has been authorized to conduct a motion pictures and broadcasting business in New York, with capital stock of 300 shares, no par value. Stanley H. Handman is director and filing attorney.

Six Westerns In ARB Top 10

Six out of the ARB Top 10 shows for January are westerns, while the Top 25 is constituted of eight of them, or 32%. "Wagon Train" makes the Top 10 for the first time, winding up in eighth place, along with two other NBC westerns, "Wells Fargo" and "Restless Gun," which placed third and seventh. CBS' "Gunsmoke" leads the pack in first position, and same web's "Have Gun, Will Travel," is sixth. ABC's "Wyatt Earp" is fourth, and the network placed two other westerns in the Top 25, "Maverick" in 12th place and "Sugarfoot" in 23d.

Along with the impact of the westerns, NBC's improved status finds it dominating the Top 25 for the first time this season. NBC comes off with 12 out of 25, to 10 for CBS and three (all westerns)

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This Dame Wasn't Subliminated

Vancouver, Feb. 4.

Vancouver video-viewers, exposed by CBUT-TV to "the first demonstration of subliminal projection on a North American tv network," just yawned. Station, which flashed "Telephone Now" every five-six seconds over its 30-minute "Close-Up," got one phone call. Viewer complained she had not been subliminated.

Subliminal ad test, made "to entertain," produced no surge at telephone exchanges either, said officials at B. C. Telephone Co. here. Attempt to subliminate citizens was by courtesy of Subliminal Projection Co. of New York and their electronic gizmo.

EVERYBODY'S PLAYING GAMES

TV Webs' '57 Billings: $516,201,566

Total 1957 billings for the three television networks climbed to $516,201,566, an increase of 5.6% over 1956 and the first time network billings have exceeded the half-billion-dollar mark, according to figures released this week by Publishers Information Bureau.

Leading the pack, with a 7.1% increase over last year and a 46.3% share of the three-network total, is CBS-TV, which passed the quarter-billion mark for the first time with total 12-month billings of $239,284,899. In terms of the dollar increase, that's $15,764,517 over last year, highest dollar gain of the three webs though not the highest percentage gain.

Next was NBC, which fell short of the $200,000,000 mark, billings of $193,845,383, representing a 2.9% or $5,924,260 increase over 1956. NBC hiked its share of the three-web billings to 38:5%. ABC pulled down the largest percentage gain over last year with an increase of 8.3%, equivalent to $6,345,155, to pull its overall '57 billings to the $83,071,284 mark, accounting for 15.7% of the three network total. Breakdown follows:

Network	1957 total	1956 total	% gain	$ gain
ABC	$ 83,071,284	$ 76,726,129	8.3	$ 6,345,155
CBS	239,284,899	223,520,382	7.1	15,764,517
NBC	193,845,383	187,921,123	2.9	5,924,260
TOTAL	$516,201,566	$488,167,634	5.6	$28,033,932

Chi's WBBM Bucks Canned-Music Trend With Resounding AM Payoff

Chicago, Feb. 4.

The trend has been going the other way for several years, but WBBM here continues to stand by "old style" radio, concentrating on live programming and favoring quarter-hour sales to straight spot participations. This was a calculated risk in 1951 when most of the stations in the country were paring their budgets with recorded music, but WBBM stayed live and it's paid off.

Last year was the CBS AM outlet's biggest twelvemonth to date, and according to Pulse it now ranks second in most time periods among Chicago stations. (Ironically, the top-rated is the jukeboxer, WIND.) From the profits standpoint, WBBM claims to be "second, if not first, in the entire country and unquestionably the biggest money-maker among owned-and-operated stations," to use the words of a station exec.

Bucking the canned music trend has not been inexpensive. WBBM's operating nut, with most of its local programming live, is about 40% higher than that of the average station, and this has necessitated a rate card averaging 20% higher than that of the ordinary big station. Where spot participations have become the lifeblood of most AM operations, WBBM still relies greatly on the sale of quarter-hours to individual sponsors, from the firm belief that a 15-minute show with a personal pitch on a 15-minute show is stronger than an unintegrated transcription.

Thinking behind this adherence to "old style" radio is (1) that extensive live programming can win the audiences rejecting jukebox radio, (2) that it tends to get adult audiences, (3) and that it tends to inspire active listening as opposed to merely providing background music. Every other station in Chicago, save WLS, is mostly recorded, and WLS' live shows are slant-

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Needham, Louis' Peak $32,902,050

Chicago, Feb. 4.

Needham, Louis & Brorby ad agency, having gained eight new accounts in past year, racked up record billings in 1957 of $32,902,050, biggest total in the Chi agency's 33-year history. Net profits for the year were reported at $196,326. NL&B is an employee-owned corporation, with around 60% of the staff holding shares.

Eight new accounts added in past year are American Smelting and Refining Co., Canadian Industries Ltd., Indian Head Mills, International Minerals and Chemical Corp. (Ac'cent), Lever Bros. (Swan Soap), Thomas J. Lipton Ltd., Massey-Harris-Ferguson Inc. and Renault Inc.

Ameche on Brit. TV

London, Feb. 4.

Don Ameche is skedded to arrive in Britain tomorrow (Wed.) for a two-week stay during which time he'll make a couple of commercial tv appearances.

His first tv stint will be as the bill topper on Associated Television's, "Sunday Night At the London Palladium," next Sunday (9). The second show will be the ABC-TV second anniversary program, entitled "Many Happy Returns," which will be networked over the commercial grid on Feb. 15.

ABC-TV to Hike Time Rate (1%); Stations Insist

ABC-TV is going to hike its time rates next fall. Network said that the overall rate card increase will be due to the fact that seven or eight ABC affiliates will be getting more for their time from network bankrollers.

Web disclosed that the resulting hike will amount to about a 1% advance on present gross time charges. Currently, for example, a network charge for a shortterm deal on half-hour of ABC-TV airtimes runs between $30,000 and $32,000. The hike will add about $300 to the sponsor's time tab.

Web will be giving a six-month protection on the hike to its bankrollers, which will, in effect, put the increase into action for the fall season. The only stations getting the hike, according to the network, are those which are "grossly underpriced at present."

Hikes were granted at the insistance of the stations involved, it was reported, some of which are among the network's strong midwest affiliates. ABC-TV wanted to hold rates at their current levels, however, because via the December monthlong Nielsens, the network moved for the first time in its history into undisputed cost-per-1,000 supremecy. Until then, CBS could boast both the highest audience circulation for its programs and the highest cost-per-return. ABC, whose shows have been getting a greater hunk of the audience since last fall, is still not No. 1 by any means in overall circulation but when it's time charges (being lower than CBS' and NBC') are coupled with audience increases it makes for the new selling point. Whether the hikes will affect this status was not determined, especially since the web has not decided yet how to reshape its discount rate.

FAMILY SHOWS AT LOW COST

The renaissance of live television appears to be underway already, largely as a consequence of the darkening economic picture at the networks and among sponsors. But far from being greeted with delight by the "live" proponents, the rebirth is causing some degree of alarm. For it is bringing in its for a rash of tv "game" shows.

Two deals set for prime time on CBS-TV this week are examples. Brown & Williamson bought "Lucky Dollar," an EPI package based on the old word game "Ghost," in as the Saturday at 8:30 replacement for "Dick & the Duchess." And Toni purchased Jan Murray's new package, "Win-Go," a quizzer variant of Bingo, and set it on CBS-TV Tuesdays at 8:30 as the successor to Eve Arden's filmed series.

Nor does the story stop there. "Lucky Dollar" was originally a daytime project, and across the street at NBC, several daytimers have already made their way into the evening structure, all of them quizz, audience-participation or game entries. To name a few, "The Price Is Right," "Treasure Hunt," "Tic Tac Dough," "Truth or Consequences." And judging by their rating successes, next season can reasonably be expected to produce more of the same.

Reason for the trend is simple enough—shows are getting a good-sized audience (and a "family" audience rather than one particular sex or age group) at half the price of most of the filmed entries. And with the new wrinkle of at-home audience-participation, via write-in contests a la "Price Is Right," "Treasure Hunt," "Lucky Dollar," "Dotto," et al., each sponsor buying one of the game entries is hopeful he's got a runaway on his hands—and his chances are good at that. In a time of tightening budgets, a low-cost (and therefore low-risk) buy which has a chance of taking off makes a great deal of sense.

But this is little comfort to the advocates of live television, who generally mean live dramatics. As of the moment, there's only two new live hour dramatic entries on the drawing boards at any of the webs, and one of them is planned as a Coast origination (CBS' "Pursuit" series of detective stories, which Charles Russell is prepping in Hollywood). Moreover, there's the strong possibility that the live dramatic shows currently on will fade by season's end, "Suspicion," for example, which is half live and half film.

What gives the live forces cause for worry is that once all the game shows start to wear thin, the pendulum, instead of swinging to another live programming form, dramatics, will once again gravitate to films, with the prestige items in the live catalog going by the boards for some years to come.

Pamela Mason Quits Tom Duggan Show In Negro Boycott Hassle

Hollywood, Feb. 4.

After a "violent disagreement" with KCOP's Tom Duggan, Pamela Mason, wife of actor James Mason, has exited Duggan's nightly show. The disagreement was over an issue involving alleged discrimination by Negroes against Annheuser-Busch here for not hiring Negro employees—an issue which Duggan has been airing for several weeks, and saying in so doing Negroes are guilty of practicing discrimination.

Mrs. Mason said "Tom and I had a violent disagreement. It became intolerable for me to work on the show." It's reported Mrs. Mason objected vociferously to what she considered a campaign against Negroes by Duggan.

"We had a flareup on the show and he told me to get off the show."

TV Heightening Public's Appreciation Of Good Drama, Sez Walter Kerr

By BOB CHANDLER

Television is having an increasing beneficial effect on the legitimate theatre, in the opinion of Walter Kerr, New York Herald-Tribune drama critic, who also writes and directs in the theatre and doubles into tv as drama consultant for "Omnibus." And not only does television help legit, says Kerr, but does so usually at its own expense.

Its primary aid to legit, says Kerr, is video's role as a training-ground for writers, directors and actors, who either double or graduate onto Broadway. In the case of authors, television has furnished new blood for the theatre, and if in their first or second attempts, the television authors tend toward "smallness" in their approach, ""they can't be blamed for that" since there's some adjustment in technique necessary in the transition from the small screen and limited time of the television drama.

More important is the fact that these writers have been able to become writers, "to earn their living while they learned their craft," in television, and eventually have grown to the point where they can make a contribution to legit. Sad part of it, Kerr observes, is once they've hit in legit, they never go back to television; it's a matter of prestige and economics.

He doesn't hold with the opinion that the television writers' contribution to legit has been cast out of one mold, the often-attacked morbid "slice of life" style. Or at least he points out that much of Broadway's current drama and some of its top dramatists—Tennessee Williams, for example—also specialize in that. Kerr doesn't see television as bringing any new dramatic techniques to the theatre which haven't already been tried there, but "after all, the talent is the really important thing, and television is bringing that into the theatre."

Same thinking holds for directors and actors. In the case of the latter, tv serves a double function, by giving gifted young actors the chance to perform in classic roles which couldn't, for economic reasons, be done on Broadway, and by furnishing most actors with the opportunity to "grow" simply by virtue of doing so many different roles instead of repeating a relative few. As an instance of the first point, Kerr points to Christopher Plummer's performance in "Oedipus Rex" on "Omnibus" a couple of seasons ago. "Oedipus" simply couldn't have been done on Broadway, but it was done on tv and Plummer was given an oppor-

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200G CBS Radio Biz

CBS Radio racked up $200,000 in gross sales this week, all of it in its nighttime-weekend "impact" segment plan. Biggest chunk came from General Mills, which signed for four impact segs a week for 10 weeks, to be followed in May with six a week for 13 weeks.

Grove Labs bought a total of 60 "impacts" starting in March. Dodge bought four a week for four weeks.

'Trip' to the Ship —Or One by Land And Two by Sea

CBS-TV is caught right in the middle of a continuing dispute on the jurisdiction of the network's remote lighting assignments. And while the International Brotherhood of Electrical Workers and the International Alliance of Theatrical & Stage Employees fight it out in center ring, CBS has been forced to cancel two tv shows.

On Sunday (2), CBS-TV assigned IBEW the remote lighting for "Let's Take a Trip," the public affairs stanza which is shortly to be cancelled anyhow. Show was to be done on the S.S. United States, but the IA objected, then went after and got International Longshoremen's Assn. support and forced the steamship lines to back out.

This is a direct turnabout of events of last spring. WCBS-TV, CBS New York flag, set a sponsored stanza for a Waldorf-Astoria remote and assigned IATSE men to handle the lighting. IBEW objected that time and the program was cancelled. Subsequently CBS sued IBEW and filed a charge with NLRB and neither part of the mess is cleared up yet, although NLRB did rule (and IBEW is contesting the determination) that CBS had the right, in effect, to choose whomever it pleased to do remote lighting.

After "Trip" was cancelled, the network inserted the kinescope of a show on a trip to the New York police academy. Web said it is mulling whether to take action versus IA the way it did against IB.

CBS, in explaining why it assigned the Waldorf bust to IA and the S.S. U. S. bust to IB, said the Waldrof show was clearly a matter for the stagehands to handle, since the intended program had "acts" and also there was literally a stage involved in the presentation.

However, the "Trip" to the ship was, in CBS' opinion, nothing more than a question of "simple remote lighting," the kind the web felt might be done for a studio tv show. Web said it even went so far, in planning the "no act" program, as to avoid going inside the ship's auditorium. This, the web erroneously felt, would avoid friction with IA.

Frank Cooper Reviving A Couple of Oldies

Frank Cooper office has acquired rights to two radio and tv oldies and is packaging them for fall sale. Properties are "20 Questions" and "Double or Nothing," with rights acquired for the former from originator - emcee Fred Van Devanter and the latter from Bill Dolph.

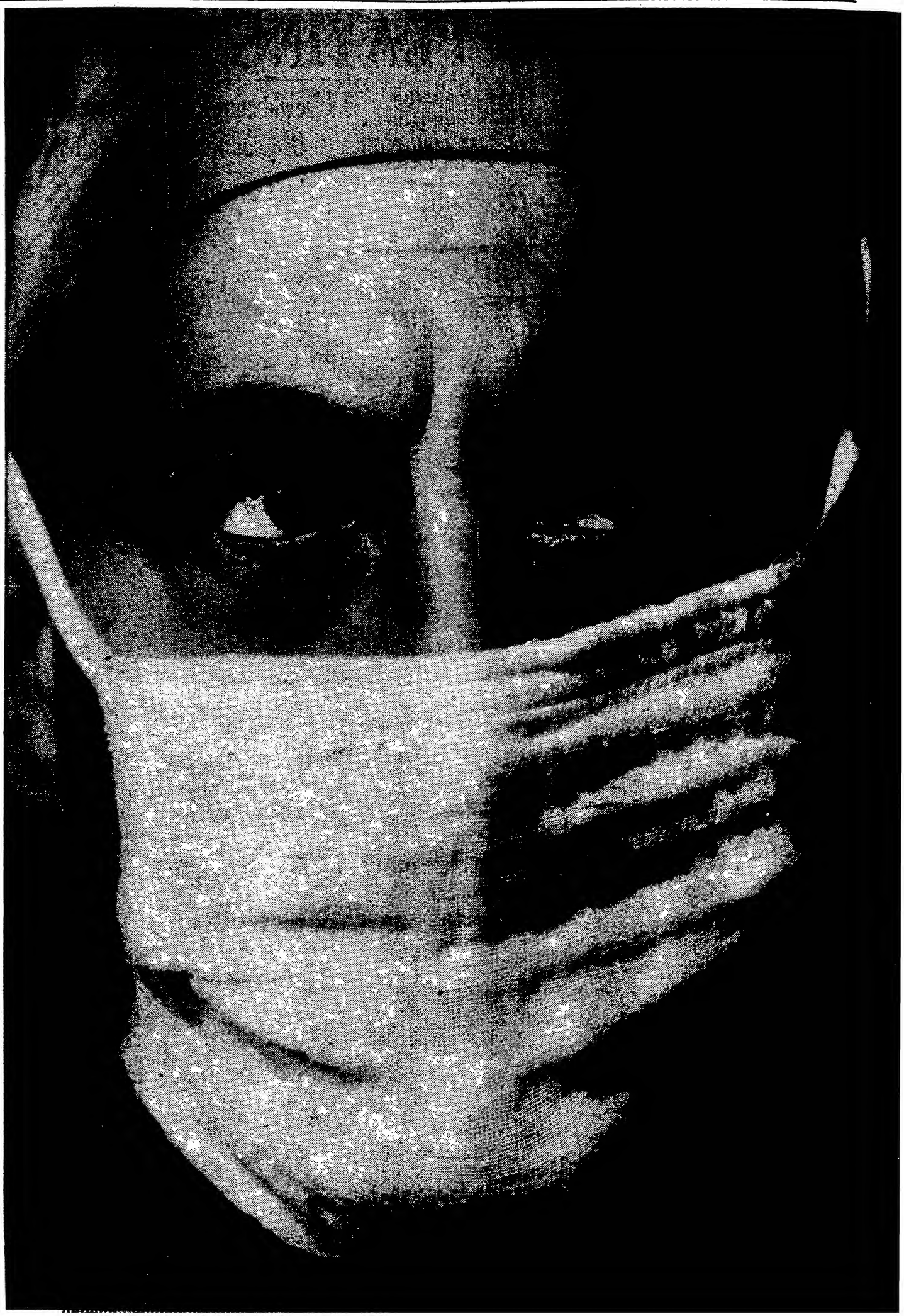
Cooper office has tentative deal on "20 Questions" with CBS-TV, under which the web has agreed to do some audio run-throughs on the show and if these prove satisfactory, to do an audition kinnie.

NBC, Screen Gems' Fla. Sheriff Series

Screen Gems has set its sixth co-production project for next season, its first with NBC-TV via an agreement to turn out a pilot for an hourlong series locationed in Florida and based on the files of that state's Sheriffs Assn. Series is still untitled, but it's an actioner with authentic backgrounds utilizing case histories. Customary co-production arrangements prevail, with the web financing the pilot in return for a shortterm option.

The Columbia Pictures subsidiary plans to use two lead characters plus guestars in lead roles, reason being that it's otherwise impossible to film 39 hour shows on schedule using the same lead character. Filming will be done throughout Florida, in Miami, Dade County, the Everglades, Palm Beach, the citrus belt, etc.

Screen Gems has already set two similar co-production arrangements at ABC and three at CBS. ABC entries are "Frankenstein" and "The Donna Reed Show," while the CBS properties are "Stagecoach," "Dennis the Menace" and "Too Young to Go Steady."



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Death of Salomon at 40 Cuts Short One of TV's Most Promising Careers

Death of Henry (Pete) Salomon Jr. at 40 in New York last Saturday (1) cut short a career whose impact the television industry was only beginning to feel. Salomon, who had already gained fame as the producer-writer of NBC-TV's heralded "Victory at Sea" series, saw the informational documentary program not as a left-field adjunct of network operations but as an integral and fundamental element of regular tv programming. He was just beginning to put this theory to the test, as director of special projects for NBC, at the time of his death, caused by a cerebral hemorrhage.

Following his appointment to the special projects post last May, Salomon went out of his way to emphasize the fact that his unit reported not to the web's public affairs dept., but to the network programming dept. And in fact, the "Project 20" series which he created and produced for the network was given prime evening time and not restricted to the Sunday afternoon "intellectual ghetto" of public affairs programming.

At the time of his death, Salomon had several projects in the fire, among them a six-part series of the history of American musical comedy, a three-part series on modern-day America as viewed through Walt Whitman's "Leaves of Grass," a weekly children's news series starring author Munro Leaf, a comprehensive series on the "Democracy vs. Communism" theme in association with the Rockefeller Bros. Fund, and several more "Project 20" specials. Future of these is indeterminate, though a kinescope on the chil-

(Continued on page 48)

BBC's 600G Pact For U.S. Features

London, Feb. 4.

Alterations to the original deal set between Robin International and the BBC for the biggest films-for-tv pact to date in Britain, are being discussed in London. The changes proposed are for the substitution of a number of the titles originally announced. A Robin International spokesman in London told VARIETY that the present talks also dealt with the inclusion of a number of extra pictures to be covered by the initial pact.

The deal, which was cemented last December, was for 100 Hollywood-made feature pictures dating from pre-war days up till 1955, with a figure stated to be well over $600,000 involved. The agreement grants the state web tv rights to the pictures over a period of seven years. Majority of the films were made under the RKO banner.

The Robin spokesman added that similar package deals are being negotiated with tv outfits in Belgium, Holland and France.

Chi's 18 FM Operations, 20 AM'ers; 5 TV Outlets; Last Frequency Assigned

Chicago, Feb. 4.

FCC has assigned Windy City's last remaining broadcasting frequency, an FM channel, to the corporation headed by Louis B. Lee which owns WSBC, a 250-watt share-time AM-er here. The FM channel is the one vacated here a few years ago by WFJL. All available AM, FM and tv frequencies in Chi are now spoken for, although FCC reveals it's still possible to squeeze another station or two in on the AM band.

By the local FCC count, there are now 18 FM operations in Chi, 20 AM stations (including surrounding towns), and five tv outlets, one of them an educational station. Nighttimes the FM-ers in operation outnumber by far the AM stations. There are only eight of the latter in the evening, while the entire FM band is on in the p.m.

TRIM $4,000,000 'MICKEY MOUSE' TAB

Hollywood, Feb. 4.

"Mickey Mouse Club" will be back on ABC-TV next season but the economic impost on the web has been softened. Reported that Slocum Chapin, negotiating for the web, held out for a reduction in the present $4,000,000 for 26 weeks of originals and as many weeks of repeats and the agreement reached with Roy Disney, prez of Walt Disney Productions, shades that figure.

"Mickey" is now 65% sponsored, which, it is understood, allows for small margin of profit for the network.

Brit. Com'l TV's Sunday Punch

London, Feb. 4.

Commercial tv collared over 80% of Sunday viewing during November. According to Nielsen Television Index, indie tv's share of the viewing was 85% in London, 84% in the Midlands, 80% in the North and 86% in Scotland.

There has also been an increase in the daily amount of viewing, again with commercial tv claiming all the extra audience time. Increases registered in the comparative periods, September to December, 1957, over the previous year, showed that there was an upping of .4 hours a day in indie tv viewing, while the state web dropped .1 in two of the months. These figures apply to areas where there is a choice of channels—now around 75% of the 5,750,000 homes inside the Independent Television Authority area.

WABD Reducing High Cost of Living by Renting Out Its Studio Space

Still unable to find adequate space in which to relocate, WABD, is planning to ameliorate the high cost of living at the 67th St., Manhattan, TeleCentre by renting out the one remaining unused studio (except for storage) to a telefilm producer. Negotiations are going on presently between WABD and a New York production house for Studio 4.

Meanwhile, WABD utilizes two of the other four studios and rents two parttime to CBS-TV. CBS, incidentally, is interested in buying the TeleCentre for its own use, but it is doubtful for the time whether CBS has been willing to meet the $5,000,000 asking price for the TeleCentre's 99-year lease.

WABD has to get rid of the former warehouse which houses its studios and offices. It's not only a question of the building having been planned for a full network operation and not just a local outlet but WABD would like to combine headquarters with WNEW, its sister radio station, which DuMont Broadcasting acquired approximately a year ago. WNEW currently maintains expensive studio-office space at 46th St. and Fifth Ave.

In looking around for a new home, WABD-WNEW surveyed a site at 50th and Third recently, but it required to much of a technical revamping to accomodate a radio and television operation.

Ann Arbor, Mich.—Prof. Garnet R. Garrison, a member of the U. of Michigan's Department of Speech faculty since 1947 and director of television since 1950, has been named director of broadcasting at the university. He will serve as the administrative head for both radio and tv which up to now have operated independently with separate directors. University's telecourses are seen live on WWJ-TV, Detroit, and on many other commercial stations throughout the nation via kines.

Line Up Talent For Hylton's All-Brit. TV Shows (In Air & N.Y.)

The London-to-New York teleshow being filmed en route by Jack Hylton will be shown over Associated-Rediffusion Feb. 17, and the one that the London producer will film in New York will be telecast in London two weeks later, i.e. on March 1. The U.S. show will be all-British talent which Hyltons' New York rep, Fred Harris, is trying to line up, including a guest-shot with New York's Mayor Robert F. Wagner. Britishers-in-New York set are Mary Ure of "Look Back In Anger" and Peter Ustinov of "Romanoff and Juliet." Alec Templeton, is being negotiated. Sarah Churchill's Coast commitments eliminate her. Hylton also wanted Alan Jay Lerner and Frederick Loewe, American songsmiths of "My Fair Lady" (Rex Harrison, et al.) but they, too, are tied up on the Coast.

Hylton arrives tomorrow (Thurs.) with a cast comprising emcee Huey Green, legiter Lawrence Harvey, Australian colored pianist Winifred Atwell ,whistler-singer Ronnie Ronald and his manager, Stephanie; Helen Crayford, a four-and-one-half-year-old trumpeter; Sir Donald Campbell, the speedboat and auto racer; and Rosalina Neri, Italian screen star and singer who has appeared in British tv, along with a British technical crew.

The specially equipped BOAC plane is under Hylton charter for these two transatlantic vaudeos.

'39 & 13' Disneys Eyed for '58-'59

Walt Disney, who now does 26 "new" hours and 26 repeats on ABC - TV's "Disneyland," may change the pattern to 39 and 13 come next fall. This is just one of a handful of plans being mulled by the network and Disney and if it comes off, it will hike the production nut considerably, a network source said.

As it stands, Disney provides the web with 26 first-run tv hours, parts of which contain former Disney theatrical product. In the recent past, the network pushed for a plan whereby all the first-run product would be made specifically for tv and not contain any theatrical material.

WLIB's 140 Special Shows for 5th Festival Of Negro, Music, Drama

WLIB's (N. Y.) fifth annual Festival of Negro Music and Drama started last week and will run 14 days. Lined up are 140 special shows, including three major public events, a classical music concert at Carnegie Hall on Feb. 8, gospel concert at Savoy Ballroom last Sun. (2) and rock 'n' roll session at Savoy on Feb. 12. There's no admission charge for these annual WLIB salutes to New York metropolitan area's 1,200,000 Negroes.

Carnegie Hall recital will feature Robert McFerrin, Met Opera baritone; Muriel Rahn, soprano headliner of "Carmen Jones," and others. Gospel gathering, to be aired over WLIB, will have Negro revivalists Prof. Alex Bradford, Prof. Charles Taylor, Sunset Jubilee Singers and Skylights.

Al Hibbler, Cannonball Adderly, Kenny Burrell and Big Al Sears and band will headline jam session, presented in cooperation with Harlem branch of Police Athletic League.

Station also will salute Negro accomplishments in legit with broadcasts built around Negro versions of "Waiting for Godot," "House of Flowers," "Take a Giant Step" and "Lost in the Stars." In addition, station will record glee club concerts from Negro colleges.

Louisville—Milton Metz, WHAS radio and tv staff announcer, who has been on leave of absence from the station for the past four months, has returned to his work as announcer and weathercaster. Metz has been working since the beginning of September, 1957, in the United Nations Public Information Dept. in New York, studying its relations with the radio and television media.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Garry Moore subs for vacationing **Ed Murrow** as host on "Person to Person" Feb. 14 . . . **Allan Sherman**, "I've Got a Secret" producer, will be producer and head writer of the **Victor Borge** CBS-TV special on Feb. 19, with **Henry Morgan** and **Jack Douglas** as writers on the show and **Rod Alexander & Bambi Linn** added as guests and **Luther Henderson Jr.** as conductor . . . **David Alexander** set to direct five more "Decoy" vidpix after finishing his first for Official Films . . . First David Sarnoff Outstanding Achievement Awards in Science & Engineering go to **Albert Rose** of the technical staff of RCA labs and **David K. Barton** of the engineering staff of RCA Defense Electronic Products . . . **Bill Fagan**, business manager of the CBS-TV sales dept., named chairman of the television & radio division of the 1958 maintenance appeal committee for the George "Junior Republic" at Freeville, N.Y. . . . **Nancy Kenny**, secretary to CBS-TV prez **Merle Jones**, engaged to Washington attorney **Robert Bamford** . . . **Gussie Moran** signed to new three-year pact as sportscaster at WMGM by program chief **Raymond Katz** . . . **Jay Barney** begins a running role on CBS-TV soaper "Brighter Day" tomorrow (Wed.) and is about to commence his third year as Kurt Bonine on "Romance of Helen Trent." Incidentally, "Abe Lincoln in Illinois," recording in which Barney participated recently (it stars **Rod Steiger**) will be aired by Voice of America world-wide (12) keyed to Lincoln's Birthday. The thesp was also tapped for a segment of the **Peg Lynch- Alan Bunce** "Couple Next Door" airer . . . **Vince Scully**, Dodger sportscaster, is marrying **Joan Crawford** (non-pro) on Feb. 15. They'll honeymoon in Jamaica and then go to Vero Beach, Dodgers' Florida training camp . . . **Sydney Rubin**, director of CBS Television Enterprises, to the Coast for two weeks of business . . . **Dick Heffner**, META program director and "Open Mind" producer-moderator, delivers the keynote address Saturday (8) before the Junior Principals Assn. at the Waldorf-Astoria on "The Open Mind and Education" . . . **Sam Levenson**, who gets "Person to Personned" Feb. 7, speaks at the **Sidney Kaufman-Bill Smith** show biz course at the New School on Feb. 10 . . . WCBS' **Bill Leonard** finalizing plans for a trip to Puerto Rico for a special series for his "The New York Story" and his WCBS-TV "Eye on New York" series . . . **Al Bryan**, CBS-TV manager of office services, elected the new president of the Passenger Traffic Assn. of New York . . . **Eli Wallach** to play the chief executioner in "Climax's" Feb. 27 rendition of the Albert Anastasia killing . . . **Galen Drake** hosts novelist **MacKinlay Kantor** on his Saturday (8) CBS Radio segment . . . **Frank G. Silvernail**, BBD&O manager of station relations, to head the radio-tv section of the public information committee for the N.Y. 1958 Red Cross campaign . . . **Cliff Evans**, "Today" sports editor, to cover the Major League baseball convention in Key West this week . . . **Tom O'Brien**, vet gabber-commentator, joining WINS to handle both news and deejay stints . . . **Dick Clark's** new nighttime stanza launches Saturday (15) at 7:30, with **Pat Boone**, **Jerry Lee Lewis**, **Connie Francis** and the **Royal Teens** guesting . . . Former WLAK (Lakeland, Fla.) salesman **Ted Austin** to WHLI, Long Island, in similar capacity . . . **Gen. Alfred M. Gruenther**, Red Cross prexy, Radio-TV Exec Society luncheon speaker today (Wed.)—at the Roosevelt . . . Mutual has replaced the Don Lee regional web as a member of the Southern California Broadcasters Assn. **Norman Ostby**, Mutual's west coast division manager, will represent the net at SCBA . . . WOR Radio has made a new public service programming tie, joining the Emergency Weather Warning System, in cooperation with various Federal agencies . . . Television personality **Bill Nimmo** is the announcer on the WPIX, N.Y., Monday-through-Friday evening news show, which starts at 11 p.m.

June Taylor, who went in as pinchhitter for **James Starbuck** on the CBS-TV "Big Record" six weeks ago, is now installed as the "official" choreographer of a show . . . **Diana Barth** sandwiching a "My True Story" stint this week between two appearances on "True Confessions," both on NBC Radio . . . **Leslie Barrett**, currently in the off-Broadway "Trial of Dmitri Karamazov," plays Albert Schweitzer on "The Eternal Light" Sunday (9) . . . **Thomas R. Young** appointed an account exec with CBS Radio Spot Sales in N.Y.; he's ex-WEEI, Boston . . . **Marian Carr** has recorded a story for WMCA's "Let's Listen to a Story," a stint for the Feb. 16 "Eternal Light" and a slidefilm voice track for Seven-Up . . . Screen Gems international operations director **Bill Fineshriber** off on a five-week Latin American tour . . . **Timmy Everett**, featured on Broadway in "Dark at the Top of the Stairs," tapped for the lead in the first of CBS-TV's new "Suspense" films, "The Fun Maker," which **Robert Mulligan** will direct.

IN HOLLYWOOD

Who else but **Jack Rourke** as emcee of arthritis marathon on KTTV Feb. 16? He has guided most of them . . . "You Asked For It" will have guestars on its changed format. So far set are **Esther Williams** and ex-jock **Billy Pearson** . . . **Fred Beck**, humorist-columnist, will emcee ni continuous hours of Paramount shorts on KCOP . . . CBS Radio's "Frontier Gentleman" went on the air although the title character wasn't picked until two days before. Ah, that's radio . . . Before returning to his N.Y. base, **Howard Barnes**, CBS Radio program veepee, stalled **Frank Paris** as assistant to **Lucian Davis**, executive producer for the web in Hollywood . . . **Eddie Shaw**, mailboy at CBS-TV's Television City, drew his second acting role. He'll be getting his own mail, the fan kind . . . **Jack Benny**, rounding 39, starts his 15th consecutive year on the air next season for American Tobacco. He got a new ticket long before the old one ran out . . . **Mike Dann**, prez of Henry Jaffe Enterprises, breezing around town to make filming deals for two mystery series he'll soon be selling . . . **Jack McCoy** is giving up emceeing to peddle his own packages. After being around almost as long as tv, he deduced there's no future in it for him as an entertainer . . . **Hal Lansing** shifted his acting base here from Chicago . . . Producers **Jerry Stagg** and **Phil Goldstone**, whose tv shows were cancelled, are already out peddling two new series . . . **John Poole**, who owns KBIG, Hollywood, would also like to own an FM station in Fresno. His application is on file with FCC . . . **Charles Oppenheim**, CBS-TV publicity chief, tightened up the operation here and then scooted back to Manhattan.

IN CHICAGO . . .

Bill Hohmann leaves WNBQ sales planning department this week to take over as head of WBBM-TV sales promotion . . . **Jerry Healey**, ex-WWCA, Gary, Ind., has taken over WIND's "Nite Watch," all night deejay show formerly helmed by **Bill Evans** . . . **Dan Sorkin** has switched from WCFL's all-nighter to the early morning stanza that was previously **Sonny Mars'** WNBQ director **Bill Daily** and wife have adopted a son . . . Two announcers, **Mel Galliart** and **Jack Taylor**, ankled WBBM-TV last week . . . **Ethel Daccardo**, ex-Daily News radio-tv editor now with Needham, Louis & Brorby, speaking to fathers of Edison PTA next Tuesday (11) on the effects of tv on children . . . WCFL deejay **Jack Karey**, now penning the Saturday record column in Chicago American in addition to a weekly opus in five nabe gazettes . . . **Andy Amyx's** publicity staff at WTVH, Peoria, won the "Maverick" contest for ABC affils . . . **James Robertson**, program manager of educational station WTTW here, named to advisory committee of National Assn. of

(Continued on page 46)

SHOWCASE
With Fanny Hurst, others; Art Arnold, announcer
Producer: Art Arnold
Director: Artie Forrest
30 Mins., Mon.-Fri., 1 p.m.
WABD, New York

When Wendy Barrie and indie packager Lester Wolf decided to go their separate ways, Wolf and his sidekick Art Arnold whipped up "Showcase" as her afternoon replacement on WABD. They hired novelist Fanny Hurst to front a roundtable, which was supposed to feature the stars of Broadway shows talking about Broadway shows, but what came gurgling off that tv screen was an abundance of such thin talk about everything (and nothing) and such a superabundance of plugeroos that it took plenty time to try to figure it all out.

Though the station apparently intends for Miss Hurst to keep on one track for a reasonable length of time, the tv newcomer said on the air Friday (31), four days after she preemed, that it was her private intention to remain emancipated and talk, if she pleased, about "ivory, apes and peacocks," or "leap from crag to crag and not attempt to unify our topic." Her philosophy is that she was bringing meaning into the life of housewives everywhere. That's all very well and good, but this party thinks that however good Miss Hurst's points of view may be to some people, the station's point of view—at least on matters relevant to tv—should prevail.

Take that Friday show, for instance. There's Miss Hurst, in all her garrulity, surrounded by actor-producer Carlos Montalban, a teacher of charm in the public school system (you heard right—"charm"- and the editor of House Beautiful. The subject, the authoress proclaimed, was "standardization." Now she apparently felt she had something provocative to say about that and she probably did but she got onto something else (it's hard to remember what) all by her lonesome. Her guests sat with hands in laps and hardly ventured even a polite word for at least 13 or 14 minutes. Then, somewhere in there, unexpected visitors—Mayor Robert Wagner's frau and Commissioner of Correction Anna Kross stumbled on camera. Again it's very well and good that a tv show has enough freedom so that important visitors (who expected to observe from offstage somewhere) are hustled on to make their contributions. Mrs. Kross, who seems a strong-willed woman, too, did manage to give some competition vocally to Miss Hurst, but the topic? Think it had something to do with delinquency and the beauty parlor in the Women's House of Correction in Manhattan.

The plethora of plugs by Arnold, who wears a beard and talks softly, was not really too noticeable; he did them as if he were anxious to keep at least his contribution to the volume of words at a considerate minimum.

Tie Miss Hurst down and maybe WABD has the scintillating half-hour program Miss Hurst thinks it is now. *Art.*

TEEN TIME DANCE PARTY
With Jim Walton
Producer-Director: Ed Turner
45 Mins.; Wed., 5 p.m.
BOB COLGLAZIER'S RANCH HOUSE & PEPSI COLA
WHAS-TV, Louisville

Making a pitch for the teenagers, this WHAS-TV production has come up with an idea which is going over big with the kids, and judging from sponsor interest, is registering solidly. Format is simple—just a group of teenagers in a club room act, dancing to recorded music. Jim Walton, station announcer, m.c.' the shindig in a fatherly fashion, in fact his own daughter was chosen in a drawing to carry on one end of a phone conversation with Dale Wright, Fraternity record vocalist, who chatted from Cincinnati. Walton then played "She's Neat," Wright's first platter for the Fraternity label, and the youngster was presented a complimentary copy of the record.

Bulk of the time is filled by the teeners dancing. They go about it in dead seriousness. Very little evident of exhibitionists—although a couple now and then has learned the trick of staying on camera. To break up the floor shuffling routine, Walton had as guest a pair from "Holiday on Ice," currently playing the Armory. The Mendozas were on briefly for a q. and a. sesh, and must have registered with the kids. Tunes like "Lichtensteiner Polka" and others inspired the dancers to really do their stuff, although the rather restricted stage space prevented their getting too energetic.

Teen Time Dance Party impressed as a 45-minute stanza, at which the viewer is permitted to look-in and enjoy a group of wholesome youngsters have a good time, while dancing and keeping rhythmic steps to the latest pop records. Walton has a paternal attitude toward the doings, and apparently enjoys his assignment. *Wied.*

COMMENT
With David Brinkley, Austin Kiplinger, Peter Hackes, Robert McCormick
Producer: Julian Goodman
Director: Ralph Peterson
25 Mins., Fri., 11:35 p.m. (varies)
NBC-TV, from Washington

Cancellation of the Red Barber post-fights segment on NBC-TV Friday nights and subsequent inability of the web to sell a similar sports format has enabled NBC News boss Bill McAndrew to get one of his pet projects slotted into the time. "Comment" is what the title implies editorialized comment or analysis by top newsmen from the network and elsewhere, with the participants varying each week.

Opening segment, which ran long due to an early KO in the fight feature, had the web's David Brinkley, Peter Hackes and Robert McCormick, along with Washington newsletter publisher Austin Kiplinger, analyzing the Washington scene from various phases. Brinkley covered what he called a "banking hours as usual" attitude in D.C., Kiplinger the future tax situation, Hackes the armed forces disunity and McCormick other problems including education. Show was interrupted with the announcement of the Jupiter C satellite firing, and the final few minutes were devoted to a discussion of that.

As framed, the problem is tough to swallow in one sitting. Each commentator takes his turn in a a fulldress analysis, and the technique is stiff and dry, with no interchange of opinion or ideas. Lack of a central theme which would involve some difference of opinion makes it even tougher listening. And the immobility of the closeup camera doesn't provide any relief either. It's good to hear analysis on television, particularly when it's freewheeling and uninhibited in its editorial content. But in the "Comment" format, it lacks stimulation and animation, and while the content isn't perfunctory, the technique is. *Chan.*

BARRIS BEAT
With Alex Barris, Gloria Lambert, Jack Duffy, Don Franks, Maggie St. Clair, Bruce Marsh, Phil Nimmon's Orch
Producer: Norm Jewison
Writers: Frank Peppiatt, Saul Ilson, Allan Mannings
60 Mins.; Wed., 11:30 p.m.
CBL-TV, from Toronto

In for 13 semi-monthly programs of 60 mi each, "The Barris Beat" has been revived by the Canadian Broadcasting Corp. but, so far, has not been sponsored and is taking spot announcements, plus lowered budget. Last season, "The Barris Beat" had alternate weekly 30-min. sponsorship of Standard Brands and Frigidaire but has been off the air since June.

Teeoff had Barriss back as emcee, with format unchanged and using such cast standbys of the previous series as Gloria Lambert, singer; Jack Duffy, comedian; and Phil Nimmon's band. However, it's still a Barris show what with his patter exchanges, the reading of gag telegrams and his "Passe News" in which he satirizes headlined events. His greatest success was a takeoff on "Front Page Challenge," Canada's rating leader for quiz shows. In this, he used Gloria Lambert, Sammy Sales, Maggie St. Clair and Larry Mann as panel, with himself as moderator. Mannerisms of "Challenge" panel were down pat by their imitators and whole was a comedy highlight.

Miss Lambert interpolated such songs as "I Wish I Were in Love Again" and "Glad to be Unhappy," both over nicely; with Maggie St. Clair in for finale comedy-warbling of "Irving" and in good voice. Don Frank was in for debut of a baritone attempting an audition to a flat piano and very funny but his serious "All the Way" fell flat; ditto Jack Duffy's "I Got Plenty of Nothin'." Here are two comics who should cut out the straight stuff.

Besides lending background to the warblers, Phil Nimmon's orch played a jazz medley; with Walter Susskind, conductor of the Toronto Symphony, in for a guest-interview with Barris and later at the grand for a Bach interlude. Whole is an excellent late-hour show, with emphasis on relaxed and amusing comedy. *McStay.*

DEAN MARTIN SHOW
With Frank Sinatra, Danny Thomas, Barbara Perry
Producer-Director: Jack Donohue
Writer: Herb Baker
60 Mins.; Sat. (1), 9 p.m.
LIGGETT & MYERS
NBC-TV, from Hollywood
(McCann-Erickson)

Dean Martin's second outing this season with his own show was a flip, breezy romp all the way. Backed up by Frank Sinatra and Danny Thomas (who have shows of their own on other networks), the Martin stanza was an instance of some savvy pros being let loose to do their stuff and everything neatly falling into place. Herb Baker's sharply written script, some slick camera work and a flashy production dress supplied a solid framework for the talent.

The opening sequence, in which Martin corned up "When You're Smiling" while Thomas and Sinatra were shown kibitzing in the background via use of a split screen, set the freewheeling tone for the whole session. The routines and song numbers were smoothly and cleverly linked together via running gags, as, for instance, Thomas cutting into a Martin vocal of "All Alone" to do his Italo dialect telephone bit. Martin and Sinatra had the best spot on the show together with a bevy of Hollywood starlets, an All-American "look" team, in a hep sophisticated "I Love To Love" song routine. It was fast, bright and just slightly naughty In this respect, Barbara Perry also contributed a couple of sexy, hipwiggling hoofing routines in addition to a marathon kissing clinch with Martin.

Final section of the show was a songfest with the three principals doing a rundown of tunes in the Oscar sweepstakes, past and present. Martin and Sinatra hoked up some plugs for their own songs while Thomas did creditable renditions on such songs as "Sayonara" and "Tammy." Earlier, Thomas also registered with Las Vegas gambling monolog.

Plugs for the two L&M cig brands also made maximum use of Sinatra to sell Chesterfield (his ABC-TV sponsor), and Martin, for the new L&M Oasis line. *Herm.*

MEET MR.
With Carter B. Storr
Producer: Marion Dunn
30 Mins.; Tues., 5 p.m.
CBC, from Ottawa

This new weekly show on Canadian Broadcasting Corp.'s network is a highly promising slice of semi-disguised education. It's an intriguing approach to the social sciences, with a "Mr. X" who each week will be a man from a civilization, ancient, medieval, modern or contemporary. Aimed at teenagers, it should appeal strongly because of local teacher Carter B. Storr's facility for drawing as he talks.

Teeoff Mr. X was an Egyptian, intro'd by a cartoon drawn on blackboard—after first a cartoon of "ourselves," holding out a hand of friendship which Mr. X viewed with suspicion because it wasn't his custom and he feared it. "Where did he live, when, and what did he do?" were questions announced and answered, in a skillful fusion of talk, drawing and occasional photos of pyramids, temples etc. Contrast between Egyptian civilization's record run, 4100 B.C. - 400 A.D., and our own brief one since Columbus, was sharply illustrated by scrolls of comparative lengths. Everything possible was related to the present day; Storr also went into the why's of things, but occasionally might have knit material a bit tighter. Wound with show of books on subject, then "Next week another and more mysterious Mr. X."

Certainly an easy, yet attention-requiring way to give the kids some basic info and lure them to dig for more. Marion Dunn's production was effective and so, generally, was Robert Beaudin's technical job—though chalk and scroll sounds and breathing need to be better toned down. Storr, no personality kid, makes up for it with good voice and diction, what is already a fairly easy manner and his excellent ability and speed as a cartoonist. Presumably he wrote uncredited continuity too. *Gard.*

Merchandise 'McCoys'

"The Real McCoys" is also entering the lucrative merchandising lists. The ABC-TV series has inked a deal with Henry Saperstein to arrange food, clothing and game tieups for the Walter Brennan-starrer.

"McCoy" producer Irving Pincus made the Saperstein deal.

More TV Reviews One Page 36

FROM PRECINCT TO PRESIDENT
(See It Now)
With Harry S. Truman, Edward R. Murrow
Producers Murrow, Fred W. Friendly
60 Mins., Sun. (2) 5 p.m.
CBS-TV (film)

When a skillful interviewer, with the grace and know-how of an Ed Murrow, comes face-to-face with an articulate subject, with the frankness and warmth of a Harry S. Truman, you get the kind of show that is likely to go down in tv history. "From Precinct to President" impressed as another milestone in electronic reporting, and the coming-of-age of the tv interview.

Even more, the Murrow-Truman show dazzles the imagination with its historic possibilities. Sunday's (2) episode turned back the pages of history for an audience which had lived the events so cannily reconstructed through the words and personality of one of its principal participants. Its significance to future generations was best expressed by Murrow, as he speculated on what it would have meant to have had such records of past presidents, and his question to Truman, "What President would you choose to see on film?" (Truman's choice—Andrew Johnson).

"From Precinct to President" packed a dramatic and emotional wallop any of the window dressing or gimmicks which have marked previous "See It Now" shows. There were no filmed background shots, flashbacks—nothing but straight q & a's. The camera played its part by skillfully catching the Truman personality as it swiftly changed moods, sometimes playful, often serious, always intense.

The Murrow technique was never so well displayed as in this show, where it was completely backgrounded to the answers of the guest. Mature, serious, and with striking deftness Murrow steered the former Chief Executive back along the path of his career, almost visibly showing the man stirred by the results of his introspection to self-revelation. There were a minimum number of questions for the hour-long show, but each one was so cheerfully constructed and well planned that it struck the jackpot in frank, full, sometimes shockingly blunt answers.

Essentially it was a serious show probing serious questions. It was best keynoted by Murrow himself, when he pointed out that "no man in history ever rode such a tidal wave in such a short time." In three months, he pointed out, Truman had become President, played his role in the end of war in Europe, in the end of war in Japan, helped launch the United States, and seen the beginning of the atomic age. Each of these momentous events was relived as Truman spoke.

One of the few light moments came in response to Murrow's statement that critics of HST have accused him of being often "prompted by petulance." Not denying that he was frequently "out of sorts," Truman added that he never acted until he was calm. "The only time I ever acted when I was out of sorts," he wryly admitted, "was when I told by a music critic where to get off when he was unfavorable to my daughter. If I'd have thought about it, I probably wouldn't have done it." This was in reference to his famed letter to Washington Post critic Paul Hume.

The show was marked by swift changes of mood and pace, a tribute again to the skill of Murrow, the consummate humanness of Truman. Never has the former President been revealed more clearly as the peculiar combination of the average man and the talented leader than in this show. He can say, with a boyish quality, "I decided, when I was 15, that it was a sissy thing to be a piano player." Without rancor, he says, "I couldn't find anybody to nominate me. Finally, Bennett Clark, my Missouri colleague is the Senate, agreed to do so." And, firmly, "I don't want men around me who won't tell the truth as they see it." Again, with moving sincerity, "The President is elected by the whole people. He must be a lobbyist for 150 million people."

Truman's deep sense of the dignity and importance of the office of Presidency was shown through the entire show. But so, too, did his affection and longing for his first love, the U.S. Senate, reveal itself. Asked if he would like to go back to the Senate, he pointed out that he was approached to do so in 1952, but felt it incompatible with his role as President to run for lower office. But, he longingly stated, "I would give anything in the world to be in the Senate," adding, however, that he has no ambition to unseat the two incumbents from his home state.

Interview reached an impressive climax in a fast q & a exchange on world personalities. Here are some of the Truman appraisals:

Churchill—"One of most agreeable men . . . always keeps his word."

DeGaulle—"Hard to talk to . . . Never sure he'd keep his word."

Nehru—"Honest but difficult to deal with."

Molotov—"Russians are a peculiar people . . . One of the most pig-headed men I've ever met."

Stalin—"Made a good impression . . . I didn't know then he didn't intend to keep his promises . . . I don't think Stalin understood when I told him about the A bomb."

Editing several days of interviews to this fast-moving one hour show rates kudos. Though there must have been much cutting and juggling of segments, entire show unreeled smoothly in perfect sequence and overall unity of pattern. *Flor.*

RUMPELSTILTSKIN
(Shirley Temple's Storybook)
With Shai K. Ophir, John Raitt, Phyllis Love, Kurt Kasznar, Jonathan Harris, Pernell Roberts, John Bleifer, Otto Waldes, Celia Lovsky, Karyl Ann Traum, Roy Dean, others
Producer: Alvin Cooperman
Director: Dan Petrie
Adaptation: Frank Gabrielson
60 Mins.; Sun. (2), 6:30 p.m.
JOHN H. BRECK INC., NATIONAL DAIRY PRODUCTS, HILLS BROS. COFFEE
NBC-TV, from Hollywood
(N. W. Ayer)

Chalk up a second smash for "Shirley Temple's Storybook." Henry Jaffe Enterprises' teletelling of "Rumplestiltskin" was superlative, even worth a second viewing—high praise today for any tv effort.

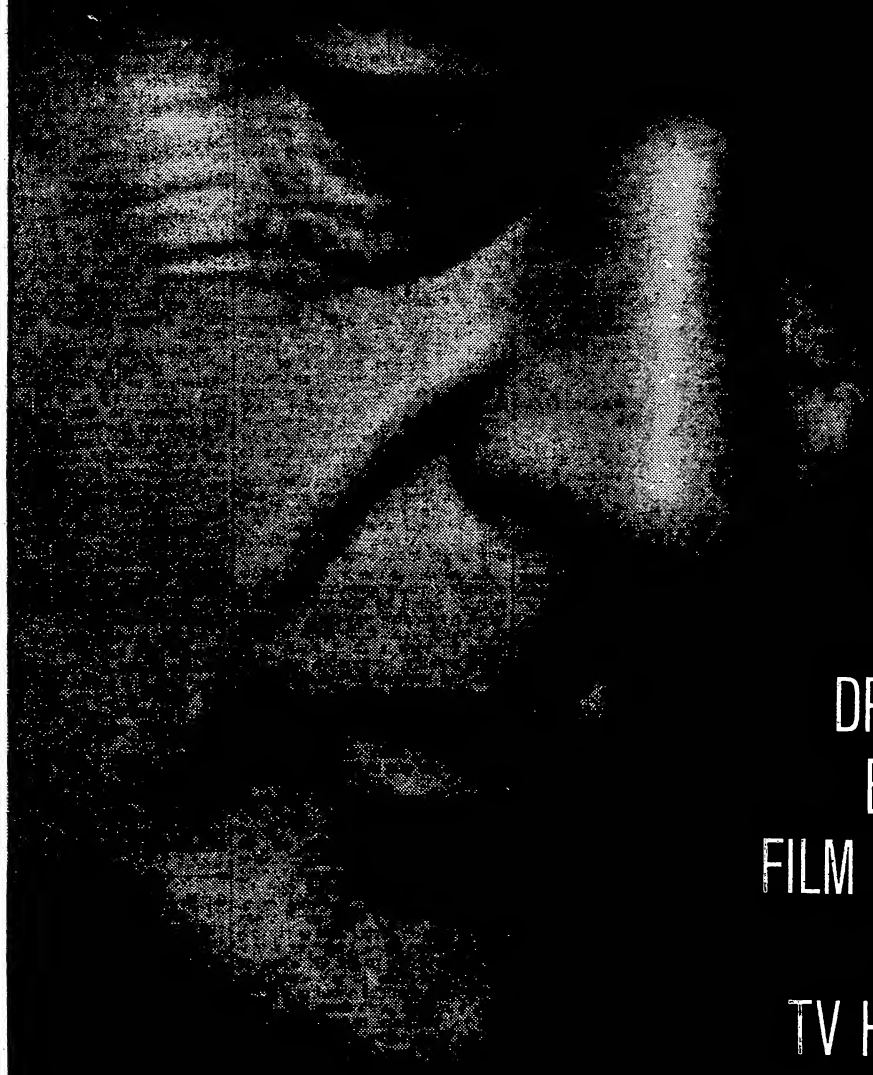
Maturely dramatized, the old Brothers Grimm fairy tale about the sporting gnome who hires his magical services for the price of a child was as diverting to the adult as it was delightful to the child. Fantasy was soberly woven into an earnest drama that was perfectly comprehensible to the towheads, yet never played down to them. It was a glossy production that sustained a fairy tale aura: the action moved swiftly, the scenes changed frequently, and the stagehands worked unobtrusively.

Israeli pantomimist, Shai K. Ophir was a brilliant choice for the title role, giving it the proper fascination of the "wee people" besides extra-curricular depth as the gamesome Herr Dwarf, who is only half a villian, and for sympathetic reasons. His desire for a baby to perpetuate his strange name is touching and even understandable, on the adult level, and his early kindness to Elsa (Phyllis Love) temper his later heaviness. The ending, in fact, is almost sad, when the lonely dwarf who can perpetuate miracles, like spinning gold out of straw, returns to the Black Forest to rock an empty cradle.

Phyllis Love is noble and sweet as the miller's daughter who is victimized by her father's boasting and who turns a neat switch from the humble to the stately when she puts on the royal crown. John Raitt, the musicomedy star who by the original script was supposed to sing but doesn't after all, is a regular Prince Charming, as the king, and Kurt Kasznar turns in an effective performance as the pathetic braggart of a father who saves the day when he accidentally learns Rumplestiltskin's name. Jonathan Harris is properly menacing as the gold-grubbing Lord Karsch, and the minor roles are handled with equal credibility.

As the hostess-narrator, Shirley Temple still has all the bedimpled charms of her curlylocks days, yet somehow it's not inconsistent that she gives the theme song a maternal dimension. Leigh Harline's background music is lyrical and apt, and Dan Petrie's direction is incisive. Singular blemish was the closing Hills Bros. commercial which seems to be born of that irritate-them-into-remembering advertising notion—a crown of bad taste on what was otherwise 59 minutes of exceptionally good. *Les.*

HOW HIGH ON



WRCA-TV's
MOVIE • 4
WITH "HIGH NOON"
DRAWS
BIGGEST FEATURE
FILM AUDIENCE
IN NEW YORK
TV HISTORY

Hit Movies: "The Bells of St. Mary's." "The Bullfighter and the Lady." "Claudia and David," "Cyrano de Bergerac." "The Eve of St. Mark," "High Noon." "The Quiet Man." "Rebecca." "The Red Pony." "Sands of Iwo Jima." "Spellbound." "The Third Man."

Great Stars: Ingrid Bergman, Gary Cooper, Joseph Cotten, Bing Crosby, José Ferrer, Joan Fontaine, Cary Grant, Grace Kelly, Ray Milland, Robert Mitchum, Maureen O'Hara, Laurence Olivier, Gregory Peck, Vincent Price, Randolph Scott, John Wayne.

THE "NOON"!

WRCA-TV's Movie • 4 showing of "High Noon" drew almost 4 million viewers — the largest audience in New York television history for a single showing of a feature film.

So great was its attraction that Movie • 4's "High Noon" gathered a larger audience than any other show — network or local — on any other station all month.

Consistent scheduling on Movie • 4 of new feature films like "High Noon," combined with creative live programming like the "Jack Paar Show," has enabled WRCA-TV to capture conclusively the late-night audiences in New York.

Look at a typical recent two-month period for added evidence of WRCA-TV's superiority: the major competition was showing post-'48 films only 24% of the time — while Movie • 4 presented new product at the rate of 62%.

Now Movie • 4 has insured continued dominance by signing up the post-'48 library of Republic Pictures — the *only* post-'48 movie package in New York, with many features which were released in 1956 and 1957.

Get *your* share of high ratings—at a low cost—with MOVIE • 4. Price? Package of eight 1-minute participating announcements per week—just $5,000.

Call WRCA-TV Sales, or your NBC Spot Sales representative, at CIrcle 7-8300, *today!*

SOURCE: New York ARB, January 1958

MOVIE•4's success has helped spark audience increases throughout WRCA-TV's entire schedule.* Here's the picture of the top two stations for Jan., '57 versus Jan., '58:

	DAY	NIGHT	TOTAL WEEK
WRCA-TV	**+16%**	**+21%**	**+20%**
Station #2	**−8%**	**−13%**	**−11%**

Source:

*For example, the Sunday "11th Hour News" achieved in January the highest rating in history for a local news show — a 40.4 with a 74.5% share of audience!

MOVIE • 4

WRCA-TV NBC IN NEW YORK

Foreign TV Reviews

U.S.S.R. NOW
Director-Narrator: Michael Ingrams
60 Mins.; Tues. (28), 9:45 p.m.
Associated-Rediffusion, from London (film)
MEETINGS IN BRITAIN
Directors: Vladimir Osminin, Leonid Kristi
Associated-Rediffusion, from London (film)

These two hour-long films, one made in Britain and the other in Soviet Russia, are the outcome of an agreement last summer between Associated-Rediffusion and the Television Studios of Moscow. Under that pact a Russian director came to Britain to film with a British unit and a British director went to Russia to make his film with Soviet technicians. As part of the deal, the two finished films are being shown in both countries—and each side has pledged its word not to cut the film or alter the commentary.

Associated-Rediffusion's financial share in the project came to close on $60,000 and that's fairly substantial coin by British standards for two hour-long documentary shows. The British company, however, retains the foreign rights to the program it filmed in Russia and conceivably there may be considerable interest in it by television outlets in other countries. The two programs received network treatment over the British commercial outlet.

A fundamental part of the Anglo-Russian deal was that both sides would avoid political issues in their treatment and that, to some extent, has colored both the finished films.

Michael Ingrams, who directed and narrated "U.S.S.R. Now," the film made by A-R in the Soviet Union, spent more than four months in that country and skillfully avoided most of the conventional tourist spots to give an unusual and mainly absorbing glimpse into the interior. Although he introduced a note of implied criticism, particularly in relation to the cost of living and the conditions under which many of the Russian people still live, for the most part he has shown unqualified enthusiasm for recent achievements. As his commentary explained, the Russians in 97 years have advanced from Serfdom to Sputnik.

Because of his enthusiasm for the advances that have and are still being achieved, "U.S.S.R. Now" may arouse some surprise and resentment; its generally favorable tone would certainly make it a controversial attraction on American channels.

From his starting point in Moscow, Ingrams traveled to Kharkov, on to a Black Sea summer resort, then on to the city of Tashkent, the capital of Uzbekistan, back to Moscow where he interviewed students in the new university, and then on to Siberia, where he was the first foreigner to visit Irkutsk, the new city being built by young people on the frozen wastes. His finished film—admirably lensed—is a warm human document; he has personalized his subject by showing the people in their own homes, at work and at play.

The Russian-made film, in contrast, was surprisingly naive. It emerged as little more than a conventional travelog, showing the main sights of the capital and included visits to Stratford-on-Avon, to Scotland, South Wales and the Isle of Wight, where they interviewed J. B. Priestley. Also featured are interviews with neighbors of the late George Bernard Shaw, a couple of farming families and a retired railway worker.

The lack of British reserve—contrary to expectation—was typified by glimpses of a crowd at a football game and also by Vivien Leigh leading a protest demonstration against the closure of St. James' Theatre. There were also glimpses of Margot Fonteyn dancing at Covent Garden, a shot of the British Museum library where Lenin studied in exile and an interview—in Russian—with the director of the Marx House Library. The commentary, never particularly imaginative, made an insistent plea for peace between all nations and that sentiment was introduced as often as possible. As entertainment the Russian-made film was below usual standards.

As a reflection on the scarcity of consumer goods in Russia, the Soviet-made film in Britain focussed attention on the well-stocked shops and department stores. But, explained the commentary, although the goods were plentiful, cash appeared to be in short supply. The stores only did any business at sale time! *Myro.*

LOOK IN ANY WINDOW
With Joan Miller, Philip Latham, Mary Merrall, Marjorie Rhodes, Jill Williams, David Markham, Lois Maclean, Althea Parker, Campbell Godley
Writer: Ted Willis
Director: Peter Cotes
60 Mins. Fri., 9 p.m.
Associated-Rediffusion from London

From the pen of Ted Willis, who scored large success with "Woman in a Dressing Gown," both on tv and as a motion picture, comes another large-as-life play, "Look in Any Window," commissioned specially for Associated-Rediffusion. Willis has the knack of being able to write fluently and knowledgably about middle class folk and human problems, and he's combined both these attributes in "Look In Any Window." First class production by Peter Cotes and good all-round performances by the cast, gave the play maximum sincerity and conviction.

The story probed into the life of an ordinary married couple who ran a small electrical equipment store. After 11 years of marriage, the wife (Joan Miller) still hid the secret of an illegitimate child she'd had four years before getting married. Finally her luck ran out and she had to spill the beans. Her easy-going, almost henpecked husband (Philip Latham), fed up with her constant frigidity and lack of emotion towards him, took the news as the last straw.

One fault with Willis's story was the over-simplified ending when all the problems were suddenly ironed out and everything looked set for future marital bliss—together with the illegitimate daughter as a new member of the household. Notable performances by Joan Miller, Philip Latham and Mary Merrall as the sensible mother-in-law. *Bary.*

TRAGEDY IN A TEMPORARY TOWN
With Eddie Byrne, Peter Dyneley, George Margo, Robert Robinson, Marianne Benet, Mary Barclay, Paul Curran, Andreas Melandrinos, Rose Alba, Tom Busby, Barbara Lott, Neil McCallum, Donald Morley, others
Writer: Reginald Rose
Directors: Stuart Latham, Dennis Vance
75 Mins.; Sun. (23), 9:35 p.m.
ABC Network Production from Manchester

Reginald Rose approaches the tv play technique with a load of professional guile. He has violent things to say and knows that in the limited scope of tv he must make his points quickly and definitively. He cannot afford to miss a trick by shoddy writing or loose characterization. Taut writing and bold direction must, preferably, be staged in an unusual setting, to disguise the fact that he may be ploughing fertile, but well-tilled fields. He must also keep a shrewd eye on the chance of his tv offering being given fresh, profitable life in the film world.

"Tragedy in a Temporary Town," slotted into the Armchair Theatre" series, achieved all these objectives. It was a variation on the old theme of the danger of mob rule. It had all been said before but rarely with such effective sadistic force as in "Temporary Town." Set in an American trailer to , among a bunch of itinerant machine workers, it showed the problems when a little Caesar sets up in defiance of the law. A young girl was leaped upon and lightly kissed by a youth in the woods. Terrified, she screamed, and the little incident became inflamed into a major issue.

Unthinking bullies, bored by their existence, took over in an attempt to find the assailant. The girl, an unwilling witness, broke down and from sheer exhaustion pinned the guilt on an innocent boy. Only one man stood up to the would-be lynchers and his task was complicated by the fact that it was his son who had actually sparked off the problem. As the innocent party was being clubbed to death he told the truth and in a scathing speech humbled the petty, brutal dictators. It was a specious ending. It was unbelievable that an inflamed mob should so swiftly and weakly capitulate.

But the message did get over. The message that the human race is debased when it allows prejudice to override common sense and tolerance. For this Rose's writing must take considerable credit, backed by urgent acting and direction which never let up in its play upon the nerves and the emotions. Eddie Byrne, a considerable and versatile Irish actor, was first-rate as the glowering, hate-ridden bully who organized the mental lynching party. Peter Dyneley had less obvious opportunities as the man who stood out against the oppression, but was always dominant in his scenes and took over the climax with great effect.

George Margo as an ape-like muscle-moron, Neil McCallum as the youngster who caused all the bother, Tom Busby as the innocent victim of mob violence, and Andreas Melandrinos as his pathetic Puerto Rican father also responded armirably to a very good script. On the distaff side there were less chances, but Barbara Lott and Marianne Benet, as the young girl who was innocently attacked, brought pathos and sensitivity to a grim and sombre theme which lacked any touch of humor.

Powerful effect was obtained by Eddie Byrne's inquisitions taking place in the cramped and offbeat atmosphere of small caravans and in this connection Timothy O'Brien art work could not be faulted. Rose, who has already proved himself one of the slickest of tv dramatists, might do well to dismount, temporarily, from his hobby horse. Effective though "Tragedy in a Temporary Town" was, it offered very little new light on the vexed problem of how one temporarily insane character can affect a whole community. *Rich.*

DER MEISTERDIEB
(The Master Thief)
With Maximilian Schell, Brigitte Grothum, Erich Fiedler, Hugo Lindinger, Hertha Kravina, Petra Peters, Walter Bluhm, Edith Elsholtz, Horst Beck, others
Producer: UFA
Director: Volker von Collande
Writer: Roland Klemig
75 Mins.: 8:15 p.m..
West German TV, from Bavarian Radio (Munich)

This is the second UFA-made vidpic shown here. And already the reviewer is inclined to wonder: this company has really a peculiar taste with regard to picking its tv story material. "Cardillac," UFA's initial vidpic (preemed Nov. 2), was a considerable flop. "Master Thief" may not be called a flop, but it's no success either. Like "Cardillac," whose story locale was Paris 1680, "Master Thief" is an "ancient story" item which calls itself a "fairy tale for adults after motives from 1,000 and One Night."

But these costume offerings just don't come off so well on the small tv screen. They are mostly on the dull side. And, despite a competent cast, such is the case here. Fortunately, this piece doesn't take itself serious. It makes fun of its characters. And that compensates a bit for the compulsory absence of color and big scenery which such stories actually require.

Story has to do with Abu del Hassan, a handsome lad, who comes to Bagdad to take up the job of a gardener. But his weakness for beautiful women brings him into several complicated situations with the result that he becomes a thief instead of a gardener. He nearly loses his head in the ending but the caliph's daughter, who has taken a crush on him (and vice versa), takes care of a happy ending.

Maximilian Schell, Maria Schell's brother, plays the title role and has obviously much fun with it. Brigitte Grothum, a real looker, portrays the sweet caliph's daughter. They make an attractive couple. Cast includes several established players such as Erich Fiedler, Petra Peters, Walter Bluhm, among others. Direction by Volker von Collande is not always smooth but generally satisfactory and at least more adequate than recently with "Cardillac." Strangely enough, show was supposed to run 55 minutes. It ran 75 minutes. *Hans.*

VIA DEL SUCCESSO
With Walter Chiari, Carlo Campanini, Tina deMola, Gianni Agus, Marisa Borroni, Mike Bongiorno, guests, Bertolazzi Orch.
Director: Vito Molinari
85 Minutes., Sun. 9 p.m.
RAI-TV, from Milan

This new variety stanza makes a welcome addition to the New Year's weekly fare in this country, helping consolidate — RAI-TV's weekend programming punch with a solid one and one-quarter hour comedy show. It also provides Walter Chiari with a fine opportunity to display his personality and versatile talents in the (locally) new medium.

Despite some minor lighting flaws, initial show made for solid viewing, while the frequent spoofs of other Italo teleshows and personalities provided some fresh laugh material previously untapped, probably for internal censorship reasons, by previous variety stanzas. Best of lot was takeoff on "Lascia o Raddoppia," the popular quizzer, with emcee Mike Bongiorno having tables turned on him in a new contestant-role, and Chiari neatly ribbing the quizmaster. Tina DeMola and Gianni Agus inserted some musicomedy interludes to good effect, while an unbilled trio managed a fine and laughable imitation of three top Italian showbiz personalities, Tina Pica, Carlo Dapporto, and Delia Scala. Brief guests stints were turned in by opera singer Giuseppe Di Stefano, who sang a popular song for a switch, and Bianca Maria Piccinino, comely tv announcer whose show is currently off the air. Other numbers filled show without a lag.

But principal burden went to Chiari, ably backed by his longtime partner Carlo Campanini, and the comedian milked his chances to the limit in his youthful and ingratiating way, proving himself once more to be this country's most "modern" comic.

Sets for the first show were functional and apt, while announcer Marisa Borroni, was somewhat wasted in the all-star shuffle of the opening stanza. Musical backdropping by (invisible) Bertolazzi Orchestra was routine. Show helps fill a much-felt lack of comedy programs on the Italian telenet. *Hawk.*

Tele Follow-Up Comment

Playhouse 90

Elick Moll, who fashioned "The Gentleman From Seventh Avenue" for "Playhouse 90" on CBS-TV last week would be described as a balebost (efficient) scriptwriter by the boys in cloaks and suits. Moll had previously demonstrated in "Sizeman and Son," the Eddie Cantor vehicle, that he can write garment center dialog with an uncanny ear. In his latest endeavor of the pins-and-needle trade, he had excellent support in all departments, acting, directing and production.

This was vastly superior to the standard tripe about goings-on of dress manufacturers. Walter Slezac in the role of boss man of the frenzied Seventh Ave. establishment played it superbly well. In fact, the entire cast with Patricia Neal as the designer; Robert Alda as star salesman with a proclivity for pinching female hemispheres; Sylvia Sidney, as the psychology-lecture-attending spouse of the dress manufacturer; Leo Fuchs, as the presser, and Larry Dobkin, the harassed production head, turned "The Gentleman From Seventh Avenue" into a high-grade piece of dramatic goods.

Story line dealt with a middle-ager married more than 30 years, with an excellent rating at Dun & Bradstreet, but possessed of a longing for more cultural pursuits. It carried him into an innocent affair with his dress designer and some delightful misunderstandings with his wife and teen-age daughter.

Singer Sewing Machines (who else?) furnished the factory layout, adding considerably to the realism of Albert Hechong's sets. Considerable thought and taste went into the furnishings of the dress manufacturer's office and home. But, above all, the dialog shone and crackled, notably in the scenes between the designing star salesman and designer. Other standout scenes were the under-played drunk bit by Miss Neal; the bedroom conversation between husband and wife, and the crip cracks of the salesman on the make.

This offering humanized the garment industry. It was indeed handtailoring by scriptwriter Moll. *Rans.*

Lucille Ball-Desi Arnaz Show

It's getting more difficult to "love Lucy." The fourth outing of the Ball-Arnaz caper on CBS-TV Monday (3) was a contrived slapstick affair weak on humorous dialog and which leaned too heavily on sight situations that seemed to have been culled from the Mack Sennett-Hal Roach days of silent comedy shorts.

Plot, as constructed by Madelyn Martin, Bob Carroll Jr., Bob Schiller and Bob Weiskopf, centered on a horse, Lucy's attempts to hide the horse from Desi (Jimmy Durante's classic "What elephant?" line was revamped for this one) and Lucy's riding the horse in the trotters. In all it was more noise than comedy.

For this outing show called on Betty Grable and Harry James to help build the situation. Their contribution was virtually meaningless except when Miss Grable showed off her gams in a terp sequence to Arthur Hamilton's "The Bayamo." Trumpeter James got off some hot licks on this one, too.

Show's steadies, William Frawley and Vivian Vance, assisted i their usual capable manner. *Gros.*

George Gobel Show

In his Tuesday night alternation with Eddie Fisher on NBC-TV, George Gobel has been an in-and-outer. Last week it was an "inner" and the comedy, while not boisterous, had the feathery touch of sly humor and sustained the airy mood though the guided mannerisms of the droll comic. He was more like the little funmaker of past seasons when his ratings were double of what he's now getting.

The show had sharper routining and better spaced with other elements that make up the hour. Gertrude Berg in her "Molly Goldberg" character stepped up the laughs. Jeff Donnell did well in a skit that managed to keep the humor perking, and Fisher traded a few sillies with Gobel that is by now stock with his show as well as Fisher's.

On the more serious side were the songs of Johnny Mathis, a balladeer whose styling has caught the popular fancy, and the cyclonic dances of Barbara Bostock with four male escorts who heated up the boards. Shirley Harmer, a looker with a voice to match, seemed to be wasted on one song. She should be kept around just to dress up the landscape. Since Fisher takes a helping of comedy, it is only natural that Gobel should invade his province—music. His production number, "Put a Light in the Window," was one of the show's high points. Gobel also took a turn with Mathis and in a spoof on Perry Como's stools they did a number on ladders. Fisher wrapped his tonsils around "Begin the Beguine" in his usual easy manner, better than most who are reviving this Cole Porter classic.

Production of Harry Tugend and Norman Abbott's direction proved a blending of skills that gave the show its pleasant pace. *Helm.*

Matinee Theatre

A new approach to an old story, "Love Out Of Town" was hardly subtle in its telling, but though midday viewers may have known WHAT was going to happen next, the method and construction of the William McCleery teleplay was well aimed at keeping them guessing HOW.

Totally, it was a satisfying production, holding up producer McCleery's reputation for airing top-notch entertainment during daylight hours. Alan Hanson directed this Sarah Churchill starrer with a well composed hand of romanticism and conflict. And Miss Churchill, showed remarkable skill and warmth as an actress caught between her own self-will and a desire to be submissive. Richard Anderson, as a critic turned novice drama coach, was just light-hearted enough to cast humor into the picture without disturbing his sincerity. Well cast and appropriate i feeling were Dennis Patrick, Jean Carson, Joel Marston, William Keene and Ralph Gamble.

With an unseen background of a "Madam Butterfly" stage play, Miss Churchill portrayed a noted film star making her bid on the legitimate stage. When the play opens out of town, it's a sure flop, panned by everyone connected with it except the director who feels his feeling and spirit add just the right note. Secretly, Miss Churchill contacts Anderson, one of the panning critics, and the noble gentleman spends each morning from 8 to 9 giving her a few pointers on how to play the part. The heroine actually is in love with the director and wants to change her characterization without his being aware that it wasn't born from his direction. But he's too smart; the plot fails when he refuses the improvements; and off he goes to parts unknown, leaving Miss Churchill to fall in love with the debonair critic, which everyone knew she would do anyway.

Separating the well conceived segments were a myriad of commercial interruptions that still continue to give the engrossed hausfrau a chance to start the fire under the soup. *Ron.*

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SCREEN GEMS

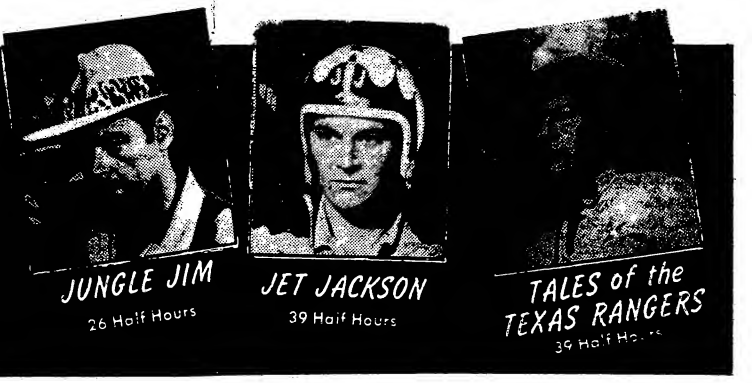
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26 Half Hours

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39 Half Hours

TALES of the TEXAS RANGERS
39 Half Hours

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

PHILADELPHIA

Approx. Set Count—2,000,000 *Stations*—WRCV (3), WFIL (6), WCAU (10), WVUE (12)

TOP 10 PROGRAMS AND TYPE	STATION	ISTRIB.	DAY AND TIME	DECEMBER RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Popeye Theatre (Ch)	WFIL	AAP	M-F 6:00-6:30	29.7	72.8	40.8	Waterfront	WRCV	8.3
2. Highway Patrol (Adv)	WCAU	Ziv	Sat. 7:00-7:30	27.9	68.9	40.5	Captain David Grief	WRCV	5.4
3. San Francisco Beat (Dr)	WCAU	CBS	Sat. 10:30-11:00	22.0	44.4	49.6	Your Hit Parade	WRCV	15.8
							Worlds Best Movies	WFIL	13.5
4. The Honeymooners (Co)	WRCV	CBS	Tues. 7:00-7:30	17.4	48.5	35.9	News-John Daly	WFIL	12.5
5. Silent Service (Adv)	WFIL	NBC	Sun. 6:30-7:00	16.4	42.3	38.8	Harbor Command	WCAU	10.2
6. Golden Playhouse (Dr)	WCAU	Official	Tues. 10:30-11:00	16.3	36.6	44.5	Newsreel; Weather	WFIL	13.3
							Boots And Saddles	WRCV	13.0
7. Annie Oakley (W)	WCAU	CBS	Sat. 5:30-6:00	15.0	48.5	30.9	NCAA Football	WRCV	10.8
8. Byline (Adv)	WCAU	M&A Alexander	Sat. 6:30-7:00	14.8	59.0	25.1	NCAA Football	WRCV	6.3
							Football Scoreboard	WRCV	4.3
8. Death Valley Days (W)	WRCV	Pacific-Borax	Mon. 7:00-7:30	14.8	36.7	40.3	Newsreel	WFIL	11.8
							Gray Ghost	WCAU	11.5
9. TV Readers Digest (Dr)	WFIL	Telestar	Sun. 6:00-6:30	14.4	45.9	31.4	Twentieth Century	WCAU	9.8
10. Whirlybirds (Adv)	WCAU	CBS	Wed. 7:00-7:30	14.3	33.5	42.7	News-John Daly	WFIL	16.3

DETROIT

Approx. Set Count—1,610,000 *Stations*—WJBK (2), WWJ (4), WXYZ (7), CKLW (9)

1. Popeye The Sailor (Ch)	CKLW	AAP	Mon.-Sun. 6:00-6:30	27.9	60.3	46.3	Frontier Doctor	WXYZ	18.0
2. Death Valley Days (W)	WWJ	Pacific-Borax	Mon. 7:00-7:30	24.5	55.7	44.0	I Led 3 Lives	CKLW	9.1
3. Amos 'n' Andy (Co)	WWJ	CBS	Wed. 7:00-7:30	23.1	49.1	47.0	Don Ameche	WJBK	10.7
							Man Behind the Badge	CKLW	10.7
4. Brave Eagle (W)	CKLW	CBS	Thurs. 6:30-7:00	20.8	55.3	37.6	CBS News, D. Edwards	WJBK	6.3
5. The Honeymooners (Co)	WJBK	CBS	Sat. 10:30-11:00	20.3	39.3	51.7	Your Hit Parade	WWJ	15.7
6. Highway Patrol (Adv)	WJBK	Ziv	Tues. 10:30-11:00	19.8	42.4	46.7	Basketball	WXYZ	14.0
7. Casey Jones (Adv)	WWJ	Screen Gems	Tues. 7:00-7:30	19.2	42.9	44.8	State Trooper	CKLW	12.2
8. Frontier Doctor (W)	WXYZ	H-TV	Sun. 6:00-6:30	18.0	35.3	51.0	Popeye The Sailor	CKLW	22.9
9. Sky King (Adv)	WXYZ	Nabisco	Sun. 6:30-7:00	17.3	36.5	47.4	Premiere Film Parade	WWJ	12.4
10. Last of the Mohicans (W)	CKLW	TPA	Thurs. 7:00-7:30	17.0	46.6	36.5	Michigan Outdoors	WWJ	10.5

SAN FRANCISCO

Approx. Set Count—1,350,000 *Stations*—KRON (4), KPIX (5), KGO (7)

1. Highway Patrol (Adv)	KRON	Ziv	Tues. 6:30-7:00	26.3	53.0	49.6	Name That Tune	KPIX	13.9
2. Search for Adventure (Adv)	KPIX	Bagnall	Thurs. 7:30-8:00	25.5	43.0	59.3	Tic Tac Dough	KRON	17.0
3. Science Fiction Theatre (Adv)	KRON	Ziv	Thurs. 6:30-7:00	23.5	60.3	39.0	Success Story	KGO	9.9
4. The Honeymooners (Co)	KRON	CBS	Thurs. 7:00-7:30	21.8	44.9	48.5	O. Henry Playhouse	KPIX	20.8
5. Harbor Command (Adv)	KRON	Ziv	Wed. 6:30-7:00	21.5	51.8	41.5	Last of the Mohicans	KPIX	12.1
6. O. Henry Playhouse (Dr)	KPIX	Gross-Krasne	Thurs. 7:00-7:30	20.8	42.9	48.5	The Honeymooners	KRON	21.8
7. Silent Service (Adv)	KRON	NBC	Sat. 7:00-7:30	20.6	40.3	51.1	Perry Mason	KPIX	24.5
8. Mr. District Attorney (Myst)	KRON	Ziv	Mon. 6:30-7:00	19.7	45.4	43.4	Robin Hood	KPIX	15.2
9. San Francisco Beat (Dr)	KPIX	CBS	Sat. 10:30-11:00	19.4	51.7	37.5	Biggie Show	KGO	9.7
10. Sheriff of Cochise (W)	KRON	NTA	Sat. 6:30-7:00	19.2	40.7	47.2	Perry Mason	KPIX	24.1

BALTIMORE

Approx. Set Count—664,500 *Stations*—WMAR (2), WBAL (11), WJZ (13)

1. Highway Patrol (Adv)	WMAR	Ziv	Sat. 7:00-7:30	26.9	58.0	46.4	Early Show; Dateline	WJZ	15.3
2. Men of Annapolis (Adv)	WMAR	Ziv	Sat. 10:30-11:00	24.5	43.1	56.8	Late Show	WJZ	18.4
3. Popeye The Sailor (Ch)	WJZ	AAP	M-F 4:45-5:00 Sat. & Sun. 5:30-6:00	23.0	66.9	34.4	Conquest	WMAR	11.3
4. Brave Eagle (W)	WMAR	CBS	Sat. 6:30-7:00	20.9	49.8	42.0	Early Show	WJZ	15.2
5. Casey Jones (Adv)	WJZ	Screen Gems	Mon. 7:30-8:00	19.5	37.1	52.6	Robin Hood	WMAR	16.9
6. Death Valley Days (W)	WBAL	Pacific-Borax	Mon. 7:00-7:30	16.0	35.9	44.6	Early Show; Dateline	WJZ	17.5
7. Studio 57 (Dr)	WJZ	MCA	Wed. 10:00-10:30	15.4	24.4	63.2	This Is Your Life	WBAL	27.0
8. Frontier (W)	WBAL	NBC	Wed. 10:30-11:00	14.1	29.1	48.5	U. S. Steel Hour	WMAR	17.0
9. Waterfront (Adv)	WMAR	MCA	Mon. 6:30-7:00	13.9	36.7	37.9	Early Show	WJZ	18.1
10. Amos 'n' Andy (Co)	WMAR	CBS	M-F 6:00-6:30	13.6	34.1	39.9	Early Show	WJZ	18.9
10. Man Behind the Badge (Myst)	WMAR	MCA	Fri. 6:30-7:00	13.6	37.7	36.1	Early Show	WJZ	18.1

CINCINNATI

Approx. Set Count—662,000 *Stations*—WLWT (5), WCPO (9), WKRC (12)

1. Highway Patrol (Adv)	WKRC	Ziv	Sat. 10:30-11:00	36.8	63.2	58.2	Your Hit Parade	WLWT	13.7
2. Dr. Christian (Dr)	WKRC	Ziv	Mon. 7:00-7:30	24.6	53.4	46.1	Pantomime Hit Parade	WCPO	9.8
3. Frontier Doctor (W)	WCPO	H-TV	Fri. 10:30-11:00	24.4	43.5	56.1	Person to Person	WKRC	22.5
4. Death Valley Days (W)	WKRC	Pacific-Borax	Fri. 7:00-7:30	24.1	58.4	41.3	Pantomime Hit Parade	WCPO	9.6
5. Cisco Kid (W)	WCPO	Ziv	Sun. 6:00-6:30	21.0	45.5	46.2	Best of MGM	WLWT	16.0
6. Kingdom of the Sea (Doc)	WLWT	Guild	Wed. 7:00-7:30	20.1	46.5	43.2	Pantomime Hit Parade	WCPO	9.7
7. Annie Oakley (W)	WCPO	CBS	Fri. 6:00-6:30	19.2	58.9	32.6	Heading West	WLWT	7.9
8. Sheriff of Cochise (W)	WKRC	NTA	Thurs. 7:30-8:00	19.1	34.5	55.4	Circus Boy	WCPO	17.7
9. Silent Service (Adv)	WKRC	NBC	Fri. 7:30-8:00	18.3	38.5	47.5	Rin Tin Tin	WCPO	22.5
10. Secret Journal (Dr)	WCPO	MCA	Tues. 10:30-11:00	18.2	48.1	37.8	Code 3	WKRC	11.2

UPDATING THE GLOBAL PICTURE

TV—It Gets Around

COUNTRIES	STATIONS Dec. 1957	STATIONS Planned 1958	RECEIVERS In Use Dec. 1957
Western Europe			
Austria	8	3	15,000
Belgium	4	—	250,000
Denmark	4	3	100,000
Finland	3	3	7,000
France	23	3	700,000
West Germany	47	10	1,250,000
Italy	142	—	700,000
Luxembourg	1	—	1,400
Monaco	1	—	6,000
Netherlands	4	3	200,000
Norway	1	—	300
Portugal	2	3	4,500
Saar	1	1	6,000
Spain	1	1	6,000
Sweden	4	—	65,000
Switzerland	5	2	30,000
United Kingdom	23	4	8,000,000
Yukoslavia	2	4	4,000
TOTAL	276	40	11,345,200
Latin America			
Argentina	1	3	100,000
Brazil	7	12	600,000
Chile	—	2	—
Colombia	6	10	100,000
Costa Rica	—	1	—
Cuba	19	4	300,000
Dominican Rep.	2	—	7,500
El Salvador	1	1	7,000
Guatemala	2	—	11,000
Mexico	11	6	300,000
Nicaragua	1	1	1,200
Panama	—	2	6,000
Peru	—	7	—
Uruguay	1	2	3,100
Venezuela	10	—	125,000
TOTAL	61	51	1,560,000
Near East, So. Asia and Africa			
Algeria		1	6,000
Cyprus	1	—	—
Egypt	—	1	—
Greece	—	1	—
India	—	1	—
Iran	—	1	—
Iraq	1	—	3,000
Kuwait	—	1	—
Lebanon	—	2	—
Morocco	2	—	5,000
Saudi Arabi	1	—	600
Tunisia	—	1	—
Turkey	1	—	500
TOTAL	7	9	15,100
FAR EAST			
Australia	6	4	150,000
Hong Kong (closed circuit)	1	—	2,000
Japan	18	17	942,000
Korea (South)	1	1	2,000
Philippines	1	1	11,000
Thailand	1	1	17,000
TOTAL	27	24	1,124.000
Communist Bloc			
Bulgaria	1	—	500
Czechoslavakia	3	2	160,000
East Germany	9	3	150,000
Hungary	1	1	2,000
Poland	-	2	25,000
Rumania		—	7,500
USSR	56	30	2,000,000
Communist China	—	1	—
TOTAL	76	39	2,345,000

WORLD TV SET COUNT: 60,150,000

The growth of television overseas, has surpassed previous estimates, according to the U.S. Information Agency. Exclusive of the U.S. and Canada, the number of tv stations increased from 260 to 447, and the number of sets from 11,500,000 to nearly 16,500,000, as of December, 1957.

It is estimated that by the end of 1958, 610 tv stations will be in operation, and about 22,000,000 sets in use overseas. Included in these totals are figures and estimates from Communist bloc countries.

The overseas set count of 16,500,000, added to the approximate 41,000,000 set count in the U.S., and the 2,650,000 set count in Canada, puts the world tv set count at 60,150,000, an astronomical figure for a young medium.

Highlights of the USAI expansion story for 1957 include:

1. Authorization for an all-commercial tv station in West Germany.

2. Continued impressive growth of the Italian tv network.

3. Extensive plans for expansion in Japan.

4. Great activity in the construction of stations in the Soviet Union; relaying of programs by means of aircraft; reductions in the price of tv sets.

5. Construction of a large tv center in Peking.

6. Of the 159 new stations built in 1957 in the Free World, Western Europe had 141, a tremendous increase of more than 100%. This was mainly due to an amazing development of the Italian tv network from 37 stations to 142 by the end of the year. Nine new stations were added in the Far East, seven in Latin America, and two in the Near East.

In a forward, the USAI stated in its report that the accuracy of the data is subject to the reliability of the statistics compiled from various sources. They are based on official data whenever available; otherwise, the concensus of various sources is used. Television set figures include estimates of unlicensed or "black" sets whenever available. Communist bloc statistics must be regarded with caution.

See adjoining column for rundown on country by country tv station and set count:

Adam Young's Answer To CBS Radio's O&O Believability: 'Nuts'

Adam Young, prexy of the Young reppery, blasted out at the recent "promotion pieces" done by CBS Radio designed to prove that the network's owned and operated stations have more believability.

"The dominance of the modern concept of radio," says Young, "is no longer a trend. It is an accomplished fact. That is why in every one of the top 25 markets, an independent station ranks among the top three in audience size."

The Young reppery has released a study, "The Dynamic Change in Radio," which compares station audience rankings in the top 25 markets, Nov., 1952, versus Nov., 1957. The report shows the commanding lead indie radio has taken over network radio. In 1952 there were 26 network affiliates either in first place or tied for first place in the top 25 markets. The report states that presently 22 network stations have dropped from first place and 21 indie stations hold coveted positions.

Report concludes by saying that "the evidence should serve to counter some myths about independent stations which have arisen from recent promotion pieces done by the networks.

Blair's New Sales Plan

Blair TV has come out with a new sales plan which according to Edward P. Shurick, exec veepee of the reppery, would allow an advertiser a Monday-through-Friday

(Continued on page 48)

DuM's WABD on Real Live Kick; 53 Hours a Week Sets a Record; Cheaper Than Buying Telefilms

Four and probably five new live programs will have preemed on WABD, the DuMont New York tv station, in the four weeks up to Feb. 25. Four of the shows are definitely set and the fifth, a Thursday night half-hour, is expected to get the go ahead in the next few days.

With all of the new program schedulings, the indie video outlet will be running exactly 53 hours of live programming a week by the 17th. That's as against 61½ hours of film. WABD far and away ranks as the No. 1 live station among Gotham's four tv indies.

There is a two-fold reason why WABD plans to expand even more to live video on a local basis, flaunting the fact that two of its big nightime live stanzas lost their bankrollers after the first 13-week cycle. Because WABD has a unique problem, the station explains, it is actually cheaper to produce live half-hour stanzas than to buy fresh telefilm. Station, in kind of carryover from its days as a network flag (for DuMont), still has three full camera crews. The more the station were to go film, the less the crews would be utilized. But with seven-and-a-half hours a day of pre-dark programming alone, the station can amortize the cost of the crews over the long stretch so that it's often possible to bring in half-hours for under $2,000 each.

First-run film runs several hundred dollars higher in New York, which leads to the second reason why the station is pursuing "more live." WABD planners—boss Dick Buckley and his seconds-in-command, Bennett Korn and Jack Grogan—figure that the indie cannot always compete pricewise with the three network o&o's for new telefilm product, which automatically means the station has to re-

(Continued on page 48)

His Master's Voice

Detroit, Feb. 4.

George Washington Trendle, creator of the "Lone Ranger," feels tv gunslingers are too wild and too uncouth. "You don't need a lot of bloodshed to get fans—children or adults," said the 73-year-old former owner of radio station WXYZ.

"For years our ratings ('Lone Ranger') indicated that half our listeners were adults and this was without the blood and thunder of the 'adult Western.' The fights in today's shows seem more gruesome. If your scripts are good you can have a hero who doesn't go around spitting tobacco juice. Nowadays they don't glorify the leads—they're not enough inspiration for children."

In 1954, Trendle's company sold "The Lone Ranger." He says, "I don't watch it much on tv, but I'm sure it's going along fine."

Roberts Converts 680G MBS Loss Into 24G Profit

Since the takeover of Mutual by the Paul Roberts management group, the net has been operating in the black, with an operational profit of $24,000 reported from September through the first of the year.

The Roberts group took over the net from RKO Teleradio Pictures last August. Losses for the first seven months of 1957, prior to the takeover, was put at $680,000. The change in the profit picture is attributable to paring down expenses, lopping off shows, the concentration on selling five-minute news segments and the new affiliates contract, featuring the swap program arrangements. Also contributing was the garnering of bluechip accounts to ride the Mutual net and the resurgence of network radio as an ad medium.

Net also recently signed two year-long contracts with Liggett & Myers and Bristol-Myers. Tobacco firm, in behalf of L&M filtered cigarets, is participating in net's mystery-adventure bloc and is sponsoring the Thursday and Friday 5:30 p.m. five-minute newscasts by Westbrook Van Voorhis.

Bristol-Myers for its Bufferin product has ordered a saturation-type weekend campaign of news and news adjacencies over the full MBS. Young & Rubicam is the agency for the drug house, while Dancer, Fitzgerald, Sample services Liggett & Myers.

In the sports department, nine major league baseball clubs, including the world champion Milwaukee Braves, are permitting MBS play-by-play broadcasts of their home games on net's "Game of the Day." Baseball show this year for the first time will be run on a seven-day basis, with no minor league ballgames slated.

Busy Bea

Kansas City, Feb. 4.

Intensive speaking schedule lined up for Bea Johnson, KMBC director of women's affairs, virtually has her talking in her sleep. A 90-day period includes a docket of 97 talks.

The route takes her over thousands of miles, from Miami to Dallas and other points and back to KMBC. All while she doubles as afternoon hostess on a two-hour show here, five days per week.

'Late Show' Takes Count Vs. 'Tonight'

"The Late Show," the pioneer WCBS-TV, N. Y. feature film showcase, has begun to take a substantial beating at the hands of NBC-TV's Jack Paar "Tonight" show. The December ARB ratings for New York gave "Tonight" on WRCA-TV an edge over "Late Show" for the first time, and this margin has been widened in the January ratings out of ARB to give "Tonight" a 64% rating advantage over the features, an unprecedented situation in the New York late-night market.

Moreover, the sales picture is keeping pace with the success story of "Tonight," with WRCA-TV now at the SRO point in all of its station-break adjacencies in the 11:15 p.m.-1 a.m. time period. New sponsors, with 10 and 20-second as well as one-minute breaks, include Ward Baking, Slenderella, Procter & Gamble, Newport cigs, Pepto Bismol, Knickerbocker Beer, Coty, Colgate, Quaker Oats, Bardahl, Dutch Masters Cigars, American Tobacco and Manischewitz Wine.

The ARB ratings, covering the week of Jan. 6-10, give "Tonight" a five-day average of 9.5 and 54.0% share vs. 5.8 and 33.0% share for "Late Show." As for "Tonight" on a national basis, ARB rates it in 91 markets, and the January results gave it a 7.6 average with 2,200,000 homes, an increase of 23% over the previous month alone. The December rating came to 6.2, with the show reaching 1,741,000 homes.

WCBS-TV isn't taking the situation lying down. It's scheduled a series of blockbusters for the entire month of February (not just rating week, as is customary) and is heavily promoting the lineup under the title of "Fabulous February."

'Dotto's' Slotto On British ATV

"Dotto," the new Frank Cooper daytimer which was launched on CBS-TV only two weeks ago, has been sold in England to the ATV commercial group. Sy Fischer Cooper partner and head of the N. Y. office, set "Dotto" and another Cooper package, "Keep It in the Family," currently on ABC-TV, in the two-show deal with Lew Grade and Val Parnell, ATV toppers. "Family" will start within the month and "Dotto" next September.

Another property in which the Cooper office has an interest, "The Lineup," was set in England some time ago via CBS Film Sales.

While in England, Fischer is also setting up two co-production deals, one of which is a series based upon the wartime RAF which will be done in association with Ben Ficz, a producer at J. Arthur Rank. Ray Allen, a Cooper client who's in England working on the "Dick & Duchess" series, will write the RAF project.

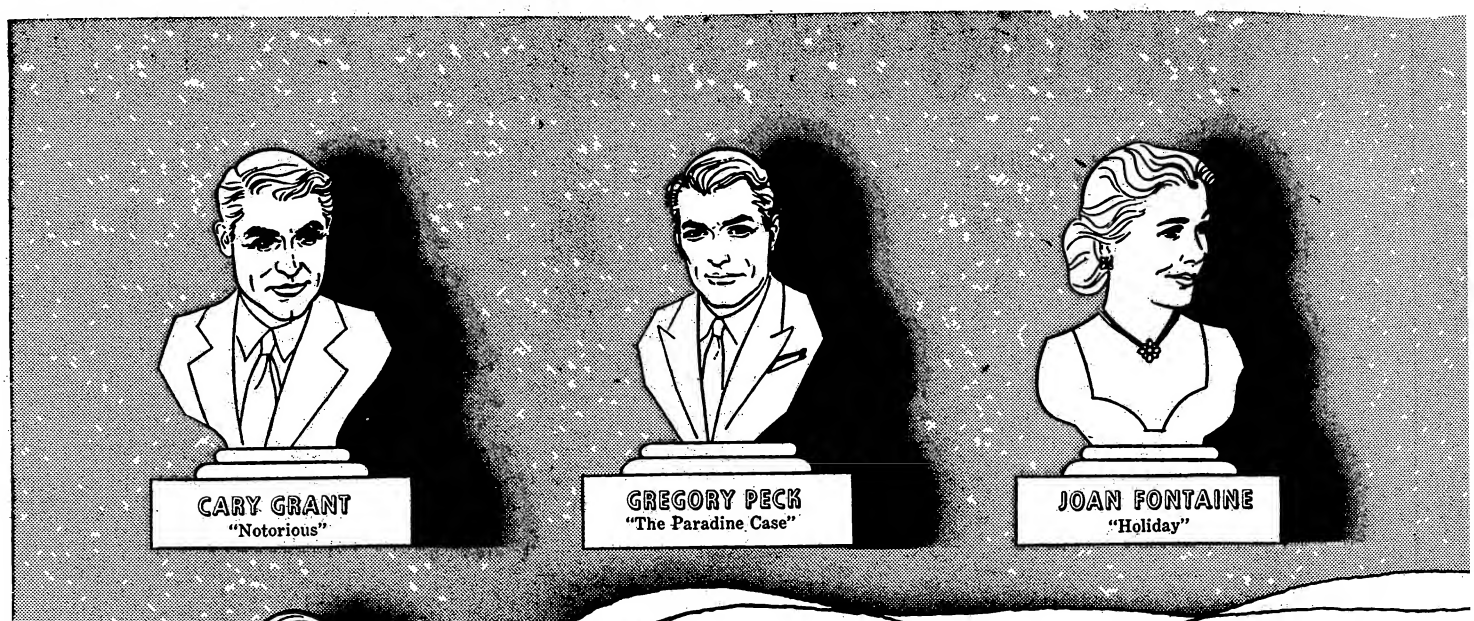
Mutual Finally Finds A Pitt Outlet, But CBS Is Still on the Prowl

Pittsburgh, Feb. 4.

Mutual radio network has found a Pittsburgh outlet again. Web has long been without a steady local beam, and chances were growing dimmer for a connection with one of the big downtown stations when NBC recently bought WJAS, now WAMP, and ABC picked up KQV. Of three others, KDKA is a Westinghouse property and Post-Gazette's WWSW and Hearst's WCAE prefer to operate as indies.

So Mutual has just signed with WMCK in nearby McKeesport, which has a strong signal into the met area. Although most of the stations in and around the fringe are daytime operations, WMCK isn't. It's a full-timer. Mutual tie-up begins immediately.

Now CBS is the only major net without a Pittsburgh affiliation, and it's still trying desperately to arrange something but so far without any success.









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GREAT HALF HOUR SHOWS
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Boris Karloff *Paul Lukas*

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years ahead. What's more, it comes to you at a substantial saving in your present program costs!

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Quality? Yes! Assured program flow for years to come? Yes, yes! At a significant saving, besides? A triple yes! That's NTA pioneering new subscription program service plan—giving you *the most of the best for the least*—in NTA's new FAMOUS FILMS!

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JUdson 2-7300

Los Angeles:
8721 Sunset Blvd., Hollywood, Calif.
OLympia 2-7222

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

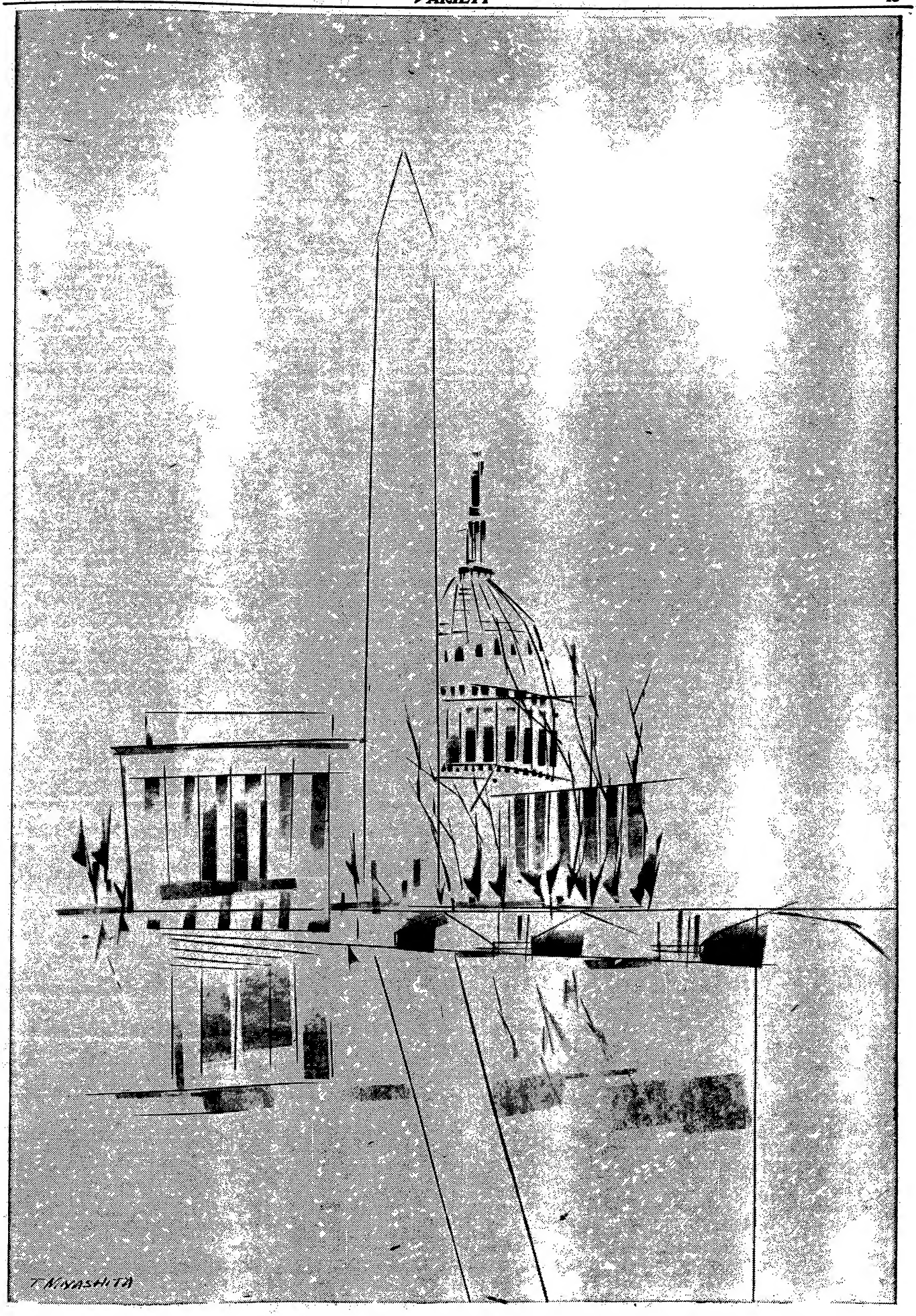
Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

PHILADELPHIA

TOP 10 TITLES AND OTHER DATA	TME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	DECEMBER, 1957 TOP COMPETING SHOWS		ARB RATING
1. **KING'S ROW**— Ronald Reagon, Ann Sheridan, Robert Cummings, Betty Field; 1941; Warner Brothers; Associated Artists Productions	World's Best Movies Fri. Dec. 6 10:45-12:30 a.m. WFIL	21.7	23.8	16.5	52.4	Person to Person	WCAU	35.3
						News; Weather	WCAU	16.5
						Sports Final; The Little Kidnappers, Million Dollar Movie	WCAU	9.3
						Tonight	WRCV	6.9
2. **HEIDI**— Shirley Temple, Jean Hersholt, Arthur Treacher; 1937; 20th Century Fox; NTA	Shirley Temple Sat. Dec. 7 3:30-5:00 p.m. WCAU	20.3	21.5	18.3	57.2	NCAA Football	WRCV	11.7
3. **TARZAN, THE APE MAN**— Johnny Weismuller, Maureen O'Sullivan; 1932; MGM; MGM-TV	World's Best Movies Sun. Dec. 1 1:30-3:30 p.m. WFIL	16.0	17.3	13.8	60.2	The Awful Truth, Command Theatre 1	WCAU	5.3
						The Nativity	WCAU	5.3
						Command Theatre No. 2	WCAU	7.3
						The Adventures of Robinson Crusoe, Film Festival	WCAU	10.5
4. **WATCH ON THE RHINE**— Bette Davis; Paul Lukas; 1943; Warner Brothers; Associated Artists Productions	World's Best Movies Sat. Dec. 7 10:45-12:30 a.m. WFIL	15.4	16.8	13.5	43.5	San Francisco Beat	WCAU	21.5
						News; Sports Corner	WCAU	16 0
						Weather, Beachhead, Million Dollar Movie	WCAU	12.0
5. **TO HAVE AND HAVE NOT**— Humphrey Bogart, Lauren Bacall; 1944; Warner Brothers; Associated Artists Productions	Stage "S" Tues. Dec. 3 10:45-12:00 a.m. WFIL	14.1	15.8	11.5	43.3	Golden Playhouse	WCAU	15.8
						News; Weather	WCAU	16.3
						Sports Final; Frankenstein Meets the Wolf Man, Shock Theatre	WCAU	9.3
						Tonight	WRCV	6.9
6. **THIRTY SECONDS OVER TOKYO**— Spencer Tracy; Van Johnson, Robert Walker; 1944; MGM; MGM-TV	World's Best Movies Mon. Dec. 2 10:45-12:30 a.m. WFIL	13.0	14.8	11.3	46.8	Suspicion	WRCV	18.5
						News; Weather	WCAU	13.0
						Sports Final; The Invisible Man Returns, Shock Theatre	WCAU	5.7
7. **THE ADVENTURES OF ROBINSON CRUSOE**— Dan O'Herlihy, James Fernandez; 1953; United Artists; United Artists-TV	Film Festival Sun. Dec. 1 3:00-5:00 p.m. WCAU	12.3	14.3	10.5	38.2	Tarzan, The Ape Man, World's Best Movies	WFIL	17.2
						Sunday Afternoon Festival	WFIL	16.0
						Paul Winchell	WFIL	11.2
8. **BEACHHEAD**— Tony Curtis, Mary Murphy, Frank Lovejoy; 1954; United Artists; United Artists-TV	Million Dollar Movi Sat. Dec. 7 11:20-12:45 a.m. WCAU	12.0	14.0		38.0	Watch on the Rhine, World's Best Movies	WFIL	15.4
9. **CAIRO**— Jeanette MacDonald, Robert Young, Ethel Waters; 1940; MGM; MGM-TV	World's Best Movies Fri. Dec. 6 12:30-2:00 a.m. WFIL	10.1	20.5	1.3	71.1	Tonight	WRCV	5.8
10. **JESSE JAMES AT BAY**— Roy Rogers; 1940; Republic; MCA-TV	Roy Rogers Playhouse Sun. Dec. 1 10:30-11:30 a.m. WCAU	9.9	10.8	9.3	66.4	See the World	WRCV	2.0
						Gene Autry	WFIL	5.2

SEATTLE-TACOMA

1. **THE FARMER'S DAUGHTER**— Loretta Young, Joseph Cotten; 1947; Selznick Studio; NTA	Armchair Theatre Sun. Dec. 1 2:00-3:00 p.m. KING	17.8	18.4	17.4	57.1	Wild Bill Hickok	KTNT	10.5
						The Charge of the Light Brigade, Encore Theatre	KTNT	8.9
2. **WAR AGAINST MRS. HADLEY**— Van Johnson, Edward Arnold, Spring Byington; 1942; MGM; MGM-TV	Command Performance Sat. Dec. 7 10:30-12:15 a.m. KING	15.5	17.4	13.1	44.7	Everything Happens at Night, Premiere Performance	KTNT	12.4
						Major Studio Preview	KOMO	7.2
3. **WATERLOO BRIDGE**— Vivien Leigh, Robert Taylor; 1940; MGM; MGM-TV	Midday Matinee Sat. Dec. 7 3:00-4:45 p.m. KING	13.5	14.4	12.5	64.3	NCAA Football	KOMO	7.3
						Football Scoreboard	KOMO	3.9
						Lone Ranger	KTNT	6.9
4. **EVERYTHING HAPPENS AT NIGHT**— Sonja Henie, Ray Milland, Robert Cummings; 1940; 20th Century Fox; NTA Film Network	Premiere Performance Sat. Dec. 7 10:30-12:00 a.m. KTNT	12.4	14.1	11.1	33.6	War Against Mrs. Hadley, Command Performance	KING	15.5
5. **MILDRED PIERCE**— Joan Crawford, Zachary Scott, Jack Carson, Ann Blyth; 1945; Warner Brothers; Associated Artists Productions	All Star Movie Fri. Dec. 6 10:35-12:45 a.m. KTNT	12.2	13.4	8.2	52.4	World Today	KING	13.1
						Boots and Saddles	KOMO	10.2
						Whistling in Brooklyn, Command Performance	KING	4.4
6. **THE CHARGE OF THE LIGHT BRIGADE**— Errol Flynn, Olivia De Havilland; 1936; Warner Brothers; Associated Artists Productions	Encore Theatre Sun. Dec. 1 2:30-4:30 p.m. KTNT	9.2	10.8	7.9	31.1	The Farmer's Daughter, Armchair Theatre	KING	18.1
						File 7	KING	14.9
						This Is the Life	KING	10.5
						Omnibus	KOMO	11.0
7. **MOULIN ROUGE**— Jose Ferrer, Zsa Zsa Gabor; 1952; United Artists; United Artists-TV	Curtaintime Sun. Dec. 1 10:30-12:45 a.m. KOMO	8.9	11.5	4.9	41.8	What's My Line	KTNT	23.5
						Each Dawn I Die, Late Show	KTNT	6.2
8. **MARSHAL OF AMARILLO**— Allan Lane; 1948; Republic; Hollywood Television Service	Bar 5 Theatre Sat. Dec. 7 1:00-2:00 p.m. KING	8.4	8.5	8.2	41.6	NCAA Football	KOMO	7.7
9. **GANGS OF SONORA**— Bob Livingston, Bob Steele; 1941; Republic; Hollywood Television Service	Bar 5 Theatre Sat. Dec. 7 2:00-3:00 p.m. KING	8.2	8.5	7.9	39.8	NCAA Football	KOMO	8.6
10. **MY DEAR MISS ALDRICH**— Edna May Oliver, Maureen O'Sullivan, Walter Pidgeon; 1936; MGM; MGM-TV	Command Performance Mon. Dec. 2 10:45-12:15 a.m. KING	7.8	8.5	5.9	44.3	Suspicion	KOMO	14.8
						Adventures of Robin Hood, All Star Movie	KTNT	4.3



PANORAMA POTOMAC *One of a series of impressions of Washington by T. Miyashita. Commissioned by* **WTOP TELEVISION** *at Broadcast House, Washington, D.C. Operated by The Washington Post Broadcast Division. Represented by CBS Television Spot Sales. (Reprints available on request.)*

Y & R's Bob Mountain Sees Increasing Return to Live TV; —On Other Ad Agency Fronts

By JACK BERNSTEIN

Robert Mountain, Young & Rubicam's veepee in charge of radio-tv, predicts there will be an increasing return to live television by the tv industry and bases his opinion on the present high cost of production. He believes tape will partially answer the cost problem because of its residual benefits.

He said "as long as the cost factor in television is paramount, and in the interests and desires of advertisers to bring good entertainment to the public, the return of live television is logical." Mountain feels live tv offers more to the public artistically and is easier on the sponsor's purse strings. While he said he would still back a good film show (the fact that a show is live doesn't override all considerations) "economically speaking, in live tv the costs of the programs are reduced approximately one-third compared to film shows."

"At the present time live television is unattractive to name performers because they get nothing beyond the original performance. Taped shows will provide the stars with residual benefits and the advertiser and the public alike will be benefited by artists giving live-simulated performances."

George Haight, veepee in charge of radio and tv at McCann-Erickson, feels that taped shows are some two years off and that many mechanical difficulties have to be ironed out. He said at the present time there is no method to edit or cut tape and that Ampex has to lick other technical problems before the system will be adopted by the tv industry.

Agency Exploitation Role

The agency role in exploiting clients' tv shows increases by the year and it's now one of the assigned tasks of the agency. James McCaffrey, veepee in charge of radio-tv at Ogilivy, Benson & Mather, likened exploitation to buying an insurance policy for a client "It's a matter of protecting your dollar investment. When you lay out $3,000,000 or so for the sponsor to bring his story to the public it pays you to spend a small proportion of this money to be sure you're drawing the interest of the public." The agency recently hired a public relations firm to plug the "Sid Ceasar Show" which returned to the airwaves.

Exploitation by the agencies still runs quite a bit less than the publicity costs spent by the film industry and by the legitimate theatre, which shell out approximately 10 to 15% of their total production costs. Bests estimates say the agencies spend in the neighborhood of 2% of the client money in plugging the tv wares.

Prior to the time that a tv show is initially ethered, the agency toppers meet with the networks to determine the amount of selling a show is going to need. The webs in most instances give the agencies a number of gratis ads to plug shows and later on give special attention to shows which have not gotten off the ground or have sagged.

Television shows are pitched via print media, tune-in ads, and by special promotions such as the most recent gimmick employed by Young & Rubicam to promote "Alfred Hitchcock Presents." The agency ran an ad in one of the leading New York papers requesting a grave digger. The ad swamped the agency's office with potential grave diggers who were anxious to bury a replica of Alfred Hitchcock in the sands of Florida in a "you find it and win a prize contest."

Campaigns such as these are being dreamed up by nearly all the major agencies which have taken on publicity staffs with the sole purpose of making the trade press and the public aware of the fact that a particular program should be and can be seen at a certain hour.

Frey Report

The recommendations of the Frey report which was underwritten by members of the Assn. of National Advertisers at a cost of approximately $50,000 will not be adopted by the agencies, say the ad men. Most of the agency toppers admit that the report served to awaken the industry but readily point out that Madison Ave. is a street of tradition and will continue to use the commission system. The general feeling is if any change is to come about, it will be in the way the media system bills.

Shorts: NBC said to be feeling out some ad agencies on possible hike of time rates to national advertisers.

BBDO reported to have laid off over 100 people on the Revlon account formerly handled by the agency. Agency toppers say t'aint so.

Charles Boland, veep in charge of radio-tv at Parkson, has penned "Iceland & Greenland." Book to be published by Doubleday and will sell for $1.50.

Two annual scholarships of $200 each for Univ. of Washington advertising students are being awarded by Pudget Sound Council, American Assn. of Advertising Agencies. It's first such scholarship program to be undertaken by any council of the national trade association of advertising agencies according to Donald Kraft, chairman of the Pudget Sound Council.

"Freedom Is Not Free" is theme of Advertising Council's eight annual public service campaign on behalf of Crusade for Freedom. Advertising material prepared gratis by Ted Bates.

Richard Lockman has been named general manager of Emil Mogul.

Chi Agencies

By LES BROWN

W. O. Yocum and Merritt R. C. Schoenfeld joined H. W. Kastor & Sons agency last week as vice presidents. Yokum had previously been account exec with McCann-Erickson, and Schoenfeld was formerly a.e. with C. L. Miller Co.

Compton Advertising, for Heileman Old Style beer, is merchandising "Sea Hunt" in its nine midwest markets with skin diving exhibitions and displays in sporting goods stores. Compton is mapping a big summer promotion for sudsery and the telefilm series.

For the Edsel account, Foote, Cone & Belding publicist Al Weisman took Bob Horton of "Wagon Train" to Detroit, Pittsburgh, New York, New Orleans, and Lake Charles, La., for Edsel promo and "March of Dimes" telethon appearances.

Mohr & Eicoff Inc. (formerly Mohr Associates) has opened Chi offices with Alvin Eicoff, chairman of the board, as exec veep in charge of the Windy City office.

B. Richard Elam Jr., ex-Fulton Morrissey, named merchandising manager for Buchen Co.

Herbert Baker Advertising plucked Electro-Voice hi fidelity products account.

Advertising Council set to launch eighth annual public service campaign next month in behalf of Crusade for Freedom Inc. with a program to promote contributions to Radio Free Europe.

H'wood Agencies

Hollywood, Feb. 4.

Al Kabaker, head of Compton's Hollywood operation, dispatched Joe Agnello to Phoenix to produce the open golf tournament sponsored by Wright (air coolers).

Chet Glassley, formerly with Four Star Films, joined Leo Burnett as producer of film commercials.

Chet Brouwer, onetime with N. W. Ayer in Hollywood, will be sure of his eats. He bought into a cafe in La Jolla, Cal.

Pittsburgh—John Hierlihy, an NBC trainee in New York for several years, has been sent here to become program supervisor for WAMP, former WJAS which network recently bought. Hierlihy replaces Bill Babcock, who held down that post under previous management for more than a decade.

NBC's Thru-The-Night Alert With Footage On U. S. Satellite Launching

Launching of the first American satellite at Cape Canaveral last Friday (31) also catapulted NBC into out-sputniking the other networks with spot news and subsequent followups via its radio-tv facilities.

NBC-TV flashed the news of the rocket at 10:51:30 p. m., seven minutes ahead of ABC-TV. CBS-TV didn't carry the satellite launching story over the network until the next morning. For some reason, it didn't break into Edward T. Murrow's "Person to Person" on Friday (10:30-11 p. m.). WCBS-TV, locally, aired a bulletin of the lunching at 11 p. m.

Another "first" was chalked up by NBC-TV when its films of the launching were seen at 2:06 a. m. Saturday from WFGA-TV, Jacksonville, after a harum-scarum airplane and car dash to the studio with the unprocessed footage.

NBC kept the network open beyond its regular signoff so that viewers could see the pictures of the major news event. First sound of the satellite signal also was aired over NBC Radio at 11:45 p. m. with an assist from RCA Communications at Riverhead, L. I. NBC News also broke into its "Tonight" show at 12:20 a. m. to present the signal on tv.

Weekend coverage of the historic event was extensive on all networks with commentators and newscasters offering interviews, panel discussions, etc., with key figures in the massive undertaking. Locally, WMCA monitored Radio Moscow and thus kept its listeners informed on Soviet Russia's scant coverage of the Jupiter-C launching.

Involved in the wild journey to deliver the NBC films were correspondent Roy Neal and the two Cameraman, Tom Priestly and Jesse Sabin, who shot the tual launching.

P&G WINDFALL FOR LANCASTER UHF'ER

Procter & Gamble has shifted its daytime CBS-TV program business off WGAL-TV, Lancaster, Pa., "V" outlet, and switched to "U" station WHP-TV, Harrisburg. Soap outfit has substituted most of the NBC-TV daytime lineup on WGAL.

WHP-TV has picked up daytime soaps which include "Search For Tomorrow," "Guiding Light," "As The World Turns," "Brighter Day," and "Edge of Night." Switchover is scheduled for Feb. 17.

Rodman Exits Chi For KGO-TV Slot in Frisco

Chicago, Feb. 4.

George T. Rodman leaves the ABC shop in Chi on Feb. 14 to become director of advertising, promotion and press information at KGO-TV, San Francisco, station over which John H. Mitchell is the ABC veep in charge. In Chicago, Rodman had been assistant to Ell Henry, director of ad-promo-press activities for the central division and station WBKB. Mitchell himself came to Frisco from the Chi plant, where, several years ago, he had been v.p. and general manager.

Rodman joined ABC in 1953 as a publicity writer. Jim Ascher is being moved up in the Chi operation to plug the vacancy.

KIRO-TV Set to Bow

Seattle, Feb. 4.

If all goes well, weatherwise, Seattle's new tv station, KIRO-TV, Channel 7, will be on the air by Sat. (8). If weather doesn't cooperate, (so antenna can be hoisted to top of transmitting tower) start may be delayed about a week, station manager Miller Robertson said. KIRO will be CBS-TV outlet here.

Robertson, formerly with WTCN-TV, Minneapolis, said staff was virtually complete, with promotion manager only post in top echelon not filled. From WTCN are program manager Fred H. Kaufman, Chris Wedes, program assistant and children's shows, and Eugene Wecker, in charge of films.

Recruits from local stations include Bob Gordon, formerly KOMO-TV production manager, Tom Towey, formerly program director, KTVW as a producer, James Morris, also KTVW, as chief engineer.

Inside Stuff—Radio-TV

Controversial book title, "Love Is a Four Letter Word," is causing radio, tv and syndicate interviewers to turn down attractive socialite author Anita Rowe Block even though conservative Doubleday, her publisher, suggested using the eyebrow-raising title of one of the stories as the book title.

Tex and Jinx's videoshow tackled "Love" with Mary Margaret McBride turning in an interview with Mrs. Block. While one WNYC show rejected an interview on title basis, another—this a literary type program and independently run—taped an interview with the author, without mention of double-entendre. Publishers think it's the first time, a book title, rather than its contents, stirred up so much fuss.

Payoff is author's explanation of title: What is love? It is many different things to many different people—only thing constant about it is it's a four-letter word.

"Quill and the Gun," new western which Old Gold and Chemstrand will sponsor on Friday nights on NBC-TV (it's the "Court of Last Resort" replacement), was sold on the basis of a reedited pilot film, according to packagers Goodson-Todman. Reference in last week's VARIETY made the point that the pilot had been peddled last spring and shown on "The Web" summer replacement show. But Goodson-Todman point out that the pilot sold to OG and Chemstrand was a revision of the original in which a new opening and closing scene, as well as two other scenes in the film, were filmed during the fall and edited into the pilot in December, with the original scenes involved eliminated.

The Monday through Friday stripped "The Living Blackboard," presented by the Metropolitan Educational Television Assn. in cooperation with the Board of Education, on WPIX, N.Y., in the morning, has been revamped. "The Science Club" takes over on Mondays, a show aimed to implement the fifth and sixth grade science curriculum; "Something to Do" on Tuesdays, geared to suggest worthwhile activities for youngsters; "Books and Busy Hands," Wednesdays, on arts and crafts; "Let's Dance," Thursdays, featuring dances throughout the world; "Dollars and Sense," Fridays, on the economy of the country intended for high school students.

Completing its first month of "live" programming in honor of its 10th anniversary, WEWS, Cleveland, featured personal appearances by Bishop Fulton J. Sheen and James C. Petrillo, head of the musicians union.

The Bishop's appearance concluded an hour-long studio presentation and it wound up with the Bishop asking for donations "of tens" to mark the anniversary—"10 pennies, $10, etc." WEWS' General Manager James Hanrahan kicked off the pledges with $1,000 in pennies and total contributions are expected to be over $15,000 to be given to the Society for the Propagation of the Faith.

Petrillo's appearance honored the station's showing of the Cleveland Symphony Orchestra. It was announced that Director George Szell had turned his fee be donated to the Musical Arts Association for the orchestra's pension fund. His fee, $1,500 was matched by Hanrahan.

Only performer who ever did an imitation of an egg frying at a command performance for British royalty (King George VI, who loved it) now lives in Toronto and works in tv. He's Eric Christmas, currently in the Toronto-filmed series "Tugboat Annie." Christmas is his real name, and he's capitalized on it by directing and acting in a Xmas panto "Mother Goose," which played Toronto, Montreal, Ottawa, London, Ont., and Winnipeg a few years ago.

WBKB, the ABC-TV o&o in Chicago, gave the Chicago Sun-Times a gratis 21-spot salute last Friday (30) with congratulatory announcements all day anent the gazette's new off-Michigan Ave. plant. Spots read, "Today WBKB salutes the Chicago Sun-Times on the occasion of the dedication of its new building, one of the most modern in the country. Hats off to the Sun-Times, a great paper in a great city!"

Sun-Times and WBKB have a time-for-space reciprocal trade pact.

Writers Guild of America, on a grant from the Johan J. Smit Foundation, is offering two prizes of $2,500 each for video scripts from 1957 and 1958 which "make the most valuable contribution to human understanding and peace." The 1957 entry deadline will be Feb. 15.

Smit is a Dutch diamond dealer who came to the U.S. after World War II. Erik Barnouw, WGA national chairman, also of Dutch lineage, arranged for the award.

The new television rating service announced last week by M. A. Wallach Research, has been named TPI Ratings. Miles Wallach, prexy of the research firm, stated the initials TPI were intended to describe the telephone-personal interview feature of the new service.

TPI was created by Wallach in collaboration with George J. Abrams, veepee of Revlon and chairman of the radio-tv committee of the Assn. of National Advertisers. It is designed according to Wallach to determine the size and composition of audiences, commercial remembrance and channel-to-channel movements.

What may be the first course devoted to international television programming will be given at Columbia U. by Bill Berns starting Feb. 6. Berns, currently on leave from NBC and managing the Jones Beach Amphitheatre on Long Island, teaches a regular tv programming course but has decided, in light of the composition of his classes and his familiarity with overseas video, to devote the semester to the international aspect of programming. He'll work with the United Nations and the Overseas Press Club in some of the lecture arrangements.

New tack in radio audience promotion finds WCBS, the CBS Radio flagship in New York, going whole-hog for television even to the first-time use of animated commercials to plug AM. Station has ordered three eight-second animated spots from the Terrytoons Division of CBS Television Film Sales which will plug the station's "Jack Sterling Show," "Lanny Ross Show" and "Jim Lowe's Hideaway."

The three spots are scheduled for a saturation campaign of 25 exposures per week on sister station WCBS-TV. There's no expenditure for time involved, since the stations have worked out a free cross-plug arrangement. WCBS plans eventually to foot the bill for animated blurbs covering all its local shows.

Keystone Broadcasting System is celebrating its 18th anni this week as a network of 1,027 affiliated stations in the grassroots areas. KBS today has 48 sponsors representing 100 products. Edwin R. Peterson, senior v.p. of Keystone, anticipates the signing of the 1,100 affil by the end of the year.

Westinghouse Broadcasting President Donald McGannon will be featured speaker at Feb. 13-14-15 meeting of 11th annual Western Radio and TV Conference in Frisco. NBC producer Brice Howard will also address meeting of radio-tv execs and educators from seven Western states.

Program cochairmen are Pede Worth, KCBS program director, and George A. Willey, of Stanford U.'s radio-tv department.

HOW "HIGH THE NOON"?

KPIX kicked off its
NTA CHAMPAGNE PACKAGE with
"High Noon," Sunday, January 12,
5:30 to 7:00 PM.
It racked up a 32.3 average*
... an all-time high for
this Sunday afternoon time period in
San Francisco and rated 12½% greater than
station "B's" John Wayne top-grossing
Western, "Red River."
For the Bay area's favorite feature films,
look to KPIX and NTA's Champagne
Package ... anytime!

ARB, JANUARY 1958

FABULOUS FEATURES—5:30-7:00 PM, SUNDAYS
BIG MOVIE—10:00-11:30 PM, MON., TUE., WED., FRI.
BIG HIT MOVIE—11:00 PM, SAT., SUN.
BIG MOVIE MATINEE—4:00-5:30 PM, MON.-FRI.
JUBILEE MOVIE—11:35 PM, MON.-FRI.

KPIX CBS IN SAN FRANCISCO



A STANLEY KRAMER Producti
with GARY COOPER and
LLOYD BRIDGES, GRACE KELLY,
THOMAS MITCHELL, KATY JURADO
FRED ZINNEMANN—Director
CARL FOREMAN—Writer
DIMITRI TIOMKIN—Musical Director

WBC WESTINGHOUSE BROADCASTING CO., INC.
RADIO—BOSTON, WBZA-PITTSBURGH, KDKA, CLEVELAND, KYW,
FORT WAYNE, WOWO, CHICAGO, WIND, PORTLAND, KEX.
TELEVISION—BOSTON, WBZ, PITTSBURGH, KDKA-TV, CLEVELAND, KYW-TV,
BALTIMORE, WJZ, SAN FRANCISCO, KPIX

From the Production Centres

Continued from page 32

Educational Broadcasters . . . "March of Dimes" telethon on WISN-TV, Milwaukee, tapped $77,000 in pledges. Among the emcees were ABN's **Herb Oscar Anderson** and KMGM-TV's **Fred Vant Hull.**

IN WASHINGTON

State and territorial winners of Voice of Democracy scriptwriting contest will make the rounds of local and network shows during a four-day capital tour beginning Feb. 8 . . . **John Daly** emceed National Press Club inaugural ceremonies, introducing such guests as Vice President Nixon, film star Gina Lollobrigida, and Chief Justice Earl Warren . . . WTOP adds 337 Warner cartoons, largest cartoon library available from any major Hollywood studio, to its extensive film stockpile . . . **Billy Johnson,** WTTG-DuMont personality, received special commendation from Marine Corps for his sock returns in Christmas toy drive . . . Local chapter of American Women in Radio and Television invited to special screening of "Bridge on River Kwai," plus "Kill the Ivy," documentary on government's security program, at Motion Picture Association of America h.q. . . . **Curtis Prior** upped from merchandise manager to account exec for WRC . . . Radio station WWDC will air 12 pre-season exhibition baseball games of Washington Senators beginning March 8 . . . **Joe McCaffrey,** ABC newscaster, missed his first "Celebrity Parade" (WMAL-TV) show in 178 weeks because of illness . . . **Milt Grant,** WTTG d. j., forming his own record company to market his new song, among others.

IN LONDON .

First act of "A Touch of the Sun," starring **Michael Redgrave** and **Diana Wynyard,** which opened at the Saville Theatre, London, last Friday. (31), to be televised over the state web from the theatre next Tues. (11) . . . Associated TeleVision's twice weekly serial about hospital life, "Emergency—Ward 10," notched a century with last Friday's (31) episode . . . TWW, the new commercial tv outlet serving South Wales and the West of England, hopes to be airing full length plays from its own studios for the commercial grid by the summer . . . The Don Cossack Chorus and Dancers topped the bill of Associated TeleVision's "Sunday Night At The Palladium," (2) . . . **Athene Seyler** made her commercial tv bow in an ABC-TV production of a new comedy, "Night of the Ding Dong," by **Ralph W. Peterson,** last Sun. (2).

IN SAN FRANCISCO .

Biggest topic of gab around Frisco radio stations all week was 50,000-watt KCBS's axing of **Bill Weaver,** oldest freelance talent (eight and a half years) at the CBS o-and-o flagship. Weaver departs Feb. 24, and his 6-6:55 a.m., 12:15-12:30 p.m. and 2:30-3:30 p.m. daily slots will all be filled by **Dave McElhatton,** shifted over from the American Airlines' "Music Till Dawn" ightbeat. Weaver says he doesn't know what hit him, that station management told him it was a little bit of an economy move, a little bit of rating trouble, says he has nothing lined up either with another CBS outlet or the network and is really unhappy about one aspect—the name, Bill Weaver, belongs to KCBS in the Frisco area for the next four years, which means he'll have to go back to using his real moniker, Bill Ward. Axing, however, indicates KCBS is taking hard look at its programming, may go in for less gab and soft-sell shows (a la Godfrey), more deejay-cum-records style with pitch toward younger audience . . . KRON took delivery on $90,000 worth of Ampex videotape recorders . . . ABC's **Edward P. Morgan** address Frisco Council for Civic Unity on civil rights . . . New salesman for Oakland's KTVU (Channel 2) is **Glenn W. Maehl,** ex-KFRC, Frisco . . . KNBC news editor **Ed Arnow** had a close call on a runaway cablecar . . . **Rusty Draper** will replace vacationing **Don Sherwood** on KGO-TV, starting Feb. 12.

IN OMAHA .

KETV appointed Pleskach & Smith agency to handle its trade and consumers promotion advertising . . . **Arch Andrews,** former WOW d. j., shifted to KOWH . . . **Lois Kahle** handling kitchen show duties for KHOL-TV at Holdrege, Neb. . . . **Jack Sandler,** former KOWH announcer here now managing WQAM in Miami, renewed his membership in Ak-Sar-Ben, local civic org, and Omaha Legion Post No. 1 . . . **Sandy Jackson,** d. j. for KOWH the past eight years, upped to station's program director. He'll continue his spinning chores . . . **Bob Wilson** handling mike duties for KETV's Sunday bowling shows in addition to his Sports Final production nightly . . . KMTV added a new sports show, "Time Out," featuring **Cal Kirshen.** Program is sandwiched in between pro and Big 10 basketball games on Saturday afternoons and gives scores of games in progress around nation . . . KELO-TV, Sioux Falls, night news personnel includes **Bert Coons,** weather; **Jim Burt,** sports; and **Paul Beckstrand** and **Will Carlson,** announcers . . . **Jerry Granger** is sportscasting for KHOL-TV, Holdrege, Neb.

IN PHILADELPHIA . . .

Phil Sheridan, WFIL's "Mr. Rise 'N Shine" celebrates fifth anni (6) with a 6-9 a.m. party in the grand ballroom of the Bellevue-Stratford Hotel, benefit of the Heart Fund. **Jim Backus** guests . . . **John Franklin** has new morning weather show in one of the five-minute breaks of NBC's "Today." Franklin has been in local radio for 21 years, the past 10 as a WRCV newsman . . . **Chet Huntley,** NBC newscaster, winner of the La Salle College 10th annual award for "outstanding work in the field of journalism" (3) . . . WIP's new 5,000 watt transmitter skedded for operation this fall . . . Former local radio actor **Marty Brennan** now doing a "Mr. and Mrs." show with wife **Kathy,** on WRHM, Hollywood . . WPEN disk jockey **Bud Brees** has organized Rebb Music Publishing Co. . . . **Gunnar Back,** news director at WFIL-TV for two years, has had his contract renewed.

IN PITTSBURGH .

Portia Nelson, starring at Gold Key Room, cut a number of comedy sketches with Rege Cordic & Co. for their early morning show on KDKA . . . **Lois Hale Kaplan** added to Feldman-Kahn agency staff. Her husband, Dr. Abraham Kaplan, of Buenos Aires, is studying cardio vascular surgery research at U. of Pittsburgh . . . **Bob Harris,** from Erie, new publicity director for Ch. 9 in Steubenville, O., replacing **Bill McClinton,** who has come on to WIIC here in a similar capacity . . . **Carl Y. Coriall,** formerly of WMCK in McKeesport, has been appointed commercial manager of WRTA in Altoona . . . **Jay Michael,** WCAE deejay, back on the job again after undergoing major surgery on his foot . . . KDKA announcer **Jim Williams** and his wife have dated the stork again . . . **Jon Arthur,** Ch. 2's a.m. strip man, has moved the family here from Connecticut . . . Local girl **Shirley Jones** set for guestint on **Frank Sinatra** show Feb. 14 . . . **Edith Hingley** celebrated 28th anni at KDKA and **John Scigliano** his 23rd . . Charles S. Brown added to WCAE sales staff.

IN CLEVELAND

NABET and Westinghouse Broadcasting continue to negotiate over a new contract replacing the two-year agreement that expired Jan. 31. Although strike threats were voiced by NABET negotiations are continuing, with wage clauses the key to a new settlement . . . Cleveland Indians announced this year's telecasting schedule will include 54 tilts, 48 Saturday and Sunday games, both away and at home, plus the telecasting of six night games out-of-town. In case of double headers, only the first game will be aired. Still to be decided by the Indians the sponsors, Sohio and Carlings Beer, are the station and the chief announcer. **Jim Britt** who did the games last year on WEWS has stepped out . . . **Tom O'Connell,** Plain Dealer tv-radio columnist, joins WEWS sales . . . **Richard McKinney,** formerly WTVN film director, signed to similar post by KYW . . . **Terry Considine** added to WERE publicity staff . . . **Linn Sheldon** doing half-hour of fun and frolic on KYW-TV Saturday 4 p.m. . . . **Ed Fisher,** ex-WHIZ, added to WJW-TV announcing staff . . . **Doug Adair** does news and **John Fitzgerald** sports on cross-the-board WJW-TV 6:30 p.m. news stint.

IN DETROIT . . .

Donald J. Kramer, formerly in the news department of WJIM, Lansing, and on the staff of WKAR-TV, East Lansing, now is the new assistant program and production manager of tv for WWJ . . . "Detroit Bandstand," is a new WJBK-TV entry in the 5 p.m. cross-the-board slot. Half-hour show will feature 50 teenage couples who will dance and talk to guest celebs. **Dale Young,** WJBK-TV staff announcer, will be host . . . **John Lee,** WXYZ-TV program director, is vacationing in Europe . . . Sportscaster **Don Wattrick** has sold his interest in WHRV in Ann Arbor . . . Huge cake sent to WXYZ disk jockey **Fred Wolfe** at opening of supermarket where station's broadcasting studios used to be was toted to the kids at Children's Hospital by **Ed McKenzie,** another WXYZ disk jockey.

IN MINNEAPOLIS

Confident that the ABC's new season lineup of network shows puts it in an advantageous position, WTCN-TV, its local affiliate, is waging a big advertising campaign via billboards, newspapers and window cards with the "Break the TV Channel Habit" watchword, the avowed purpose being to wean dialers away from its four competing stations here, including the NBC and CBS affiliates. Ratings gains already have been scored . . . Addressing the Minneapolis Traffic Club, **Dr. J. C. Schwarzalder,** new Twin Cities' educational station KTCA-TV general manager, painting a glowing picture of educational tv's future, predicted that during next 10 years, with school population probably doubling and an inability to build enough schools to handle the situation adequately, there'll be increasing dependence on educational tv to supply the deffciency. In this connection, he pointed out that research shows people often learn faster via video, and always as fast, as they do by standard teaching methods . . . Through WTCN-TV efforts ABC network had two of its shows' stars, **Jim Backus** and **Michael Ansara** (the Cochise of "Broken Arrow") playing prominent roles in the St. Paul Winter Carnival celebration . . . KMGM-TV and WTCN-TV starting last-hour horror movie sprees. Former just has bought 26 of the shockers for Friday 11 p.m. "Shockoramas" and WTCN-TV 52 "Shock Theatre" features, including "Frankenstein" and "Dracula."

TV Technicians Avert Strike

Continued from page 28

but thereafter neither pressed it to the point of walkout. The four-day week, according to the unions, was vital in counterbalancing the effective of automation. Labor feared that automation would cause heavy layoffs in the near future, and employee groups wanted to insure additional employment via a four-day (27½ to 32-hour) work week. Rank-and-file could still make this an issue before ratifying present agreements.

Old contracts for both unions terminated at midnight Friday. By Saturday morning, NABET, which was threatening to strike no more than a dozen hours before, came around and decided to take their gains to the membership for a vote, which is expected to take place within the next few days.

NABET was meeting with NBC and CBS in Boston and IBEW and CBS had simultaneous dickers going on in Washington, D.C. From the way that the five participating parties proved constantly aware of what was transpiring in the other locale, it was fairly evident that the unions, on the one hand, and the networks on the other, were periodically comparing notes of their respective collective bargaining talks.

As a matter of fact, the reported agreement between IB and CBS was cited as a reason why NABET decided to accept similar terms the next day instead of striking. Quoting a network source, the IBEW-CBS bargaining had continued "placidly" for most of the two-week duration of the D. C. meeting. NABET and ABC and NBC had begun talks several days earlier and, at one point in time, the union openly declared that the networks were anywhere but near to an agreement on NABET demands.

Apparently, when IBEW left the meeting Friday afternoon, it was not sure of the next step, although NABET had the impression that everything was wrapped up in Washington. It was only on Monday (3) that CBS discovered IBEW was going to take the CBS terms to its membership for a vote, signifying that the union had accepted the offers. IBEW's eight locals are voting now. The Chi and L. A. locals were expected to have a determination by today and tonight (Wed.) the New York local will have an 8 p.m. meeting of its members.

IBEW has always been a few dollars ahead of NABET on wages. However, NABET bargained its way into a 6% wage increase (on all levels of employment) which afforded senior technicians approximately $10 more apiece each week. IBEW got a 2½% or $5 weekly increase for senior employees at CBS, so that both unions will get $180 in top minimums when the new pacts are signed.

It takes four years, under the old contracts, for IBEW and NABET men to reach top wage, but CBS, NBC and ABC each agreed to reduce the escalator clause to three years. An IBEW spokesman in Washington conceded that, on lower levels, some members would be getting increases of $30 a week, as the result of the new escalator clause, bringing their wages immediately up from $141 to $180.

There are some 1,400 IBEWians working at CBS. Union said that 300 members or thereabouts would be benefitting from the escalator clause in one degree or another. The rest, union said, are already at top scale. (CBS estimated that with other wage benefits it was granting an overall wage increase of 5% to IBEW.)

NABET, in pinning down the video tape jurisdiction that NBC and ABC gave it two years ago, was granted jurisdiction on taped remote tv programs within a radius of 200 miles of any NBC or ABC owned & operated station. CBS said later that this clause was written into its IBEW contract in 1956, thereby placing both unions on an even-Steven tape basis, since they already had tape jurisdiction on studio-produced shows.

NABET, just before negotiations began, felt that another key matter was that of pension and health benefits at ABC. NBC has already got a plan going for NABET employees, while ABC had none. The outcome of the talks was that ABC promised to pay a week's salary for each year of employment that a NABET man has had at the network when he retires at age 65. This is similar to NBC's severance pay setup. CBS pointed out that while it doesn't have an employee retirement plan like NBC's, it does "have a variation of our own."

NABET won group insurance and paid hospitalization at both NBC and ABC. There were fewer details available about the proposed IBEW pact than there were about NABET's.

In lieu of a four-day week, NABET got the two networks to promise that "any layoffs caused by automation must be on a six-month notice and when layoff occurs the member laid off will receive three months' pay plus severance pay."

Radio Review

VOICE IN THE NIGHT
(Shrinking Skull)
With Sydney Gross
Producer-Director: Mel Leeds
30 Mins.; Fri., Sat., Sun., Midnight
WINS, New York

"Voice in the Night" is a dilly of a weekend radio show, a surefire means of enticing suspense fans and scaring the pants off the rest of the listenership. On future nights, the program will normally run a half-hour past midnight, but the opener, on Saturday (1) morning, ran 55 minutes, in order to give Sydney Gross a chance to run all the way through F. Marion Crawford's terrif first-person short story, "The Shrinking Skull."

Gross, whose faint cockney accents are normally applied to jazz programs, acted as the reader, and he did this type of scare content extremely well. Format of the show, devised by Mel Leeds, WINS program chief, is very simple: just the reading of famous mystery short stories, backed by occasional sound effects and an organ accompaniment.

"Skull" began as a complicated, low key work that rather confused the casual listener, but after the morbid mood was established, the narrative improved in pace and thrills, and flashed through a series of climaxes that made listners sit up and take notice. Only major block to a near-perfect latenight radio show on the premiere was the injudicious use of the organ (probably on tape), which was always there but hardly a help in accenting the menacing nuances of the story. *Art.*

Radio Followup

Church of the Air

Ancient Hebraic melodies and a number of modern Israeli songs were interwoven to advantage in this special "Sabbath for Israel" program, Sunday (1) morning on CBS Radio. It was a half-hour show of special appeal to those of the Jewish faith.

Music for the service was provided by the Stephen S. Wise Free Synagogue Choir, under the direction of Dr. A. W. Binder. Rabbi Ario S. Hyams, of the Temple Beth Sholom of Roslyn Heights, L.I., was the speaker, rendering a sermon, titled "Israel's Psalm of the New Life." He paid a convincing tribute to the 10th anniversary of the State of Israel. *Horo.*

Walter Kerr

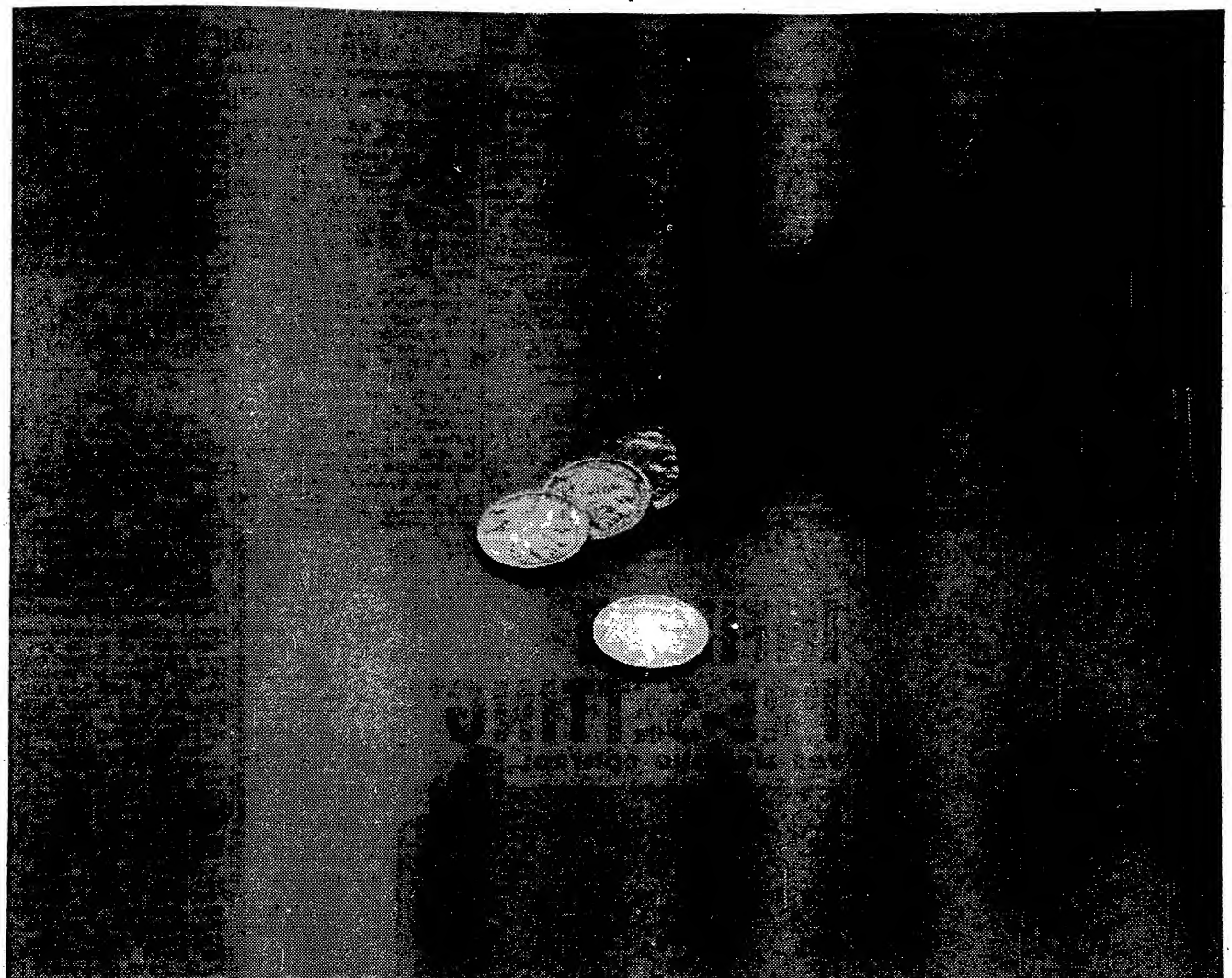
Continued from page 29

tunity to advance his career considerably by virtue of his performance.

In the case of the average actor, on Broadway, he learns a role and "after two weeks he stops learning. From that point on, the most important thing for him to do is to keep repeating his role the same way." But constant work in new roles is what gives an actor maturity and dimension, and television can't help but be a help to the theatre in enabling its actors to gain this type of experience, says Kerr.

He's hopeful too, that television will be beneficial on the other side of the stage, at the audience level. "Television can't hurt the theatre's audience; when the movies drained away the popular legit audience, it left a hard, loyal core of theatregoers. If in subsequent years they haven't been pulled away, there's no chance that television will do it now." On the other side of the ledger, there is the possibility that tv will lead to the growth of the theatre audience. He reasons thusly:

"In the early days of radio, everyone was afraid the phonograph record was going to disappear, because radio was giving all that music away for nothing over the air. But as radio began to flood the air with symphony, record sales began to go up, and the record industry is now 10 times the size it was then. People learn to like good things by being exposed to them. They learn there's a great deal of pleasure to be gotten from a good play, simply by virtue of its being good, and likewise, less pleasure to be gotten from a play that's not well done. I think there is enough good drama on tv—and I'm not saying there isn't plenty that's bad—to raise the standards of the public and to heighten their appreciation of good drama. And this may eventually lead some of them into the live theatre."



VANISHING AMERICAN?

. . . not when you buy WCAU-TV

The once familiar Indian Head may be out of sight . . . but its buying power isn't out of range when you consider these WCAU-TV figures:

SPOTS—3 (2B, 1A) . . **TOTAL RATING***—61.8 . . . . . **COST**—$1200 . . . . . **COST PER 100** IMPRESSIONS**—5c

For just a bagful of nickels, you can gain low cost access to more than half of the TV homes in Philadelphia . . . creating 2,406,251 viewer impressions.

Spend your nickels wisely . . . maybe they can't buy a good cigar or a cup of coffee . . . but they can still buy a lot of business for you on WCAU-TV.

WCAU-TV

. . . the station that means business in Philadelphia

Represented Nationally by CBS-TV Spot Sales

*1957 November ARB

**or as Madison Avenue would figure: 1000 viewer impressions for 50¢

'Pete' Salomon

Continued from page 32

dren's show had already been made, Bill Nichols had already put the musical comedy series into production and Bob Graff had already been assigned to produce the series on Communism. But what with the special projects unit having been so much a one-man inspiration, its entire future may be up in the air.

Salomon entered radio writing immediately after his graduation from Harvard in 1939, combining this with freelance writing for the Providence Journal. After joining the Navy early in the war as a yeoman, he was commissioned an ensign and produced "The Victory Hour" for the Navy on network radio. Thereafter, he spent six years with historian Samuel Eliot Morison working on a 14-volume history of U. S. naval operations, doing on-the-spot combat research during the war and additional work afterwards.

After rejoining NBC, he conceived the idea of "Victory at Sea," which got warm support at the network. NBC prexy Robert Sarnoff, at that time head of the NBC Film Division, was the series' strongest backer and served on the show as executive producer, with Salomon as producer-writer, Richard Rodgers as composer and Isaac Kleinerman (now a CBS public affairs associate producer) as editor. Series, which ran for 26 weeks on Saturday afternoons, was an immediate sensation and in subsequent syndicated reruns more than recovered its cost. Meanwhile, the LP condensation of Rodgers' score has become one of the bestselling items in the RCA catalog. A theatrical version of the series, however, was less successful.

From "Victory at Sea," Salomon went on to produce "Project 20," a series of one-hour specials on 20th Century life and its great ideological movements and leaders. Included in the series was "Nightmare in Red," "The Twisted Cross," "The Great War," "The Jazz Age," "The Innocent Years," "Call to Freedom" and "Three, Two, One . . . Zero." It was while working on these programs that Salomon was tapped for the special projects job.

Ambitious schedule set up by Salomon for his unit so impressed the network that it proceeded to duplicate his special projects operation by the creation of a similar unit to function in the entertainment field, and assigned Jess Oppenheimer to head it up. Salomon's operation, though, had another influence at the network in that it shrank the web's public affairs dept. into a skeleton operation (it had already been stripped of responsibility over NBC News), and, ironically, pubaffairs v.p. Davidson Taylor had severed his NBC ties only three weeks before Salomon's death.

Salomon is survived by his mother, a sister and brother.

Louisville—Bill Tillery, former producer of several WHAS radio programs, has been named to the newly created position of director of WHAS-TV Continuity. Tillery, a nine-year veteran in radio work, has been with WHAS since March, 1956.

WABD Swing To 'Live'

Continued from page 39

main at best No. 4 station in the market.

WABD has not deferred completely to live from here on in. Station, in a cost-saving tieup with two other stations, has lately bought "Bengal Lancers" and "Medic." Both series had their first runs on network. So far, however, WABD has not hotly contested for brand new syndicated product, which is generally more costly.

Last week, WABD replaced Wendy Barrie with a new half-hour strip brought in by Miss Barrie's former producer Lester Wolf. It's a half-hour roundtable discourse, at 1 p.m. which currently stars novelist Fannie Hurst.

A second new show, one not announced yet, will be a 3 to 3:30 cross-the-board audience participation stanza, followed by the 3:30 to 4:30 "Bingo-at-Home" strip, which begins the 17th.

A new Tuesday night half-hour, "Put It In Writing" will kick off Feb. 25. Sandy Becker, who does two daily kid shows on WABD, will emcee the handwriting analysis course, and he'll be joined each week by a series of different graphology experts. Show is a Philomel package, sold to station by Hillard Elkins agency.

Hy Gardner is switching momentarily from WRCA to WABD to do a Wednesday at 8:30 live interview sesh, and a new live variety package is earmarked for Thursday at 8:30.

Daytime sked looks this way: Becker from 8 to 10 daily; "Romper Room" from 11:30 to 12:30; Herb Sheldon from 12:30 to 1 (with a format change expected shortly); "Showcase" at 1; the new audience show at 3; "Bingo" from 3:30 to 4:30; Sheldon in "Studio Party" from 5 to 6; Fred Scott (half live-half film) with "Bugs Bunny" to 6:30, and Becker (ditto half live, etc.) with "Looney Tunes" until 7.

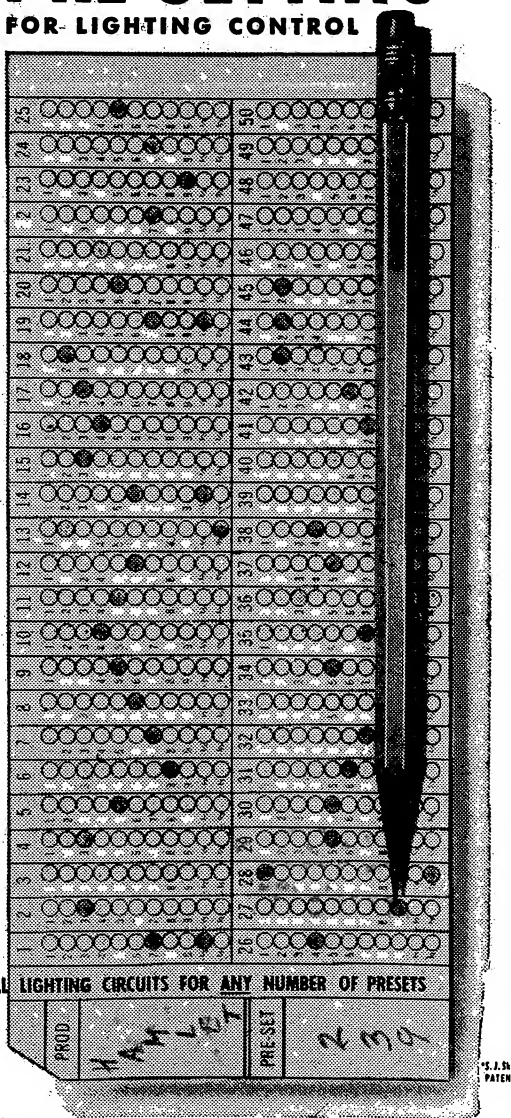
The nighttime station sked ranges in live content. Monday, with from 9:30 to 11 filled with fights, etc., is the heaviest in live at the moment. (Every night, Monday through Friday, WABD has an 11 to midnight hour of interviews encased in "Probe" and "nightbeat.") Then there is the new Tues.-Wed.-Thurs. 8:30 trio, "Put It In Writing," Gardner and the upcoming variety format. Thursday there is also live wrestling from 9 to 11. Friday at 10 Art Ford's "Greenwich Village Party," the first live variety format done by the station since it went local from network a few years back, remains but without its initial sponsor.

Action

Besides going to live programing as much as possible, WABD is changing its face under the Richard Buckley management in other ways.

By Friday (7), WABD will have eight salesman, a record number for the station, and six of them were hired withi the past few months by Buckley. The other two remain from among the five salesmen there when Buckley took over.

INFINITE PRE-SETTING*
FOR LIGHTING CONTROL



NOW! FOR THE FIRST TIME...
YOUR CUE SHEET DIRECTLY CONTROLS ALL LIGHTING CIRCUITS FOR ANY NUMBER OF PRESETS

*S. J. Stripen, Inventor PATENTS PENDING

Creative Engineering for the Living Theatre by...

LUMITRON DIVISION METROPOLITAN

CONTROL SINCE 1

METROPOLITAN ELECTRIC MANUFACTURING CO.
2248 STEINWAY LONG ISLAND CITY 5, N. Y. • AStoria 8-2200

Adam Young

Continued from page 39

schedule of 20 announcements, 10 one-minute announcements and 10 chain breaks on the Blair list, for slightly more than the average time and talent cost on one daytime network quarter hour.

H-R Representatives named Robert V. Meany, formerly of BBDO, as presentations director and upped Martin Goldberg to director of audience and market analysis. Meany formerly handled presentations and analyses for BBDO's research department. Goldberg was supervisor of ratings for ABC-radio.

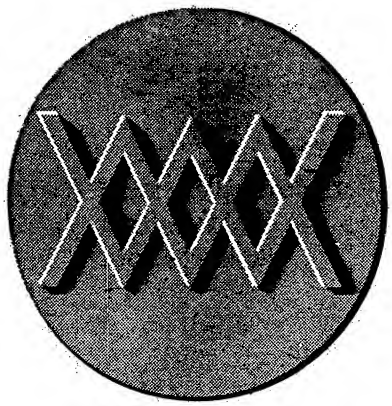
Morton A. Barrett upped to secretary of the Bolling Co. He also assumes title of director of sales development.

Carlos Franco, vet agency man who joined Forjoe, station reps, has been upped to executive veepee. He reports to Joe Bloom, prexy of outfit.

CBS 'Search' Soaper Gets Prod. Overhaul

"Search for Tomorrow," the CBS-TV soaper, is undergoing a virtually complete personnel changeover on the production side. Charles Irving, who created the soaper with Roy Winsor, has resigned as exec producer due to his commitment on the NBC-TV "Kitty Foyle" serial; Frank Dodge is replacing Myron Golden as producer; Frank and Doris Hursley, Coast writers, are being brought in to handle scripting chores; and the directorial setup has been changed to permit three alternate directors, Ian Martin, Leonard Valenta and Ira Sirker, with alternate director Hal Cooper exiting.

Also, Terry O'Sullivan, who starred in the series for three years, is returning to the show in his original role. Karl Weber, who replaced O'Sullivan some months back, is leaving the cast.

1898  1958

60 YEARS
A TRADITION IN MANAGEMENT

Sixty years ago, the principles of dedicated management and the credo of managerial responsibility were laid down by the founder of this Agency, William Morris.

These principles have never changed—that the careers of its clients are its prime responsibility—that the end result of their creative efforts and all assets so built are solely, and completely the client's property.

Its sixty years of growth is the most eloquent tribute to the principles and integrity of its founder.

And thus the world's oldest theatrical agency turns the corner into 1958 with great confidence for its clients, alert to changing conditions, with its experienced manpower buttressed by progressive young men growing up with the organization to preserve and perpetuate the spirit which from its beginning has been its inspiration.

WILLIAM MORRIS AGENCY, INC.

NEW YORK BEVERLY HILLS CHICAGO LONDON PARIS ROME

★

Doerfer's Testimony

Continued from page 24

paid him $575 for expenses at Spokane.

Although NAB had listed the item as expenses, Doerfer testified that he broke it down into two parts: $300 as an "honorarium" for delivering the speech and $275 for his wife's travel expenses.

Various documents were introduced in evidence in connection with this trip. They included a payment by NAB of $141 for Doerfers' hotel bill in Spokane a payment by KWTV of $165 to American Airlines for passage to Oklahoma City, a payment by NAB of $575 to R. M. Brown of Portland, Ore., then district director.

Doerfer attempted to interrupt questioning of these witnesses at several times to explain his position but chairman Morgan Moulder (D-Mo.) refused to allow any departure from the order of procedure. He insisted, over the protests of several subcommittee members, that Doerfer was not "on trial" and that he was not conducting "a courtroom proceeding."

Doerfer Hits at Schwartz

When he was permitted to testify, Doerfer read a statement in which he lashed out at Schwartz for his authorship of the subcommittee memorandum which leaked to the press and brought on the present hearings. Asserting his "right as a public official to object strongly to the process of smearing reputations by distortions and innuendo," Doerfer called the memo "the work of a man who either does not understand or does not wish to understand the responsibilities of the FCC."

Doerfer charged Schwartz with employing omission to create doubts as to his integrity. "I resent his method and his inference," he said. "I know that I accepted these several hundred dollars as a reasonable honararium for delivery of an address in Spokane as I accepted honarariums on other occasions. I know that the statute enacted by Congress permitted me to do so."

Regarding the charge of "fraternization" with the industry, Doerfer testified: "Your counsel assumes that a public official could be improperly influenced by a luncheon, a dinner or a stay at a hotel where he is attending a public function. If the public officials of America could so easily be influenced, then God save the Republic."

Doerfer also blasted Schwartz for his "concern" about Commissioners accepting color tv sets and for creating the inference that they were "secretly" supplied for their personal use. "The facts are," he said, "that tv sets from industry have been used by Commissioners to obtain information and observe practices in the industry almost from the beginning of tv broadcasting. They have had developmental monochrome sets of different manufacturers, sets with converters, laboratory color sets and others."

In anticipation of testimony, Comrs. Rosel Hyde and Robert T. Bartley issued statements in reply to implications regarding their conduct emphatically denying that any of his acts as a government official justify charges of "official misconduct," Hyde challenged the subcommittee "or anyone else to show a scintilla of evidence of improper influence of any kind affecting my independence of judgment."

Detailing his service in Government since 1924 and as a Commissioner since 1946, Hyde declared: "I hope my whole career, my character and my reputation are not to be attacked and judged on the basis of charges which seem to question whether I have in some instances, involving trivial amounts, properly construed governmental regulations concerning per diem allowances; and that I will not be charged with misconduct simply for my interest and willingness to obtain information and understanding in the area of my duties through actual observation and contact with the operation of the various services."

Asserting "categorically and without any reservation whatsoever" that no one has attempted to influence his decisions before the FCC, Hyde expressed confidence that examination of the subcommittee memorandum will show that its implications are "unfounded and grossly in error."

'Sea Hunt'

Continued from page 27

rays. Using exceptionally fast film (DuPont Super 4, which is 13 times faster than ordinary black-and-white), Tors continued, "we know anything we can see with our own eyes, the camera can see better.

"Costuming, which should be a simple matter of outfitting everyone with lungs, fins, 'wet suits' and hoods, sometimes presents headaches. The neoprene suits must be fitted very carefully. If not, they absorb too much water and become heavy enough to send a man to the bottom. Sharks are not a serious danger. Killer sharks that might attack a surface swimmer will ignore one below the surface.

"Whenever we shoot underwater, both John Florea, my associate producer, and I go down with the director, cameraman, lighting man and actor-divers. My secretary goes with us, too. She's Zale Parry, an expert diver who set the women's depth record in 1954, and probably the only secretary in the world who has taken dictation on a slate, 30 feet under the Pacific."

Years back, Tors produced "Science Fiction Theatre" for Ziv.

Jimmy Stewart Partner In Purchase of KJIM

Brazosport, Tex., Feb. 4.

Bill Schueler, prez of KBRZ here, has announced that a new corporation, of which he is prez, has purchased KJIM, Fort Worth. Associated with Schueler in the new firm is Jimmy Stewart, the film star. Others are Paul Taft of Houston, associated with KGUL-TV, and F. Kirk Johnson of Fort Worth.

Sale of the station is subject to the approval of the Federal Communications Commission. Ken Ferguson, who has been general manager of the local station for the past four years, will continue as operating head of KBRZ.

Lotsa Golf Tourneys On NBC-TV's Roster

NBC-TV is scheduling telecasts of at least four major golf tournaments through the spring and summer, with the possibility of additional tournament coverage now in negotiation. Definitely on the slate are the National Open out of Tulsa, June 14; the Las Vegas Tournament of Champions, April 27; the Tam O'Shanter out of Chicago, Aug. 3 and 10; and still being wrapped up practically set, the U.S. Open, in June.

So far, there's no sponsorship on any of the pickups, though slots have been set for most. Tam O'Shanter will be carried on two successive Sundays from 6 to 7 p.m.; the Vegas tourney, which benefits the Damon Runyon Cancer Fund, 3 to 4 on a Sunday; National Open on a Saturday. Latter will be the fifth successive telecast of the tourney. As for the U.S. Open, NBC is dickering for a longterm commitment on that also.

Eli Wallach, Don Ameche Into 'Climax' Portrayal Of Albert Anastasia

Hollywood, Feb. 4.

Eli Wallach has been signed to play the lead in "The Albert Anastasia Story," on CBS-TV "Climax" series Feb. 27, about the gangster slain recently in Manhattan. Also set for the drama is Don Ameche, who will play the role of a news commentator.

It is the first appearance on "Climax" for each. Show will tee off the series to be produced by Eva Wolas, under supervision of William Dozier, in charge of live programs at CBS.

Web is negotiating for Michel Ray to play the lead in its March 6 "Climax," "The Little Thief," story of an Italian moppet in Rome who plots to get himself adopted by an American couple.

CBS is negotiating for James MacArthur for the male lead in "The Lonely Stage," on its "Studio One in Hollywood" series Feb. 24. Yarn, by Bob Dozier, is about an actress-mother of a teenage son.

Barry Sullivan, Patricia Neal, Ray Danton, Dick Foran and Amanda Blake have been set to star in "Tide of Corruption," on "Studio One" Feb. 17. Yarn is about a Senate committee investigating the gambling racket.

Wilma Soss' 'Plugs' On Bristol-Myers News Seg

Wilma Soss, founder and president of Federation of Women Shareholders in American Business, will do the institutional plugs for Bristol-Myers when the firm starts sponsorship Feb. 10 of "Pocketbook News" on NBC Radio. "Pocketbook News" will be aired Mondays from 9:30 to 9:40 p.m. as a feature of "Nightline."

Program's purchase was announced yesterday (4) by Lee H. Bristol, Jr., director of public relations of Bristol-Myers Productions Division, and Matthew J. Culligan, v.p. in charge of NBC Radio. Mrs. Soss will integrate company's commercials into program matter. Bristol will appear on the first show and other company execs will be heard on subsequent programs.

WBBM

Continued from page 29

ed to rural tastes. WBBM has worked towards building up strong local personalities with rigid rules about what they should and should not be—i.e., according to the previously quoted exec, "sincere, family-type guys . . . not flippant, no pitchmen, no smart guys and no characters."

Station staffs over 20 announcers, five continuity writers, five producer-writers (and two additional on weekends), two arrangers, and two orchestras, not to mention a large news department which services both WBBM and WBBM-TV. It even maintains a full-time program development department in the person of Art Thomas, and uses writers even for the deejay shows. There are five recorded music shows on the station weekdays from signon to 11:30 p.m., but each runs only 15 minutes long and one of these is the Howard Miller network show for Wrigley Gum. Except for the morning soapers and the Miller show, station doesn't have a canned show until 3:45 p.m.

Biggest live segment is in the mornings for virtually a solid three hours, and nearly all of the quarter hours are single sponsored. "Gold Coast Show," however, is not only a spot catcher but is a skit built around ET's, and it's loaded with 'em.

It's rare for local radio, and even rare for tv, but the station uses four or five studios every morning and a total of 27 people in the first three hours of the day, including writers, producers, performers and musicians.

ABC Radio

Continued from page 24

have live musical support the network did not say.

In all, some 40 to 50 performers were reportedly given their notice by ABN. Three orchs, and the singers have been retained for the McNeill, Backus and Griffin stanzas.

But the 17 to 20 musicians and two singers who worrk the Jim Reeves stanza and the 21 sidemen and two warblers Anderson now uses will be let go. Remaining live shows stay at full performer strength. Then too, the news department will ultimately be adding some staffers to assimilate the added work load envisioned for that department.

Network was spending in the vicinity of $16,000 per week for each of the live musical strips. The nature of the savings via the upcoming retrenchments was not disclosed, but they are said to be "very substantial."

Westinghouse

Continued from page 25

scope. In December, it reverted back to Hailey, who had been paid for it by CBS. Subsequent efforts to sell it in the U.S. have met with resistance by sponsors who prefer to avoid Government disapproval. Some sponsors, however, have told Hailey that a science-fiction approach might take off the stigma, and he's considering such a change.

"Course" is set in 1962 and tells the story of a Presidential flight to Moscow on a peace mission at a time when war between the U.S. and Russia is imminent. After leaving the States and while en route, the President learns that a bomb has been directed at the U.S., and faces the decision as to whether to intercept it with the Presidential plane and destroy himself and the bomb or to risk its landing in the States. Implication is that radar wouldn't help avert a disaster.

Hailey, incidentally, has turned down offers from Doubleday and Knopf to turn his "Studio One" two-parter, "No Deadly Medicine," into a novel, first because he finds it easier to write in dramatic form and second because he hasn't the time. He planes to England April 18 to do some research for a new script on Scotland Yard and also to help the BBC-TV stage "Medicine." He's also dickering for a Broadway stage version of "Medicine," which starred Lee J. Cobb.

Pellegrin Warns Of 'Slideruling'

Chicago, Feb. 4.

A caution against selling and buying air time strictly via the sliderule was voiced here by Frank E. Pellegrin, v.p. of the H-R station repperies, who stated it thus: "If we continue to play at the numbers game, we may all be replaced by a single Univac machine."

Pellegrin, speaking before the Chi Broadcast Advertising Club last Thursday (30), laid the onus for slideruling not so much on the time buyer as on the stations which fail to "provide the agencies with meaningful and up-to-date information about themselves." Too many broadcast salesmen, he said, are content with citing only the ratings service or services which represent them most favorably, instead of presenting area coverage statistics, proof of coverage, qualitative analyses of their audiences, special package rates and other specific data that might outsell a rating.

As director of a survey for National Assn. of Broadcasters in 1940 on the station information needs of advertising agencies, Pellegrin has been compiling data on the subject ever since. "Time buyers will continue to rely on ratings," he says, "as long as that i all they have to work from."

JACK BRICKHOUSE'S 5-YEAR WGN PACT

Chicago, Feb. 4.

WGN Inc., whose radio and tv stations have lately been jockeying for commanding position in sports locally, last week advanced its cause another notch with the signing of announcer Jack Brickhouse to a new five-year contract. Besides doing play-by-play of baseball on both radio and tv, Brickhouse will also direct the Tribune stations' sports department, which numbers announcers Lou Boudreau, Vince Lloyd, Jack Quinlan, and Lloyd Pettit, and writers Jack Rosenberg and Frank Korch.

Brickhouse joined WGN in 1940 and for the past 10 years has done the play-by-play for both Chicago baseball teams on WGN-TV.

Riddleberger Takes On Added ABC Chores

Stephen Riddleberger, vicepresident and controller for ABC, is adding to his other jobs that of coordinator for all the network's owned & operated radio stations. He'll be responsible for "policy decisions" and will act as troubleshooter when the radio network has a problem to be ironed out with the o&o's.

It was generally believed that the overall responsibility for o&o's fell about four months ago to Robert Eastman, prexy of American Broadcasting Network, the ABC network radio division. But it was explained that Eastman never actually had direct supervision over the stations, but was "on hand to give advice" to the o&o operators.

Riddleberger's new radio coordination job matches Simon Siegel's (ABC top financial officer) among the ABC tv o&o's.

IN MILWAUKEE...

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ZIV SHOWS RATE GREAT!

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Oct. '57 Pulse Report of Top Syndicated Shows

ARB, May '57

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– Billboard, January 20, 1958



RKO-LEON ERROL COMEDIES

131 UPROARIOUS FILMS

Here's how to capture your transition audience—with TV's first truly funny film series. Featuring Leon Errol—the hilarious comedian of rubber-legged fame—this is the program fare ideal for 5:30 or 7:00 p.m. Highly merchandizable and flexible for strip programming, the RKO-LEON ERROL COMEDIES have that unbeatable combination—room shaking laughter with all-family appeal.

GUILD FILMS COMPANY, I

Evans on TV Radio Sports Writers

Continued from page 28

ent lining up spot news interviews with experts in archery, billiards, roller skating, bowling, trotting and you name it. Among his tv firsts was the placing of motion picture cameras inside dressing rooms during a World Series; the appearance of players on live tv cameras the morning of a World Series game; exclusive interviews with Don Larsen the morning after his perfectly pitched game in the World Series, and Jackie Robinson immediately after he quit major league baseball. When one pauses to realize that these headliners arose with the rooster to make the "Today" show, it bespeaks credit to the man in charge of these arrangements.

Evans tries to stay on top of the news at all times and thinks nothing of scurrying across the continent to line up a quick five minute interview. He has brought tv sports editors of NBC affiliates to New York for seminars and good will missions, and with an assist from member stations, has an All-American football team. This will become an annual "Today" feature.

Evans heads south shortly to cover the baseball players association conclave in Key West and then goes to Jupiter, Fla., to cover a national golf tournament and ultimately the grape fruit circuit. He returns to New York March 10. Last season the Evans crews shot some 27,000 feet of 35m film in southern training camps. Some 40 "stories" resulted from this interviewing expedition.

The sports editor comes to this assignment by way of the city room. Before hopping on the tv belt he took regular city desk assignments from the New York World-Telegram and Sun, New York Herald Tribune, New York Post, Washington Post and Brooklyn Eagle. The American Newspaper Guild cited him for radio journalism.

He joined NBC in 1951 as assistant news editor on "Today" and regards his live tv interview in the hospital with Victor Riesel soon after the labor writer was blinded by an acid attack, as his most memorable assignment.

He feels the inventor of the alarm clock rates a niche in history, along with Amelia Jenks Bloomer, the creator of the bloomer.

CBS Scans Budgets

Continued from page 25

for example, that the film production operation has sprouted over the years to the point where some overlap prevailed and some order had to be restored. Similarly, the CBS Talks Dept.'s character has changed over the years to the point where its functions today are limited.

Nonetheless, the storm-cloud implications of the cutbacks can't be ignored, particularly in light of the speeches by network brass at CBS-TV's recent affiliate meeting in Washington, where it was emphasised that tough times are ahead and that in the event of an economic pinch, public affairs and news would probably be the first to suffer, particularly in light of the $11,000,000 in unrecovered costs expanded on them last year alone.

CBS isn't alone in its streamlining operations. NBC a couple of weeks back also made some cuts, but the NBC technique was that of cutting a few-high-salaried personnel rather than making broad staff sweeps. The reasoning is the same —with tough times ahead, tighten the operation as much as possible, cut the overhead and let's see if we can keep things in the black.

Caesar

Continued from page 25

van with a 28.5 to 17.6 for Sullivan and 15.5 for Allen. After "Maverick" did its damage, Allen proceeded to top Sullivan at 8:30 by a 28.2 to 20.9 score, giving Allen a 21.9 average on the hour vs. 19.3 for Sullivan. In the 8:30 time, ABC's "Scott Island" dropped to a 12.0. That 9-10 rodeo in the Chevy spot took honors in the 9:30 period too, topping "Alfred Hitchcock" presents by a 24.2 to 21.9 score, with ABC's "You Asked for It" snaring a 9.6.



Mgt. William Morris Agency

SAG

Continued from page 27

hence some major revisions in the fee structure are in order.

Within the employer ranks, there is not necessarily dissension, but instead what some New York producers think of as "apathy" among their Coast counterparts. Along with the 4 A's, the Film Producers Assn. of New York is involved in the SAG dickers, which were taking place in New York until the adjournment. But Coast producers had absolutely no formal representation during the course of the talks, and the New Yorkers fear that if they cannot present a hardened front, their bargaining position could suffer. More than likely, however, no Coast producer would settle with SAG without the okay of the 4 A's, since it is the agencies which pay the burden of the coin for commercial players.

FPA members figure that any extra coin paid to SAG after March 1 will have to come out of their hides. One explained, "Agencies are so cost conscious, the producers have to explain every budget detail these days. They never had to—not quite that much anyway—before." He said if actors get more money, the agencies will cut back on technical costs.

This week, FPA called upon agencies and non-member producers not to sign any interim agreements until a wage settlement can be reached with SAG.

Flock of Spring TV Entries in Preparation In Jerry Hellman Shop

Jerry Hellman, the ex-Ashley-Steiner agent who six months ago set up shop on his own under the Jerome Hellman Associates agency-packager shingle, is prepping some impressive properties for the spring selling season, with an emphasis on legit names as partners in the ventures. One such package, a film series titled "Life of the Party," has Robert L. Joseph pencilled in as producer, with Ernest Kinoy scripting and Hans Conreid and William Redfield as the leads.

A second is "The Fortune Hunters," also on film, with Robert Fryer (coproducer of Broadway's "Auntie Mame") as producer, in association with tv director Franklin Schaffner. Latter and writer Loring Mandel also own a property on evangelism, "The Healer," on which Hellman is attempting to arrange feature film financing.

On the film front, Hellman and director George Roy Hill ("Look Homeward, Angel") have purchased "The Last Spin," story on juvenile delinquency by Evan ("Blackboard Jungle") Hunter, with Robert Alan Aurthur to script it when financing is set. Hellman and Hill also have a deal with Figaro Productions on "The Hannekin Story," story of the Marines in Haiti. Hill, incidentally, is also set to direct three "Playhouse 90" entries for CBS between now and June.

On the writing front, Alvin Boretz "The Thousand Lives of Lady Luck" has been set with Kraft Theatre and he's been pacted to write a pilot tagged "The Law" for Screen Gems; Robert Dozier's "Go in Beauty" has been set for "Climax"; George Bellak has set several scripts with CBS' new "Suspense" and "Rendezvous" series; Steven Gethers has sold "The Island" and an untitled love story to Kraft; Mandel is working on the "Cimarron City" series for Revue & NBC and has sold "Project Immortality" to Kraft; Irving Gaynor Neiman's "Top Secret Mission" is set for U. S. Steel, which, is doing his "Never Know the End" tonight (Wed.); Art Wallace's "The Suspects" is the Feb. 19 Armstrong entry; and Mayo Simon's "The Social Worker" is set with Kraft.

Additionally, director Fielder Cook is set to do the reunion bit with Kraft—he's down for four more producing-directing stints with the show this season.

Grossman To Script British TV Anni Show

London, Feb. 4.

Hollywood scripter Budd Grossman has been signed by British ABC-TV to write a special second anniversary program to be aired on Feb. 15. The show will present a cross section of ABC-TV's two-year output, covering all forms of tv entertainment.

Lined up for appearances so far are Tony Britton, Dennis Lotis, Vanessa Lee, Shirley Eaton and the Geoff Love orch. The program, which will run for two hours, will be produced by Kenneth Carter.

CBC Extends Coverage

Ottawa, Feb. 4.

Canadian Broadcasting Corp.'s national television web was extended this week to include Canada's Atlantic coast areas. Up to now, the network covered from Quebec City to Calgary, a new link between Quebec and Halifax making the extension able to include Moncton, Charlottetown, Saint John and Sydney, all Maritime cities.

Microwave connections with the Pacific coast are planned for next year.

ARB Top 10

Continued from page 28

for ABC. On a Top 10 basis, NBC and CBS have five each and ABC one (total of 11 stems from a 10th place tie). Ratings, covering the week of Jan. 5-11, follow:

Gunsmoke	CBS	49.7
Perry Como	NBC	43.4
Tales of Wells Fargo	NBC	42.7
Wyatt Earp	ABC	38.1
I've Got A Secret	CBS	37.8
Have Gun, Will Travel	CBS	36.9
Restless Gun	NBC	36.7
Wagon Train	NBC	36.4
Danny Thomas	CBS	36.2
Father Knows Best	NBC	35.1
Lassie	CBS	35.1
Maverick	ABC	35.0
You Bet Your Life	NBC	35.0
Steve Allen	NBC	34.7
G. E. Theater	CBS	34.5
Alfred Hitchcock	CBS	34.4
Ernie Ford	NBC	34.3
Loretta Young	NBC	33.8
The Price Is Right	NBC	33.2
People Are Funny	NBC	32.2
What's My Line	CBS	31.5
This Is Your Life	NBC	31.2
Sugarfoot	ABC	30.8
Perry Mason	CBS	30.5
Playhouse 90	CBS	30.5

Bum of Barrow

Continued from page 25

make room for features.) Monday night's 10 to 11 "Suspicion" doesn't figure to be around next season by virtue of the heavy loss of coin entailed through its half-sponsorship status this season. Thursday night's Jane Wyman show is in real trouble, getting clobbered by Playhouse 90. Plus the fact that its sponsor, Hazel Bishop, is having money trouble.

That could conceivably leave NBC down to Friday only in riding through 10:30 with the Gillette fight entry—and even here the network's been having trouble selling the post-fight sports adjacency.

NBC's 7:30 to 8 revamp this season — resulting in Chet Huntley-Dave Brinkley being shunted into option time, has cost the network a bundle of coin on maintaining the NBC News operation with a virtual national sponsorship blackout. There was affiliate resistance from the start.

TV 'Lucky Dollar'

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single-spaced mimeographed letter of explanation which is about the most candid star-to-viewer missive ever framed, in terms of its candor trade angles. He told viewers CBS had nothing to do with the cancellation, in fact, had tried to dissuade him; traced the change in the daytime structure, complaining "that under present conditions the commercial aspect of the show now takes up more of my time than does the entertainment portion . . . The tail is wagging the dog"; explained he'd like to try something else and finally pointed out, "I'm pooped."

You Needn't Pity The Poor Working Gal—She Can Watch Her TV, Too

Television research continues to unearth some unexpected statistics, as with the case of the newly completed NBC-Starch study of the daytime audience, which reveals it contains some 3,000,000 working women, comprising 15.7% of the overall daytime audience of 20,000,000. Logically, the report states, one would not expect working women to be available for daytime television, but because of swing-shift positions or parttime or intermittent jobs, 21.5% of all employed women are available at home during the average daytime hour between 9 a.m. and 6 p.m.

Report, which also breaks down the working women viewers in age groups (it finds they are younger, on the average) and occupations (not limited to unskilled occupations), concludes that "daytime television's remarkable performance in attracting an audience which includes over 3,000,000 women who work provides an unexpected bonus of quality prospects for women's products advertisers. 'Working girls' are the best prospects for many products not only in terms of use, but also in their ability to pay." Study was based on nationwide probability sample of 16,000 individuals between last January and June.

WJR'S LARGEST NET INCOME IN 8 YEARS

Detroit, Feb. 4.

WJR, The Goodwill Station, Inc. reports record revenues and the largest net income in eight years. Total sales for the year ended Dec. 31, 1957, amounted to $3,570,773.19, an increase from $3,516,764.70 in 1956 and from $2,759,802.76 in 1955.

While final figures await a year-end audit, small adjustments, if any, are expected. Indicated profit after taxes amounts to $503,211.65, or 87 cents a share based on 572,552 shares outstanding as at Dec. 31, 1957. Comparable figures computed on the same number of shares for 1956 was 83 cents in 1956 and 47 cents in 1955.



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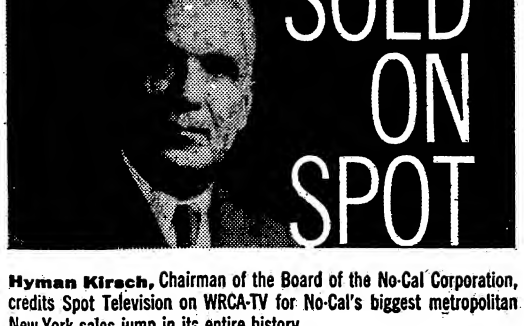
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Hyman Kirsch, Chairman of the Board of the No-Cal Corporation, credits Spot Television on WRCA-TV for No-Cal's biggest metropolitan New York sales jump in its entire history.

Says Kirsch: "Spot TV's high frequency at low cost makes a full saturation campaign financially feasible. And Spot's selectivity allows us to concentrate that campaign on our prime sales target—the figure-conscious housewife." For your campaign, call . . .

NBC SPOT SALES

NEW BIG STREET—B'WAY & VINE

MGM Records and Metro Pix Getting Real Chummy; Maxin's 'All One Family'

Arnold Maxin, MGM Records new prexy, is gearing for a closer tie between the diskery and Metro's musical output. He's instituting a program of disk and film coordination for mutual promotion of the MGM disks and the MGM films.

Maxin has blueprinted a release program not only on the studio's filmusicals but on background music from non-musicals as well. Each pic album release will be supported by special promotion and exploitation on the disk jockey, dealer and coinbox levels. Special window and counter displays tying in the picture and the theatre will be placed by diskery's distributors and salesmen.

A pic playdate service will supply distributors and local music shops with complete information on all film bookings in their areas, with specific instructions on whom to contact for dealer-exhibitor coordination. More pic albums will be sent to radio stations and more fieldmen used to carry out the disk-film coordinating project.

Some of the non-musical films that MGM plans to issue as soundtrack sets include "The High Cost Of Loving," "High School Confidential," "Ben Hur" and "Tom Thumb." Maxin also plans a pop singles drive to help along the pic product.

Lucky Brushoff

Hollywood, Feb. 4.

The Robert Allen-Al Stillman tune, "It's Not For Me To Say," is now figured as having a better chance at a "Best Song" nomination for an Academy Award as a result of an Academy booboo in not listing it on the eligibility sheet.

Discovery of the mistake cued telegrams to each of 160 music branch members, thereby calling the song to their attention and giving it a prominence it wouldn't have had in routine listing. Song is from Bryna Productions' "Lizzie."

Jukeboxes Take Big Hold in Brit.

London, Feb. 4.

Jukeboxes are catching on rapidly in Britain. Estimates indicate that they are being installed at the rate of about 300 a month in restaurants, pubs, pin table arcades and coffee houses. The trend is a natural reaction to the public's all-time peak interest in disks, but has not yet reached the stage where diskeries are concentrating on jukes as bigtime outlets.

Of the 8,000 estimated jukeboxes in Britain at the present time, the majority are confined to rural districts with a surprisingly small number in the large towns and cities. Reason for this is reported to be due to the lack of certain social ameneties in the secluded communities. Central meeting places for the teenagers in these out-of-the-way spots are cafes, similar to soda fountains in the States, where the youngsters gather in the evenings. For the owners of these eateries, the jukebox has proved a boon but the smalltimers still find the cost of the machines, varying between around $1,400 and $2,500, prohibitive.

Fed'l Judge Dismisses 2-Way Action Between Sesac, Affiliated Music

In "plague on both your houses" decision, Judge Sylvester J. Ryan in N. Y. Federal Court last week dismissed suits and counter-suits, involving over $500,000, between Affiliated Music Enterprises and Sesac Inc., both privately-owned licensing societies. Affiliated Music brought a $300,000 suit against Sesac, charging "monopolistic practices" in its music licensing operation, while Sesac sought to recover $250,000 from Affiliated Music on the grounds of "unfair competition."

Judge Ryan said that "there is no doubt that the plaintiff (Affiliated) was seeking to free the publishers from the defendant's (Sesac) grip in order to place them within its own grip." Both Affiliated and Sesac have been active in licensing the so-called "Shaped Note Gospel Music," a special form of music notation designed for those not able to read conventional music.

BOM Booms For RCA; 200,000 Join At Opening Salvo

The strength of the disk clubs is now reaching tremendous dimensions. Indicative of the phenomenal potential in the club operation is the current response to the RCA Victor Society of Great Music, operated via Book-of-the-Month. Click of the classical club has cued talk that Victor may soon bow with a similar operation for pop LP's.

In three weeks, the response to the initial BOM offer of the complete set of Beethoven symphonies, as batoned by Arturo Toscanini, has outstripped the most optimistic estimates. While 100,000 sets were originally manufactured, subscribers to the club are now around

(Continued on page 60)

H'WOOD-N.Y.: PIX WRAPPED IN WAX

By HERM SCHOENFELD

With all of the major film companies now already in or getting into disk operations, the music biz is shaping as a two-way street—Broadway and Vine. It's a tale of two disk cities strictly on the hop-and-go.

Hollywood's weight in the disk biz, while still second to New York, has been rapidly increasing in recent years. Capitol Records, which was founded on the Coast, has become the nucleus of a flourishing industry that now sees such labels out west as Dot, a Paramount Pictures' subsid; Imperial, in a buyout deal with Columbia Pictures; Liberty, and a flock of other indies. Numerically, there are as many labels operating on the Coast as in N. Y., but New York still has the edge dollarwise because it is the headquarters of such majors as RCA Victor, Columbia and Decca.

Reflecting the Coast music upbeat is the recent move by the Harry Fox office, publishers' agent and trustee, to set up a Los Angeles office for the collection of mechanical royalties. At the same time, the Songwriters Protective Assn. is giving its Coast steering committee more authority to handle problems on the spot.

The film companies' move-in on the disk biz has been accelerating. A few months ago, United Artists formed its own disk and publishing subsids, while Columbia, in its deal with Lew Chudd, Imperial Records chief, is following the pattern which Paramount adopted in buying out Randy Wood's Dot label and retaining him as the diskery's chief.

A new disk company is due to be set up shortly by 20th Century-Fox, although there's still a possibility of a buyout of an existing label. It's understood that Warner Bros. is also studying possible en-

(Continued on page 58)

Int'l Trade Groups Join Yanks In Support of Tax on Jukeboxes

The international music business is rallying behind some leading U. S. organizations in support of amending the U. S. Copyright Act. Hearings on the bill to withdraw the exemption of jukeboxes from the music licensing provisions of the Copyright Act, introduced by Sen. Joseph C. O'Mahoney (D., Wyo.), will get underway Feb. 19 before the Senate subcommittee on Patents, Trademarks and Copyrights.

Last week, the French performing rights society, the Societe des Auteurs, Compositeurs et Editeurs de Musique (SACEM), made representations before the U. S. State Dept. in behalf of the bill. Jean-Loup Tournier, SACEM's U. S. rep., urged that the State Dept. support the bill on the grounds of international reciprocity.

Tournier's arguments in behalf of the O'Mahoney amendments are seconded by virtually every other performing rights society in the world. These foreign licensing groups point out that while American songwriters and publishers collect from performances in over seas jukeboxes, there are no reciprocal collections made from the same source here.

It's understood that a representative if the U. S. State Dept. will testify before the Senate committee to voice the sentiments of the foreign licensing bodies.

American Society of Composers, Authors & Publishers, meantime, is marshalling support for the bill from its own members, and sympathetic groups. Among the groups supporting the bill are the Ameri-

(Continued on page 58)

Jose Ferrer on Disks

The disk bug has now caught Jose Ferrer. The stage and pic actor-director inked a longtermer with MGM Records last week.

According to Arnold Maxin, diskery's new prexy, Ferrer will be grooved as a crooner and a reader. Maxin currently is looking into the availability of Edmond Rostand's "Cyrano de Bergerac" as an album project for Ferrer. A few years ago, Ferrer was teamed with his wife Rosemary Clooney on a Columbia Records disking.

Col's 'Oh Nuts!' In RCA's 'Oh No' For Abbe on 'Oh'

RCA Victor has thrown a snarl into Columbia Records' projected original cast album of "Oh Captain" by withholding Abbe Lane. Thrush is firmly pacted to Victor and the diskery isn't giving her the greenlight for the Col excursion.

Col, however, going ahead with the package with Eileen Rodgers, a Col thrush, set to wax Miss Lane's songs. The Col album will feature Tony Randall, Jacqueline McKeever and Susan Johnson. Miss Johnson, incidentally, terminated her RCA Victor pact when diskery refused to give the okay for the Col grooving.

Similar original cast album problem occurred a few years ago on "Call Me Madam." In that instance Victor was on the "havenot" end. Diskery had pacted for the origi-

(Continued on page 58)

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Music)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Cleveland—(Grossman Music)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*April Love (Feist)	4	1	1	1	1	1	7	1	2	1	1	3	7	112
2	2	*All the Way (Maraville)	5	..	2	2	5	3	9	2	1	3	2	2	6	90
3	3	†Sugartime (Nor-Va-Jac)	1	..	5	8	..	2	1	3	4	2	..	5	2	77
4	8	*Silvery Moon (Joy)	3	..	3	4	..	4	3	4	..	..	..	9	3	55
5	4	*Liechtensteiner (Burl.)	7	6	..	..	3	7	8	5	3	7	..	8	4	45
6	10	*Around the World (Young)	8	2	..	..	2	..	..	8	..	5	7	..	..	34
7	6	†Raunchy (H&R)	..	4	..	..	10	..	..	7	5	6	10	6	..	29
8	9	†At the Hop (SMW)	..	..	..	7	..	..	..	6	..	..	3	1	..	27
9	14	*Catch a Falling Star (Fisher)	2	..	..	3	..	..	..	..	..	..	..	10	8	26
10	11	†Peggy Sue (N-V-J-Peer)	..	..	..	..	..	..	4	..	6	..	9	4	..	21
11A	5	*Fascination (Southern)	..	..	7	..	6	..	..	10	10	9	4	..	..	20
11B	7	†Kisses Sweeter (Folkways)	..	..	..	..	7	9	..	..	9	4	6	..	..	20
13	..	†Why Don't (Hollis)	6	..	..	..	4	..	..	..	..	..	..	..	5	18
14	12	*Till (Chappell)	..	..	3	..	..	6	10	..	..	..	..	..	..	14
15	..	*Pretend Don't See (Meadow)	9	5	10	..	9	..	..	9	..	..	..	..	..	13

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Subscription $15 Per Year

See Details Page 63

NABET-RCA Pact After 1-Day Halt

After a one-day strike, the National Assn. of Broadcast Employees & Technicians reached a deal with RCA Victor Monday (3) night covering 71 engineers, technicians, shipping and receiving clerks and material handlers at the New York and Chicago recording studios.

It's understood that NABET's terms for the recordfng crew were substantially the same as the deal for the broadcast engineers in the union's parallel negotiations with the NBC network. Pay hikes will range around 6%. NABET also won the right to have jurisdiction over Victor's Hollywood recording studios when they open operations.

The one-day strike on Monday did not materially affect Victor's recording sessions since supervisory personnel took over in the studios. Strike was staged after the company rejected union's demands for wage increases of 15% to 50% and a four-day work week.

Indie Music Org Can't Get Off the Ground; Not Enuf on Hand to Elect

A meeting to elect permanent officers of the recently formed Assn. of Independent Music Publishers, scheduled for Monday (3), was postponed due to a poor turnout. Out of 21 charter members, reps of only nine firms showed up.

Joe Csida, temporary prexy of the outfit and one of its organizational sparkplugs, moved to delay the elections to a Feb. 13 luncheon meeting in N. Y. At the same time, a "committee on issues" will be set up to determine what questions the AIMP is to tackle. The AIMP is generally regarded as sympathetic to Broadcast Music Inc., although its members generally have affiliates in both BMI and ASCAP.

The call for Monday's meeting also disclosed the dues schedule of the new organization. Dues range from $1,600 annually for a top firm, down to $200.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Tony Perkins (RCA Victor): "INDIAN GIVER" (Pan†), a cute teenage-slanted tune with a good lyric peg, gets a highly pleasing ride by Tony Perkins who makes the most of his limited vocal equipment. "JUST BEING OF AGE" (Hill & Range†) is another solid ballad for the contemporary market.

Les Baxter Orch (Capitol): "LOVE THEME FROM 'A FAREWELL TO ARMS'" (Feist†), a lush pic song, is dressed up in a glistening waltz arrangement for big returns. "DANCE FROM 'BONJOUR TRISTESSE'" (Carlo†), another film tune, has a charming lilt which Baxter spotlights via a soprano sax sound.

Hugo & Luigi (Roulette): "76 TROMBONES" (Frank*), from "The Music Man" score, gets a rousing orch and choral version in march tempo. This slice could put this number over. "TWILIGHT IN TENNESSEE" (Planetary*) is an easily gaited ballad with a pleasing oatune flavor.

Danny & The Juniors (ABC-Paramount): "ROCK 'N' ROLL IS HERE TO STAY" (Singular†) could develop into the "John Brown's Body" of the current teenage generation. A political manifesto about rock, this item has a good beat and a lyric that the juves may start singing back to their elders, particularly that line about "rock 'n' roll will always be, it'll go down in history." "SCHOOL BOY ROMANCE" (Singular†) is another teenage slanted tune which doesn't blaze any new trails.

The Shirrels (Tiara): "I MET HIM ON A SUNDAY" (Ludlow†), a rocking ballad with a fresh beat and a cute lyric, is sold to the hilt via this new combo. "I WANT YOU TO BE MY BOYFRIEND" (Hollis†) is in a more routine groove.

Mario Lanza (RCA Victor): "ARRIVEDERCI ROMA" (Reg Connelly*), featured in the "Seven Hills of Rome" pic, is socked across with Lanza's trademarked tenor pipes. Even though running against the tide of current pop tastes, this could be a big one. "YOUNGER THAN SPRINGTIME" (Chappell*), from the "South Pacific" score, is another classy side for change-of-pace programming.

Jimmy Dean (Columbia): "MAKIN' MY MIND UP" (Korwin†), a catching tune with an amusing lyric, is bounced neatly in country style by Jimmy Dean. "STARLIGHT STARBRIGHT" (Dominion†) is a pleasing ballad with a simple, oldfashioned type of lyric.

Four Aces (Decca): "ROCK AND ROLL RHAPSODY" (Trinity†), which is about as far removed from the rock 'n' roll idiom as one can get, is an offbeat idea with good chances via the Four Aces' rendition. "I WISH I MAY I WISH I MIGHT" (Bluegrass†) is a strong uptempo ballad marked by standout instrumental backing.

Warren Miller (United Artists): "EVERYBODY'S GOT A BABY BUT ME" (Unart†) is an okay item projected with the approved rockabilly mannerisms by this new singer. "SAY YOU'LL BE TRUE" (Unart†) is a good slow folkstyled ballad.

Roger Williams (Kapp): "ARRIVEDERCI ROMA" (Reg Connelly*) gets another crackerjack cover via Roger Williams' pianistcs and chorus and orch under Hal Kanner. "THE SENTIMENTAL TOUCH" (Oxford*) is an excellently produced, attractively swinging number, also with choral ensemble.

The Emeralds (ABC-Paramount): "YOU BELONG TO MY HEART" (Peer†) is in the hands of a rock 'n' roll group with a lead singer who can just about articulate the lyrics. Which probably won't prevent the kids from spinning it. "THE ONE I ADORE" (Pamco†) is a routine item, the lead singer's diction again sticking out like a sore thumb.

Dee & Patty (Mercury): "FIRST DATE" (Starrite†), a country tune with a teenage peg, is vocalled with a winning simplicity by this duo. "PARKING" (Starrite†) is another attractive rhythm side.

The Modernaires (Coral): "ACT YOUR AGE" (Daniels*) is an okay teenage-slanted number delivered in the approved rocking style by a legitimate vocal ensemble. "AS LONG AS I HAVE YOU" (Gladys*) is a slow-tempoed entry, but with less immediate impact.

The Titans (Imperial): "DON'T YOU JUST KNOW IT" (Ace†) is a laughing record idea set to a rocking beat with strong impact as delivered by this combo. "CAN IT BE" (Venice†) is familiar rhythm material.

Betsy Jones (Kapp): "I'VE LEARNED" (Regent†), a mildly rocking tune with a good lyric for the genre, is handled attractively by this country-flavored songstress. "COUNTRY WALTZ" (Harman*) is an okay ballad in the "Tennessee Waltz" tradition.

Floyd Cramer (RCA Victor): "FLIP FLOP AND BOP" (Acuff-Rose†) is a toe-tapping item that gets a driving piano workout with some lowdown sax backing. A good sound due for lots of spins. "SOPHISTICATED SWING" (Mills*) gets a fine lightly swinging slice.

Sammy Hagan & The Viscounts (Capitol): "TAIL LIGHT" (Cadenza*) is another teenage-slanted tune with a rocking beat handled in standardized style by this combo. "SNUGGLE BUNNY" (Ariest) is the uptempo side with no particular lyric significance.

Norman Luboff Choir (Columbia): "THE MORNING OF MONTMARTRE" (Livingston & Evans*), from the "Oh Captain" score, is an attractive but special piece of showtune material smoothly delivered by this vocal ensemble. "JUST ONE 'OLAY'" (Walton*) goes nowhere.

The Tyrones (Decca): "GIGGLES" (Mutual*) is another rocking tune with a laughing peg and this one does generate chuckles—or giggles. "BROKE DOWN BABY" (Valleybrook*) is routine rocking stuff.

The Midnighters (Federal): "DADDY'S LITTLE BABY" (Jay & Cee†) is an authentic-sounding rhythm & blues entry belted in backroom style by this combo. "STAY BY MY SIDE" (Jay & Cee†) is a slow ballad in the same r&b groove.

The Majors (Felsted): "ROCKIN' THE BOOGIE" (Regent†), a blend of the boogie woogie and rock 'n' roll beats, shapes up as a promising instrumental as performed by this crew. "BLUE SUNSET" "Regent†) is a smooth instrumental similar in mood to "Canadian Sunset."

Randy Sparks (Verve): "WALKIN' THE LOW ROAD" (Sparrow*) is a fine country tune delivered in appealing tenor style. "JAMAICA FISHERMAN" (Oakland*) is a

(Continued on page 60)



LAWRENCE WELK
And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

Best Bets

TONY PERKINS ..... **INDIAN GIVER**
(*RCA Victor*) ..... *Just Being of Age*

LES BAXTER ... **LOVE THEME FROM "FAREWELL TO ARMS"**
(*Capitol*) ... *Dance from "Bonjour Tristesse"*

HUGO & LUIGI ..... **76 TROMBONES**
(*Roulette*) ..... *Twilight in Tennessee*

DANNY & THE JUNIORS .. **ROCK 'N' ROLL IS HERE TO STAY**
(*ABC-Paramount*) ... *School Boy Romance*

THE SHIRRELS ..... **I MET HIM ON A SUNDAY**
(*Tiara*) ..... *I Want You to Be My Boyfriend*

BOSTON REAL GONE ON GARNER; SYMPH 6G SRO

Boston, Feb. 4.

Erroll Garner became the first solo jazz performer to sell out Boston Symphony Hall here Friday (31) night when he grossed $9,000. Sellout, at a $3.85 top, included the sale of 200 seats on the stage.

The Garner concert was promoted by jazz impresario George Wein who has a followup date with the pianist in Philadelphia's Town Hall this Saturday (8).

Neb. Ballroom Ops Elect

Omaha, Feb. 4.

Floyd Paul of Arlington last week was elected prexy of the Nebraska Ballroom Operators Assn.

Other officers are Dale King, Norfolk, v.p.; Charles Malec, Omaha, secretary, and Phil Vacha, Schuyler, treasurer.

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

Artist	Title	Label
1. Original Cast	The Music Man	Capitol
2. Original Cast	West Side Story	Columbia
3. Original Cast	My Fair Lady	Columbia
4. Meredith Willson	The Music Man	Capitol
5. Sound Track	Around World 80 Days	Decca
6. Pat Boone	Greatest Hits	Dot
7. Johnny Mathis	Warm	Columbia
8. Ella Fitzgerald	Sings Rodgers & Hart	Verve
9. Sound Track	Pajama Game	Columbia
10. Errol Garner	Other Voices	Columbia
11. Lester Lanin	At the Tiffany Ball	Epic
12. Frank Sinatra	Come Fly With Me	Capitol
13. Harry Belafonte	Calypso	RCA Victor
14. Nat King Cole	Love Is the Thing	Capitol
15. The Weavers	At Carnegie Hall	Vanguard
16. Sound Track	Pal Joey	Capitol
17. Pete Seeger	Favorite Ballads	Folkways
18. Roger Williams	Fabulous Forties	Kapp
19. Mantovani	Film Encores	London
20. Original Cast	Jamaica	RCA Victor

Album Reviews

Mario Lanza: "Seven Hills of Rome" (RCA Victor): One of the highlights of RCA Victor's current pic soundtrack splash, this package, on one side, presents Mario Lanza vocalistics in Metro's "Seven Hills of Rome" pic and, on the other, in an unrelated songalog. In the "Seven Hills" track, Lanza's operatic pipes are in fine fettle on an attractive program of pops, such as the title song, "Arrivederci Roma," and "Come Dance With Me," plus a light calypso item and a Verdi aria. High mark is one long sequence in which Lanza does excellent takeoffs on Perry Como, Frankie Laine, Dean Martin and Louis Armstrong.

Other releases in the recent flood of Hollywood soundtrack sets include George Auric's score for "Bonjour Tristesse" and Franz Waxman's music for **"Peyton Place"**; both on the RCA Victor label; and George Dunning's score for **"The Cowboy"** on Decca. Auric's score is marked by one powerful jazz sequence with an unbilled dixieland combo, Juliette Greco's vocal of the title song, and a charming traditional dance theme. "The Peyton Place" set is more in the idiom of Hollywood atmospheric music, but containing a couple of lilting thematic strains which unify the work. "The Cowboy" score is a highly listenable roundup of western motifs performed in vivid color by the studio orch under Morris Stoloff's baton. In a genre related to pic soundtracks, the **Gerald Wiggins Trio**, a Coast outfit on the Specialty label, jazzes up Victor Young's score for **"Around The World In 80 Days."** Wiggins on piano, with drum and bass accompaniment, is an always-swinging performer with a rich melodic style akin to Erroll Garner's.

Boyd Raeburn Orch: "Teen Rock" (Columbia). If the kids want the rocking beat, Boyd Raeburn gives it to them, but with some musical sense to the pounding rhythms. In this set, Raeburn and a sharply trained big band are turned loose on 10 standards updated for the contemporary juve market, plus two new items. The beat, for the most part, is laid down with a rocklike insistence for easy dancing, but the overlaying sound has a variety of shadings which overcome the monotonous effect of straight rock 'n' roll. Ginnie Powell impresses with her sinuous vocals of "I Gotta Right To Sing The Blues," and "Wanna Do Nothing All Day." The band is tops on "Yesterdays," "There's A Small Hotel" and "Beachcomber."

Tab Hunter-Peggy King-Jarmila Novotna: "Hans Brinker" (Dot). This original cast album version of the upcoming NBC-TV "Hallmark Hall of Fame" adaptation of this children's classic has some tuneful and clever material by songwriter Hugh Martin performed by a solid cast. "I Happen To Love You," sung by Peggy King, is a standout ballad with pop chances. "I'm A Very Lucky Boy," delivered by Sheila Smith and Vinny Conrod, has a catching lyric, while Tab Hunter has a couple of neat songs in "Ice" and "The More The Merrier," and with Miss King, in "Clop, Clop, Clop" and "Hello Springtime." Jarmila Novotna delivers a lullaby, "Trinka Brinker," in polished style.

Joni James: "Ti Voglio Bene" (I Love You) (MGM). In this set, Joni James returns to ancestral song sources with a program of Italian oldies. In her familiar relaxed ballad style, Miss James registers on numbers like "I Have But One Heart," "Non Dimenticar," "Anema E Core," "Arrivederci Roma" and "Dicitencello Vuie," with both Italian and English lyrics. Several songs are sung only with Italian lyrics and the songstress seems to display a special sensitivity to this material. David Terry's orch backs up ably.

"Julie Wilson at the St. Regis" (Vik). Recorded during a performance at the Maisonette of the St. Regis Hotel in N.Y. last year, this package is a potpourri of sophisticated songs delivered in hep style by a songstress whose additional visual impact is suggested by color photo on the jacket. Her tunes, some of them slightly naughtly, include "Twelve Good Men and True," "Every Baby Needs a Da Da Daddy," "Too Naive," "I-Refuse To Rock and Roll," "Unathletic Me," "A Woman Without Experience" and "A Bad Bad Woman" (but some good good company), and others.

"The Soul of Haiti" (Vanguard). This is an offbeat collection of Haitian songs of magic, love and voodoo ritual powerfully delivered by Jean Vincent. Vincent's vocals are backed up with some compelling drum and flute sounds supplied by the Alberto Socarras orch.

"Catch The Brass Ring" (Microsonic). Via some hi-fi recording techniques, this package captures the familiar sound of a carousel organ. This collection of tunes, including such items as "You Can't Be True," "The Dickey Bird Song," "Whiffenpoof Song," "Too Fat Polka" and a couple of marches, was recorded at a Coney Island merry-go-round and has everything but the smell of sugar candy and hot corn.

"The Troubadors In Spain"

(Continued on page 58)

VARIETY 10 Best Sellers on Coin Machines

1. AT THE HOP (3)	*Danny & Juniors* ..... *ABC-Par*
2. RAUNCHY (9)	*Bill Justis* ..... *Phillips* *Billy Vaughan* ..... *Dot* *Ernie Freeman* ..... *Imperial*
3. SUGARTIME (3)	*McGuire Sisters* ..... *Coral*
4. APRIL LOVE (11)	*Pat Boone* ..... *Dot*
5. GREAT BALLS OF FIRE (5)	*Jerry Lee Lewis* ..... *Sun*
6. SAIL ALONG SILVERY MOON (2)	*Billy Vaughn* ..... *Dot*
7. OH JULIE	*Crescendos* ..... *Nasco*
8. GET A JOB	*Silhouettes* ..... *Ember*
9. PEGGY SUE (2)	*Buddy Holly* ..... *Coral*
10. THE STROLL (1)	*Diamonds* ..... *Mercury*

Second Group

ALL THE WAY	*Frank Sinatra* ..... *Capitol*
I'LL COME RUNNING BACK	*Sam Cooke* ..... *Keen*
YOU SEND ME	*Sam Cooke* ..... *Keen* *Teresa Brewer* ..... *Coral*
DON'T LET GO	*Roy Hamilton* ..... *Epic*
FOR SENTIMENTAL REASONS	*Sam Cooke* ..... *Keen*
DON'T	*Elvis Presley* ..... *Victor*
STOOD UP	*Ricky Nelson* ..... *Imperial*
CATCH A FALLING STAR	*Perry Como* ..... *Victor*
KISSES SWEETER THAN WINE	*Jimmie Rodgers* ..... *Roulette*
YOU ARE MY DESTINY	*Paul Anka* ..... *ABC-Par*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

'Gold Awards' No 'Fascination' To Jane Morgan, Who Pans 'Em

Jane Morgan is against the disk industry's current gold standard. The Kapp Records thrush believes that the diskeries, by handing out gold records indiscriminately for alleged 1,000,000 platter sales, has made it a virtually meaningless tribute.

It's no longer a trade secret, she adds, that the companies claim 1,000,000 sales, when it's really only 600,000 or 700,000; as a peg to get the disk performer an extra promotional fillip for a shot on one of the tv musical variety shows. There's also a big difference between a "record company's 1,000,000" and a "publisher's 1,000,000."

The publisher's figure represents mechanical royalties paid on actual disk sales.

Miss Morgan suggests that the disk industry form its own committee, a la Hollywood's Academy of Arts & Sciences, to give awards for disks of merit and achievement. And if awards are to be given for the 1,000,000 seller, the figure should be authenticated before there's hoopla on the gold disk.

Miss Morgan says that she's currently nearing the 1,000,000 sales' mark herself for "Fascination" on the Kapp label.

'Gross(ly) Exaggerated'

London, Feb. 4.

Outspoken British bandleader Johnny Dankworth, who recently concelled out of an Anglo-U.S. band swap because the terms didn't suit him, had some more outspoken observations to make about the disk business recently in an article in the Daily Express. He wrote that the public was being taken for a ride by the diskeries, because sometimes reports of the numbers of records sold were "grossly" exaggerated.

"More than one artist," he alleged, "who has been presented with the coveted 1,000,000-sale golden disk has later found that to be rather bad at arithmetic, and a 1,000,000 dwindles to less than half that number. The truth leaks out when the royalty returns for the tune are calculated."

Tokyo's Sudden Run On Mlle. Francois' 'Epics'

Tokyo, Jan. 29.

Personal appearances here by French singer Jacqueline Francois sent crowds scurrying to record marts and caused a sellout of her disk of "Chiens Perdus Sans Collier" and three other numbers on Epic label.

Sales spurt highlights the wave of chanson popularity in Japan with many native singers learning to mouth sorrowful French ditties. Field also gives devotees an egotistical lift because they feel it is at least one cut above the pop song level.

British Disk Bestsellers

London, Feb. 4.

Jailhouse Rock .....Presley (RCA)
Story Of My Life....Holliday (Columbia)
Oh! Boy .....Crickets (Vogue-Coral)
All The Way .....Sinatra (Capitol)
Great Balls Of Fire....Lewis (London)
Making Eyes..Adams & Otis (Capitol)
My Special Angel M. Vaughan (HMV)
Kisses Sweeter .....Rodgers (Columbia)
Peggy Sue .....Holly (Vogue-Coral)
April Love .....Boone (London)

Verve Sets A&R Dept. With Kessell as Head

Hollywood, Feb. 4.

Norman Granz, head of Verve Records, has created a new post of artists & repertoire chief for the label with Barney Kessell taking over the job. Verve plans to concentrate on rock 'n' roll for its sinyle releases. Assisting Kessell in the a&r department will be Gil Farfield and Bunny Botkin, who records for Verve under the Fraternity Bros. tag.

Granz is kicking off his six-week European jazz concert tour in Brussels Feb. 12. Headlining will be Ella Fitzgerald and Oscar Peterson. Meantime, Paul Weston is in a deal to work with Granz, initial assignment being Miss Fitzgerald's album of "Irving Berlin's Songbook."

50% of Returns Show 90% of SPA's Roster Favoring Collection Agency

The projected move by the Songwriters' Protective Assn. to set up a central agency for the collection of song cleffer royalties has received an overwhelming endorsement from SPA members. In response to a questionnaire mailed early last week to over 2,700 SPA tunesmiths by prexy Burton Lane, over one-half of the membership, including many top ranking songsmiths, has already replied, with over 90% okaying the proposal to set up an office which would deal for the songwriters on a collective basis, except for performance rights, which are licensed through ASCAP and BMI.

At present, music publishers pay sheet music and disk royalties to the individual songwriter. The cleffer, under terms of the basic SPA agreement, has the right to ask for an audit of the publishers' book and SPA also maintains the right to conduct periodic spot checks of the books. Under the projected setup, the SPA agency would collect for all cleffers subscribing to the plan via direct dealings with the publishers.

Some fears that the SPA plan intends to bypass the publishers by having songwriters collect at the source, such as from the disk companies, are without basis, according to SPA execs. SPA would only be exercising a right it already has, namely to collect for its members upon request, without taking on any additional authority over song properties.

One publishing exec pointed out that the basic fact of the music business is that the publisher, and not the songwriter, owns the copyright and hence retains the right to license and collect for the various uses. The new SPA project does not impinge on the publisher's ownership of the copyright, he said. But, he stated, there are straws in the wind indicating that the songwriters are thinking of cutting into the publishers' ownership of copyrights. "When that day comes," he said, "they'll have a real fight on their hands."

In the meantime, backed by the support of the SPA ranks, there is no question any more that some sort of collection agency will be set up within a relatively short time.

Int'l Disk Scorecard

While the European disk biz climbing, the foreign-language platter market in the U.S. has all but disappeared, except for the Spanish-speaking areas. With immigration into the U.S. declining to a trickle in recent years, so has the activity in Italian, Swedish, Norwegian and German disks, once a healthy slice of the total American market. The recent influx from Puerto Rico has, however, maintained a good sales level for Spanish-oriented platters.

Occasional calls are received by the major companies for other foreign language disks, but these are so few that it's no longer worth while to press them.

Dallas Disk Jockeys Set Up Own Diskery

Dallas, Feb. 4.

The White Rock Record Co. has been formed here by three local disk jockeys, Jim Lowe, Carl Reves and Chuck Duncan, all of them heard here on WRR, Dallas' municipal radio outlet.

First released is by Tommy Hudson and the Savoys with "Rock-it" backed by "Walkin' the Stroll."

RETAIL DISK BEST SELLERS

VARIETY — Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville—(Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary Music)	Cleveland—(Record Rendezvous)	Indianapolis—(Ayres)	Kansas City—(Katz Drugs)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	2	SILHOUETTES (Ember) Get a Job	1	4	6	..	1	..	5	2	..	..	1	10	4	2	..	1	..	2	..	2	..	1	111
2	1	DANNY & JUNIORS (ABC-Par) At the Hop	2	..	..	..	2	1	2	..	..	5	2	..	..	4	5	..	3	3	3	..	1	..	99
3	18	CRESCENDOS (Nasco) Oh Julie	..	2	4	..	..	..	1	..	1	2	..	3	10	..	..	..	..	8	..	..	..	..	57
4A	3	McGUIRE SISTERS (Coral) Sugartime	..	8	..	..	5	4	7	..	..	3	..	5	..	4	3	..	10	..	8	..	10	54
4B	5	DIAMONDS (Mercury) The Stroll	..	..	2	..	..	..	..	1	..	..	..	9	2	..	1	..	2	6	..	..	..	..	54
6	7	BILLY & LILLIE (Swan) Lah Dee Dah	..	5	..	..	..	..	..	4	..	3	2	1	..	6	4	..	..	..	..	..	..	..	53
7	19	ROYAL TEENS (ABC-Par) Short Shorts	3	..	10	4	8	..	..	..	..	8	5	..	7	..	..	..	7	..	3	..	5	52
8	..	FRANKIE AVALON (Chancellor) Dede Dinah	6	1	8	..	..	..	..	..	..	9	1	3	3	..	7	..	..	..	..	..	..	50
9	..	ELVIS PRESLEY (Victor) I Beg of You	..	..	..	..	..	..	..	8	..	6	..	..	8	3	..	10	1	..	1	6	8	48
10A	..	BILLY VAUGHN (Dot) Sail Along Silvery Moon	..	..	..	9	5	10	3	..	10	..	..	6	..	10	7	2	..	..	..	..	10	4	46
10B	8	ELVIS PRESLEY (Victor) Don't	9	..	3	1	7	..	1	..	..	4	..	..	7	..	..	..	..	..	9	..	..	2	46
12	17	PERRY COMO (Victor) Catch a Falling Star	..	7	..	2	..	..	6	9	..	10	..	..	6	5	..	..	..	4	10	..	..	9	42
13	13	RICKY NELSON (Imperial) Stood Up	..	..	..	..	..	..	..	4	2	..	..	..	..	..	..	..	1	..	6	..	..	3	39
14A	6	MITCH MILLER (Columbia) March from River Kwai	..	..	1	5	..	6	..	..	..	..	..	..	..	..	..	9	..	..	..	7	..	..	27
14B	10	RICKY NELSON (Imperial) Waiting in School	7	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	5	..	..	3	..	27
16	..	FOUR PREPS (Capitol) Twenty-six Miles	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	2	..	4	..	..	26
17	11	FRANK SINATRA (Capitol) Witchcraft	8	..	..	6	..	..	..	..	..	..	..	..	..	1	10	10	..	..	..	..	..	..	25
18	12	BUDDY HOLLY (Coral) Peggy Sue	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	7	4	..	9	4	..	21
19	25	PAUL ANKA (ABC-Par) You Are My Destiny	..	..	5	7	..	..	10	10	..	..	4	..	..	..	..	..	..	..	..	..	..	..	19
20A	14	FRANK SINATRA (Capitol) All the Way	..	..	..	..	..	3	..	5	..	..	..	..	..	..	..	..	9	..	..	..	9	..	18
20B	..	CANTELS (End) Maybe	..	5	6	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	18
22	15	PAT BOONE (Dot) April Love	..	..	..	..	..	9	2	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	17
23	21	JOHNNY MATHIS (Columbia) Twelfth of Never	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	5	14
24	..	CRICKETS (Brunswick) Oh Boy	..	..	..	..	..	..	..	6	3	..	..	..	..	..	..	..	..	..	..	..	..	..	13
25	..	WILL GLAHE (London) Liechtensteiner Polka	..	..	..	..	..	4	..	..	..	..	..	..	..	..	9	8	..	..	..	..	..	..	12

Local 47 Issue On Music Fund Into High Court

Washington, Feb. 4.

The fight of Los Angeles Local 47 of the American Federation of Musicians to prevent royalties and reuse payments for work by its members from going into the AFM Musicians' Performance Fund has reached the Supreme Court.

Appeals from the California Supreme Court ruling in favor of Local 47 have been filed by CBS, NBC, California National Productions (NBC subsidiary), Loew's Inc., Republic Pictures and its Hollywood Television Service, RCA, and Capitol, Decca and Coral Records.

The appellants contend that the California state courts had no right to handle the cases in the first place, and that the actions should have been in the Federal courts throughout.

They paid the royalties to Samuel R. Rosenbaum of New York, named trustee for the Performance Fund, which provides free concerts. The appellants pointed out in their brief that Rosenbaum could not be touched by the California courts since he remained in New York, although he is a key figure in the matter.

They said they had to pay the royalties to Rosenbaum, instead of to the Local 47 members as additional salary, under their contract with the AFM. If they should pay the royalties to Local 47, as the California courts direct, the appellants, argued they would not be protected "against being compelled to pay the same obligation a second time under a judgment in an action in another state, brought by Rosenbaum."

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Jack Lacy—WINS—New York	Jerry Strong—WMAL—Washington	George Friary—WIDE—Biddeford	Stan Richards—WORL—Boston	Charlie Mansfield—WHAV—Haverhill	Dick Smith—WORC—Worcester	Bob Forster—WITH—Baltimore	Len Libman—WFEA—Manchester	Alan Owen—WMID—Atlantic City	Bob Wells—WEBR—Buffalo	Ed Meath—WHEC—Rochester	Earle Fudney—WGY—Schenectady	Lou Earle—WIBX—Utica	Bill Wright—WIBG—Philadelphia	SOUTH: Charlie Murdock—WQAM—Miami	Jim Carley—WPIN—St. Petersburg	Burl Womack—WSAV—Savannah	Bob Elliot—KENT—Shreveport	John Ademy—WBIG—Greensboro	John Wrisley—WIS—Columbia	Bob Larimer—WSIX—Nashville	John Fairchild—KELP—El Paso	Beauregard Davis—WLOW—Norfolk	MIDWEST: Don Quinn—WIND—Chicago	Bob Robbins—WHB—Kansas City	Dick Pike—WNOP—Newport	Gene Clifford—WBCK—Battle Creek	Steve Cannes—WLOL—Mpls-St. Paul	Chuck Norman—KSTL—St. Louis	Bill Dawes—WCPO—Cincinnati	Tom Edwards—WERE—Cleveland	John Michaels—WOKY—Milwaukee	FAR WEST: Frank Pollack—KRUX—Phoenix	Jack Shefrin—KMAP—Bakersfield	Al Esaks—KFRE—Fresno	Duke Norton—KLAC—Hollywood	Bob Haris—KPOL—Los Angeles	Len Ross—KDB—Santa Barbara	Lash Lazzar—KXLA—Pasadena	Paul Coburn—KWIC—Salt Lake City	TOTAL POINTS
1	1	8	Danny & Juniors	ABC-Par	†At the Hop						9	9			1	1			2	2		1			1		3	10	2	3	9	1	1		5		2			5	10			8		135
2	2	7	McGuire Sisters	Coral	†Sugartime		5				6		10		5	3		9		4	4	8	3	2	2		6		9	6	8	3	2	1	5	3					9				129
3	5	5	Diamonds	Mercury	†The Stroll	4		6	7						2	2			5			9					1	4	2	8	6	2		3			9	7						99
4	9	4	Silhouettes	Ember	†Get a Job	1		2	2		4		2		3				7								2	1	10	1		7										7		90
5	18	16	Frank Sinatra	Capitol	*All the Way		2									3		7	9	3	8		2	10												10		4		5	2		1	77
6	10	14	Pat Boone	Dot	*April Love		9					5		8		9		1	10	1	2																7		9	4	3		2	73
7	7	8	Four Lads	Columbia	*Put Light in Window		8	3							9	1				10		5	5	8	3										4		1		5			10	70
8	21	4	Frank Sinatra	Capitol	*Tell Her You Love Her			4	4	7					4			6		6						5										2		7	1			68
9A	4	6	Mitch Miller	Columbia	*March From River Kwai									1		10		5		7		4	4		4	8			4	4		10				7			10	4			65
9B	3	4	Perry Como	Victor	*Catch a Falling Star									2				3		2					5				8			6	7	9	9	4		8			4		65
11	16	2	Royal Teens	ABC-Par	†Short Shorts	3		1	1		3		3														3			3												60
12	14	11	Buddy Holly	Coral	†Peggy Sue											6			4				1		4		2		8			3		5				8					58
13A	17	3	Perry Como	Victor	*Magic Moments			7		5						7								7		1						6							7	1		3	55
13B	15	7	Billy Vaughn	Dot	*Sail Along Silvery Moon	7						1		3		4							7						7			7		2				6					55
15		3	Ricky Nelson	Imperial	†Stood Up							3			10														3			10		1	8		1		10					42
16	13	12	Jimmie Rodgers	Roulette	†Kisses Sw'ter Than Wine				3				8					5			10										5							5			3	8			41
17		2	Nat King Cole	Capitol	†Angel Smile									6			4										6							7						3		3		37
18	8	4	Frank Sinatra	Capitol	*Witchcraft					2				4		8	2								9		9							8	10									36
19	20	2	Elvis Presley	Victor	†Don't	5						6						1															6				4	10						34
20A	11	8	Johnny Nash	ABC-Par	*A Very Special Love									9	9			2						5																	2		9	8	33
20B	35	12	Jerry Vale	Columbia	*Pretend Don't See Her				8																6															2	6		5	6	33
22	12	4	Ricky Nelson	Imperial	†Waiting in School						6									8								4	1		4													32
23A		1	Johnny Mathis	Columbia	*Come to Me									8			7	4															3		7		6							31
23B	26	2	Patti Page	Mercury	*Belonging to Someone									5				7		8																	3		8				4	31
23C	29	8	Jerry Lee Lewis	Sun	†Great Balls of Fire														8	1		5			10		7				4												31
23D		1	Crescendos	Nasco	†Oh Julie						2	4			5									6	7																			31
27A	19	2	Moe Koffman	Jubilee	†Swinging Shepard Blues	2								7			8												7			7				5							30
27B	41	11	Will Glahe	London	*Liechtensteiner Polka		3														9			1			5														7		30
27C	31	3	Paul Anka	ABC-Par	†You *Are My Destiny*	10		5			5		1										4																				30
30	22	10	Ernie Freeman	Imperial	†Raunchy														3			3	2		9																	10		28
31	37	2	Frankie Avalon	Chancellor	*Dede Dinah	8					10	2	4		7														9														26
32		1	Betty Johnson	Atlantic	†Little Blue Man					1																	7							1									24
33	32	2	Elvis Presley	Victor	†I Beg of You														6								1			6							9						22
34	6	9	George Hamilton IV	ABC-Par	†Why Don't Th'y Und'rst'd			10	10									10	3			10						6			9	10		10									21
35A	28	8	Johnny Mathis	Columbia	*Wild Is the Wind																			9														2	4					18
35B		1	Don Rondo	Jubilee	*Made for Each Other		1		8																									6			6						18
37	23	4	Roy Hamilton	Epic	†Don't Let Go							5											7											9										17
38A	27	2	Billy & Lillie	Swan	†Lah Dee Dah	9		9																			8	5				8											16
38B		1	Four Voices	Columbia	*Dancing With My Shadow				6									8																2									16
40A	24	3	Four Preps	Capitol	†Twenty-six Miles										6									3					10														14
40B	39	4	Sam Cooke	Keen	†I'll Come Running Back																		6										8		5								14
40C		5	Crickets	Brunswick	†Oh Boy				9			7																									3							14
43		1	Couplings	Josie	†Young Dove Calling			8	6				7																														12
44	25	18	Sam Cooke	Keen	†You Send Me														6		5																						11
45		1	Joe Darensbourg	Lark	*Yellow Dog Blues																																9		3					10

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European Disk Biz Booming, But Still Needs To Cut Prices For Mass Market

The European disk biz, now climbing in a boom that's paralleling the one in the U. S., is due for further tremendous advances once prices come down, according to George Prutting, recently appointed manager of the RCA International record division and who has returned from a four-week o.o. of RCA affiliates on the Continent. In several countries, he reported, prices have already dropped slightly, with resulting sales increases, but disk tabs in Europe and England are still very high relative to the U. S. market.

RCA Victor, which is marking the first year of its distribution tieup with British Decca and Teldec, disclosed that Victor affiliates and subsids in Europe tripled their assigned sales quotas during 1957. Top U. S. names abroad, Harry Belafonte followed by Elvis Presley, are both Victor artists and were in large part responsible for last year's click of the Victor disks. While abroad, Prutting wrapped up a distribution deal with the Hede Nielsen Fabriker in Denmark, which plugged the last gap in Victor's western European distribution network.

Indicative the upsurge of the overseas market was the advance order received by British Decca for the Elvis Presley "Jailhouse Rock" release. Prutting stated that orders were received for 270,000 copies in advance of the release, a figure which set a new peak for that market. The sales potential of the British territory alone is revealed in the fact that Belafonte's "Mary's Boy Child" sold over 1,400,000 copies in England before Christmas and is still a big seller in that country.

Prutting also reported that business is expanding rapidly on the other end of the globe, in Japan, where RCA has a tieup with the Victor Nippon label. Paradoxical fact about the Japanese market is the strength of classical disks. Prutting estimated that the classics, the Occidental-type, account for well over 20% of the total Japanese disk gross.

Prutting took over the top spot in the RCA International disk division at the outset of this year, replacing Pat Kennedy who exited the company for another business.

Joe Sherman's Inaugural Pacting for Epic Label

Joe Sherman, Epic's new artists & repertoire chief, has started the reshaping of diskery's roster with his first signing. Joining Epic under Sherman are Jimmy Breedlove and Ersel Hickey.

Breedlove previously recorded for Atlantic and Capitol, while Hickey comes to the label via a master buy. Sherman plans to bring Hickey, a guitarist, in from his Buffalo home, to exploit the first disk and prep new recording sessions.

ABC-Par Bags 'Tequila'

ABC-Paramount continued on its master-buying kick with the purchase last week of the Eddie Platt orch's slicing of "Tequila." The instrumental had been a hot bidding item among several labels for the past week.

Diskery in recent months has clicked with such master-buys as "At The Hop" and "Short Shorts."

Pubs Ask High Ct. To Nix Hearing On Goody Decision

Washington, Feb. 4.

The Supreme Court was asked last week by a group of music publishers to refuse an appeal hearing to Sam Goody, of New York, perhaps the nation's largest retailer of cut-rate phonograph records.

Goody is being sued for damages for alleged "bootlegging" of copyright music. He lost a decision in the Federal Court of Appeals and now has asked the Supreme Court to give him a hearing. He is accused of selling bootlegged records taken off the air and reproduced by one Joseph Krug. Via then attorney, Julian T. Abeles, the copyright owners—Shapiro Bernstein; Gershwin Publishing Corp., Edward B. Marks Music, Miller Music, Lewis Music and Mutual Music Society—say Krug made unauthorized recordings of radio and television musical performances of

(Continued on page 58)

Disk Yen For Legit Scores Started With 'Fair Lady'; Livingston & Evans

Feldman Quits ASCAP

Samuel Feldman, assistant to Jules M. Collins, ASCAP's sales manager, has resigned after 22 years with the Society.

Due to an old leg injury, Feldman was unable to do the extensive traveling required by the job. His duties are being distributed among other members of Collins' staff.

Ky. Judge Bans Disk On Dead Singer's Life

Louisville, Feb. 4.

Release of a recorded song about the life of the late Jimmy Osborne, country music vocalist, has been prohibited by a local judge. A temporary injunction against C. L. McDaniel, owner of the Mac Recording Co. and Mutual Advertisers of Kentucky was issued after a recent hearing.

Mrs. Leora Mae Osborne, the singer's widow, had asked the order on behalf of herself and Osborne's two minor sons. She claimed release of the song was an invasion of her privacy. Damages of $10,000 were asked on the grounds the song already had been played over some radio stations. Judge Lampe said he was convinced the disk was made for private gain and that it must recall certain tragic events of the singer's death. Osborne killed himself last year.

The Alan Jay Lerner-Frederick Loewe score for "My Fair Lady" has put the recording industry in tune with show scores. That's the opinion of vet filmusical writers Jay Livingston & Ray Evans who bowed on Broadway last night (Tues.) with their score for "Oh Captain."

In the pre-"MFL" days, recordings of showtunes, for the most part, were confined to the company with the original cast album rights. This disk company would issue singles from the score and some other albums in addition to the cast set, while the other companies turned their mikes in other directions. "MFL," however, changed the picture.

Columbia Records had the original cast set and complemented it with an instrumental version by Percy Faith and a dance treatment by Sammy Kaye, but the other diskeries, majors and indies alike, didn't let it go this time. More than 20 other albums in the instrumental, jazz and vocal veins have been issued since the "MFL" preem.

A similar pattern applies to the current record company attitude towards Meredith Willson's "The Music Man." Capitol has the original cast but more than a dozen other albums of the score are scheduled. These include a Stan Freeman workover via Columbia and Jimmy Giuffre's jazz treatment on Atlantic.

According to Livingston & Evans, this marks a new awareness on the part of the record companies as to the value of an album tieup with a successful Broadway tuner. Not only do the sets take off in New York, the point of origination, but in the grassroots, too, where hinterlanders are getting an indoctrination in Broadway product via extensive newspaper and magazine coverage. That's why Philip Bloom, who's handling public relations for "Oh Captai ," has mapped out a cross-country deejay tour to plug the singles from the score and the albums which will include an original cast set out of Columbia.

Livingston & Evans, with several Academy Awards under their belt and in the running for the upcoming accolade with "Tammy," like the showtune trick because it allows more freedom of expression. "In the theatre," they say, "you have authority and control over your material. And although a showtune is more esoteric than a film song, the recording companies are now going for showtunes more than pic songs."

As far as a showtune becoming a hit goes, the songsmith duo believes that it's mostly "accidental." "A showtune is written with an eye and ear to the production value as a whole and not as a single entity." However, they've rewritten the lyrics to several tunes from the show to make them more acceptable for recordings and air play. Among the worked-over tunes are "Femininity" and "We're Not Children."

On the question of rock 'n' roll treatments of their tunes, the writers are against it. "Artistic integrity," they say, "is more important than a hit record."

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Music)	Boston—(Jordan Marsh Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Midtown Records)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Kansas City—(Jenkins Music Co.)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Memphis—(Trentwood Records)	Louisville—(Shackleton)	Atlanta—(Rich's Dept. Store)	Minneapolis—(Dayton's Dept. Store)	Indianapolis—(Ayres)	Portland—(Madrona Record Shop)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**JOHNNY MATHIS** (Columbia) **Warm** (CL 1078)	..	4	2	2	5	7	1	1	..	2	1	1	5	1	4	9	..	..	4	1	2	6	140
2	2	**MY FAIR LADY** (Columbia) **Original Cast** (OL 5090)	3	..	1	1	7	3	8	2	..	6	9	..	..	4	5	4	6	2	..	5	8	5	108
3	3	**AROUND THE WORLD** (Decca) **Soundtrack** (DL 9046)	2	..	10	..	1	..	..	6	4	3	10	9	..	2	6	1	4	3	..	..	9	1	94
4	5	**RICKY NELSON** (Imperial) **Ricky** (Imp 9048)	1	5	..	6	2	..	..	3	..	4	..	..	..	..	1	5	1	4	3	..	7	..	90
5	6	**FRANK SINATRA** (Capitol) **Come Fly With Me** (W 920)	..	1	3	7	..	1	5	4	..	1	7	..	2	..	..	..	..	..	5	..	1	4	89
6	4	**PAL JOEY** (Capitol) **Soundtrack** (W 912)	5	3	5	..	4	4	4	..	2	5	3	..	..	..	2	..	..	8	..	..	3	8	87
7	7	**PAT BOONE** (Dot) **Pat's Great Hits** (DLP 3071)	4	..	7	8	3	..	..	5	1	..	2	..	..	..	..	10	..	..	..	4	6	..	60
8A	10	**NAT KING COLE** (Capitol) **One of Those Things** (W 903)	6	..	9	4	10	..	..	..	5	8	..	..	4	..	..	..	2	..	..	..	..	..	40
8B	12	**TENNESSEE ERNIE** (Capitol) **Hymns** (T 756)	..	..	..	..	..	..	..	..	2	7	..	5	..	8	7	3	..	7	..	3	..	..	40
10	11	**ROGER WILLIAMS** (Kapp) **Fabulous Fifties** (KXL 5000)	..	..	..	..	..	..	..	..	..	..	6	..	..	..	8	..	3	..	..	6	..	2	31
11	16	**MANTOVANI** (London) **Film Encores** (LL 1700)	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	8	..	6	..	2	..	..	26
12	9	**KING & I** (Capitol) **Soundtrack** (W 740)	7	..	..	9	..	10	..	..	..	..	..	..	..	..	..	2	..	5	..	..	..	..	22
13	15	**APRIL LOVE** (Dot) **Soundtrack** (DLP 9000)	8	..	..	..	..	..	7	..	..	..	..	..	..	..	3	..	5	..	..	..	..	..	21
14	8	**OKLAHOMA** (Capitol) **Soundtrack** (SAO 595)	..	..	..	..	..	..	..	..	..	..	..	..	..	3	9	6	..	..	..	10	..	7	20
15	13	**FRANK SINATRA** (Capitol) **Where Are You?** (W 855)	10	..	..	..	6	..	..	10	3	..	..	8	..	..	..	..	10	..	..	..	..	..	19
16	20	**JIMMIE RODGERS** (Roulette) **Jimmie Rodgers** (R 25020)	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	18
17A	19	**JANE MORGAN** (Kapp) **Fascination** (KXL 1066)	..	..	..	10	..	..	..	7	..	10	..	..	1	..	..	..	..	..	..	..	..	..	16
17B	23	**RAY CONIFF** (Columbia) **'S Marvelous** (CL 1074)	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	6	..	..	..	7	..	..	16
17C	22	**WEST SIDE STORY** (Columbia) **Original Cast** (OL 5230)	..	2	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	16
20	..	**MITCH MILLER** (Columbia) **Mitch's Marches** (CL 1102)	..	..	4	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	14
21	14	**GOGI GRANT** (Victor) **Helen Morgan Story** (LOC 1030)	..	..	..	9	..	..	..	..	5	..	..	..	..	..	..	7	..	..	..	..	..	..	12
22A	..	**TENNESSEE ERNIE** (Capitol) **Spirituals** (T 818)	..	..	..	..	..	..	..	7	..	..	..	..	..	6	10	..	..	..	..	..	..	..	10
22B	..	**DAKOTA STATON** (Capitol) **Late Show** (T 876)	..	..	..	..	9	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
24	..	**MARY MARTIN** (Capitol) **Annie Get Your Gun** (W 913)	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	8
25		**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	..	..	..	..	..	5	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	7

Elvis Presley's 'Sides of March'

Elvis Presley's last disk session before being inducted into the U.S. Army in March is being set up this week on the Coast by Steve Sholes, RCA Victor's pop artists & repertoire chief. Sholes is expected to get as many sides into the can as possible while in Hollywood, although Presley's induction does not mean that he can't record on his leaves and other time-off periods.

Since joining the Victor label a couple of years ago, Presley has cracked all modern sales records for the business. Virtually every disk he has put out has passed the 1,000,000 mark, while his "Don't Be Cruel" platter has reached the 5,000,000 marker worldwide. Presley, incidentally, was brought into the Victor fold by Sholes who bought out his contract from Sun Records for $35,000.

Int'l Groups Aid Copyright

Continued from page 53

can Bar Assn., American Patent Law Assn., the General Federation of Women's Clubs and the National Music Council.

Ranging on opposition to the bill will be the jukebox operators, organized into the Music Operators of America, and the disk industry, via the Record Industry Assn. of America. Their basic argument is that the disk industry not only pays royalties to the publishers and songwriters but that disks are the most important medium through which songs are made and sold.

At this stage, nobody knows how much money would be involved in the licensing of the jukebox industry. ASCAP has repeatedly asserted that it would agree to a nominal licensing fee if the bill is passed, while the jukebox operators insist that ASCAP wants to tax them out of business. But with an estimated 500,000, or more, jukeboxes in operation, even a nominal fee of $10 per year would add up to a substantial source of revenue for the Society.

Music Street

Continued from page 53

try into the disk biz. The Loew's company has been in the disk field over 10 years via the MGM label. Universal Pictures is in the disk biz, of course, by virtue of its ownership by Decca Records.

Hollywood's importance as a disk centre has been greatly enhanced in recent years by the click of numerous soundtrack albums. Capitol Records has had a solid string of soundtrack hits, as has Decca in the last few years. More recently, Columbia Records has clicked with film score sets, while RCA Victor revamped its entire Coast setup in order to be a factor in this pic soundtrack market.

Aside from the major companies in both New York and Los Angeles, there's Chicago with Mecury Records and San Francisco with Fantasy and Pacific Jazz. Nashville has Sun Records, an important indie, but that city was hit with the departure of the Dot label from Tennessee to Hollywood.

Jack Mills to Mex

Jack Mills, prexy of Mills Music, left for Mexico City on the first leg of Latino trek that will take him through Acapulco, Taxco, San Jose de Puruna and Havana.

M-G-M Records

Connie Francis

SMASHING THROUGH FOR A HIT



See her on first Dick Clark Saturday Night ABC TV Show Feb. 15th.

WHO'S SORRY NOW

B/W YOU WERE ONLY FOOLING (While I Was Falling in Love)

K 12588

WHOLE LOTTA HIT from

Marvin Rainwater



WHOLE LOTTA WOMAN

BABY DON'T GO

K 12609 on 45 & 78 rmp

CLICKING IN ALL MARKETS!

The Kartunes

RAINDROPS

and

WILL YOU MARRY ME

(When We Graduate)

K 12598

The New M-G-M Records Great in '58

Inside Stuff—Music

Tunesmith Pat Ballard believes he has discovered a new way to get a song in a picture. Getting off the elevator at the wrong floor Ballard entered Dave Dreyer's office at 1650 B'way (a floor above Ballard's office) and ad libbed, "I've got a demo here of a new country song called 'Somewhere There's Sunshine.'" Dreyer took a listen and a week later the tune was spotted in a key plot-position in the upcoming Ferlin Husky picture, "The Boy from Tennessee" (Paramount), with Husky's Capitol recording scheduled for March release. "My advice to ASCAPers is always have a demo under your jacket—and then get absentminded," says Ballard.

In a move to promote one of its new releases, Al Taylor & His Poodles' slice of "The Swivel," United Artists has tied up with the Arthur Murray studios for the creation of a new dance around the "Swivel" beat. UA is distributing 250,000 hoofing diagrams to various teenage centers, while the Murray staff is planning to demonstrate the step on teenage-slanted tv shows and at school record hops.

Decca Records has issued a revised edition of its educational catalog in which platters in different categories are listed for the convenience of schools. Each listing is accompanied by a recommendation for the appropriate grade in which it can be used. Decca is distributing the catalog to schools, colleges, libraries and retailers which do educational business.

In the battle over "Fair Trade" laws in San Francisco, one of the discount stores fighting the distributors' right to maintain list prices is California Record City, not California Music City as erratumed in VARIETY Jan. 29.

Goody Decision

Continued from page 57

leading compositions by special artists. Krug was specifically named for bootlegging of Glenn Miller recordings taken off the air.

Importance of this suit, say the publishers, is that it will determine their legal right to go after responsible retail dealers of bootleg music. They explained to the court that the manufacturers of such records are "invariably irresponsible individuals with no business address" and nothing they can be sued for. The only request of the legitimate manufacturer, they told the High Court, "is to proceed against the dealers who are primarily responsible for the success of this illegal operation."

The bootleg record situation, they said, "is rapidly mushrooming into a serious threat" to the copyright owners.

Album Reviews

Continued from page 54

(Kapp). The Troubadors, a small combo which generates a big sound, slickly covers the familar Spanish musical scene in this set. Playing with tasteful simplicity, this stringed crew, with occasional whistling choruses, dishes up such items as the "Habanera" from Carmen, "Media Luz," "The Breeze and I," "La Paloma," "Jealousie," "Granada" and other songs of equal calibre. The Troubadors have cut also sliced similar "Cook's Tour" albums for Kapp, with locales being Rome, Hawaii and the land of the Gypsies.

"Old Yeller" (Disneyland). Taken from Walt Disney's "Old Yeller" pic soundtrack, this package is slanted for the kiddie market. In addition to the background music, this set features the complete story of this film with dialog and narration by Fess Parker and Dorothy McGuire, and barking by the dog, Old Yeller. Jerome Courtland handles the title song vocal pleasingly. *Herm.*

'Oh Captain'

Continued from page 53

nal cast rights to the Irving Berlin tuner, but Decca Records withheld the services of show's star Ethel Merman. Victor issued the original cast set with Dinah Shore pinchhitting for Miss Merman. Decca came up with an album of the show's tunes cut by Miss Merman and Dick Haymes.

Now, Victor is planning its own album of the "Oh Captain" score featuring Abbe Lane. Score for the show, which bowed on Broadway last night (Tues.), was written by Jerry Livingston and Ray Evans.

On another original cast album front, Columbia is still up in the air on "The Body Beautiful." Tuner by Jerry Boch and Sheldon Harnicked opened to mixed notices on Broadway two weeks ago. Col is now waiting for evidence of a run before it commits itself to an original cast grooving session. The legituner features Mindy Carson, a Col pactee.

Benefit in Macon, Ga., For Injured Eberle Drummer

Macon, Ga., Feb. 4.

American Legion Post No. 3 and Steve Cole's band sponsored a dance last week (31) for the benefit of N. J. (Nel) Zelman, 27, of the Bronx, N. Y., drummer in the Ray Eberle orch who was critically injured in an auto crash which took the lives of three other members of the Eberle band. Dance was to raise funds to pay Zelman's hospital and medical expenses.

Head-on crash in which Zelman was injured occurred near Wrightsville, Ga., while members of crew were headed for Marianna, Fla., to play a dance engagement at Air Force Base there. Two others besides three musicians died in the collision. Zelman has been unconscious most of the time since the accident.

GC Promotes Cottin

Sid N. Cottin has been upped to sales manager at the indie Golden Crest label. He has been ad-merchandising manager of the diskery since its inception a little over a year ago.

Cottin already is out on a three-week trip visiting GC's distributor setup around the country.

From the Picture RAINTREE COUNTY

THE SONG OF RAINTREE COUNTY

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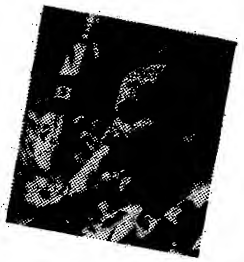
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ELMER BERNSTEIN

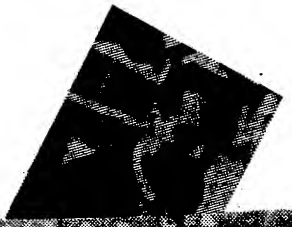
Dot Records

FAMOUS MUSIC CORPORATION

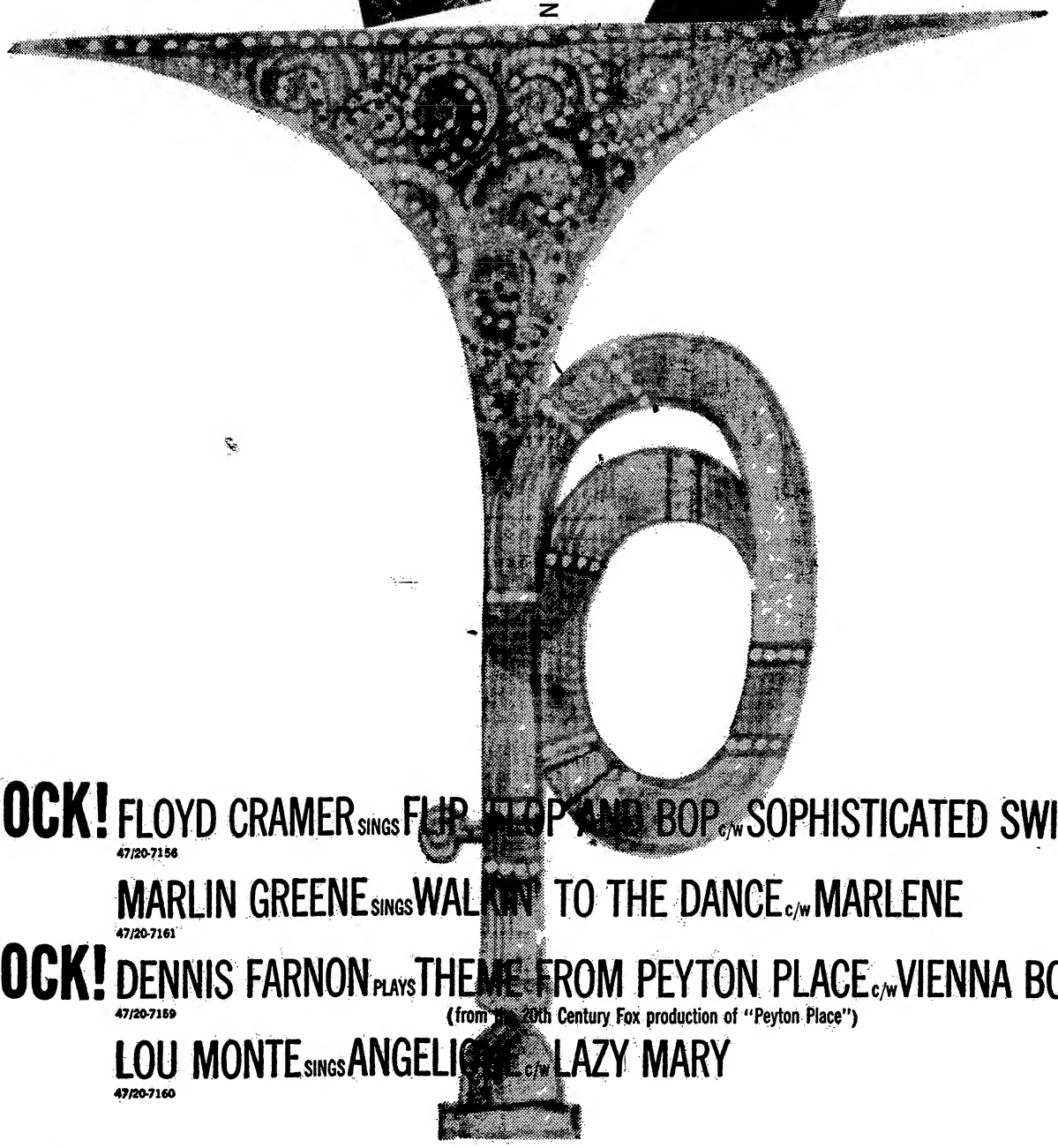








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RCA VICTOR

On The Upbeat

New York

Dee Anthony taking over as **Tony Bennett's** personal manager . . . **Mr. and Mrs. Marvin Lieber** of Pan American Distributing Corp. are the winners in Epic's Concertgebouw promotion contest. They get a trip to Europe to visit Epic's affiliate, Philips, and will attend some Concertgebouw recording sessions . . . Jubilee set eight LP's for February release . . . **Lee Konitz Quartet** currently at the Half Note, new jazz spot in Greenwich Village . . . **The Four Voices** headline benefit show Feb. 16 at St. Vincent de Paul Infant's Home, Providence, R. I. . . . **Fred Smith, Herbie Alpert** and **Lou Adler** have been added to Rex Productions' a&r staff.

London

Vocalist **Larry Turner** has quit the **Dave Shand** band which is resident at the Savoy Hotel . . . A dixieland outfit fronted by clarinetist **Bernie Stanton** skedded to open at Winston's Club . . . Trumpeter **Freddy Randall** has disbanded his group on doctors orders to rest a strained lung . . . Baritone saxist **Joe Temperley** has joined the **Humphrey Lyttelton** band.

Hollywood

Decca acquired soundtrack rights to **Hugo Friedhofer's** score for 20th's "The Young Lions," his fourth soundtrack to be albumized in a year . . . **Margie Rayburn** back following a 20-city trek to promote her Liberty disk of "Smoochin" and "Ooh-What A Doll." . . . **Earl Holliman** hitting coast deejays plugging his Prep disking, "Nobody Knows How I Feel." . . . **Julie London** recording title tune for Universal's "Voice In The Mirror" in which she costars with **Richard Denning.**

San Francisco

Dave & Iola Brubeck reviewed jazz critic **Ralph J. Gleason's** new book, "Jam Session," for Gleason's paper, the Chronicle—gave it hefty praise, too . . **Dick Swig** signed **Julie Wilson** for a four-week date at the Fairmont's Venetian Room this summer . . . **Marty Marsala** ill . . . **Dick Saltzman's** group—**Vince Guaraldi, Norman Bates, Eddie Duran** — replaced **The Mastersounds** at the Jazz Showcase . . . Blackhawk has the **George Shearing Quintet** booked Feb. 10-24, **Billy Taylor Trio** March 4-18, **Al Hibbler** April 24 . . . **Johnny Mathis** set for Oakland, Berkeley and San Jose concerts Feb. 20, 23 and 24 . . . Bassist **Eugene Wright** replacing **Norman Bates** for **Dave Brubeck Quartet's** European tour.

Chicago

Cindy & Lindy set for two weeks at the Houston Crescendo starting Feb. 26 . . . **Erroll Garner** returns to the Blue Note March 2 for a pair . . . **Barbara Carroll Trio** in a two-weeker at Van Orman Hotel, Ft. Wayne, opening May 19 . . . **Stan Getz** into the Casino for a week Feb. 11 . . . **Dolores Hawkins** will be at Eddys' in K. C. for a pair starting March 7, followed March 21 by **Gogi Grant,** also for two. **Rusty Draper** dated there for May 9 . . Muehlebach Hotel in K. C. gets **Ginny Simms** Feb. 14 for two weeks.

Pittsburgh

Janet Noel Ferrell, organist at the Ankara Lounge for several months, has temporarily withdrawn to devote all her time during the next eight weeks to her new job as head of radio-tv dept. in U. of Pittsburgh public relations division. Expects to return to Ankara April 1 . . . **Hal Curtis band** has signed a one-year management contract with the Maurice Spitalny office . . **Bob Wetzel,** trumpet man, has joined the **Baron Elliott** orch . . . **Bernie Armstrong,** longtime director of KDKA radio staff band who quit as an active musician to go into the hi-fi business, first in Miami and then here, has left the Concerto Room to head up the organ dept. of Miller Pianos in South Hills district.

Philadelphia

Three Philly deejays have platters riding high: **Larry Brown** (WPEN), "At the Hop," **Jocko Henderson** (ex-WDAS), "Tear Drops," and **Kai Williams** (WDAS), "Get a Job" . . . **Charlie Gracie** now on a personal tour in the midwest . . . **Gene Krupa's** agents have cancelled this month's weekend bookings at the Red Hill Inn. They claim drummer has a cold. **Carmen McRae** opens at the Jersey spot (7) . . . **Ray Charles** into the Club Bel-Aire, Chester (3-8) . . . **Sandy Stewart** inked for three-week run on the **Garry Moore** show (3-24) . . **Jody Sands** had going-away party at Chancellor Hall before taking off for Australia . . . **Mike Pedicin** working Tunick's Showbar (3-8) . . . **Al Raymond** band has its first release on Jubilee Records . . . **The Platters** into Sciola's (10) . . . **Dizzy Gillespie** plays the Showboat (3-8) . . . **Max Roach** current at Pep's.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**DANNY & JUNIORS** (ABC-Par)	At The Hop†
2	4	**SILHOUETTES** (Ember)	Get A Job†
3		**ELVIS PRESLEY** (Victor)	Oh Julie†
4	2	**McGUIRE SISTERS** (Coral)	Sugartime†
5		**CRESCENDOS** (Nasco)	Don't†
6	6	**BILLY VAUGHN** (Dot)	Sail Along Silvery Moon† / Raunchy†
7	3	**RICKY NELSON** (Imperial)	Stood Up† / Waitin' In School†
8	7	**DIAMONDS** (Mercury)	The Stroll†
9	8	**PAT BOONE** (Dot)	April Love*
10		**PERRY COMO** (Victor)	Catch A Falling Star*

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	†AT THE HOP	S-Sealark
2	3	†SUGARTIME	Nor-Va-Jak
3	1	*APRIL LOVE—"April Love"	Feist
4	6	†GET A JOB	Ulysses-Bagby
5	5	*SAIL ALONG SILVERY MOON	Joy
6	4	*ALL THE WAY—"Joker Is Wild"-F	Maraville
7		†OH JULIE	Excellor
8	8	†RAUNCHY	Hill & Range
9		*CATCH A FALLING STAR	Marvin
10	9	†STROLL	Meridian

(*ASCAP †BMI F-Films)

BOM Club

Continued from page 53

the 200,000 marker, with applications still flowing in by the bagful.

Response to the BOM offer, a $35 set for $4, is understood to have been the biggest in BOM's history, exceeding any of the reactions to the expensive book dividends. In the short period of existence, the Victor-BOM operation already has become the biggest classical club in existence. Figures on Columbia's LP disk club, covering everything from longhair to jazz, have been a closely guarded trade secret, but that it has been clicking is guaranteed.

Victor execs look forward to a membership of 500,000 in the club once the figures become stabilized. With book club operations reporting a very high percentage of subscriber-fulfillment of their end of the bargain, that means that several hundred thousand customers will be buying at least six classical LPs, at $4.98 each, over the next year.

While the clubs are appealing mostly to armchair buyers via extensive consumer advertising, disk retailers are also cashing in on this phase of the disk boom. With retailers getting 20% on each sale made by club subscribers which they sign up, some dealers have been conducting vigorous campaigns in behalf of the clubs. One out-of-town dealer signed up over 1,000 members to the Victor-BOM club.

Jocks, Jukes

Continued from page 54

conventional calypso item not calculated to revive this trend.

Lenny Perna (Chancellor): "LOVE IS A WONDERFUL THING" (Debmar*), a bouncing ballad with a lyric that doesn't stray from the cliches, is brightly projected by Lenny Perna's vocal and choral backing. "LET'S TRY AGAIN" (Rambed†) is par for the rock 'n' roll course.

Mel Tillis (Columbia): "TEEN AGE WEDDING" (Cedarwood†), which is nothing more than the title implies, is sold with a neat rockabilly vocal. "LONELY STREET" (Peer†) is a fear-jerking ballad in the same idiom.

Marty Wyler Quartet (Planet X): "CHALYPSO NO. 8" (Jama†), a jumping instrumental, could earn sound. "TEMPTATION" (Robsome spins due to the frantic bins*), the oldie, is set in the current "stroll" tempo and the kids will spin this side for dancing.

* ASCAP. † BMI.

EXTENDED PLAY DISKS

Will Glahe Orch: "Beer Garden Musik" (London). The click of "Lichtensteiner Polka" has cued this followup by Germany's Will Glahe's accordion orch. This set of instrumentals includes one standard, "Tavern In The Town," plus such items as "Hot Pretzels," "Drinking Song" and "One Two Drink Up."

"The Kids" (RCA Victor). This is entirely a juve set, from the delivery to the target point. The songs run the rock 'n' roll gamut of uptempo material and although only four items are included, the monotonous character is flagrant. "Elvis and Me," "So Shy," "Please Don't Nag" and "Juke Box Is Broken."

Franz Waxman's beautiful theme from the Warner Bros. production "Sayonara"

'KATSUMI LOVE THEME'

Morton Gould RCA Victor
Percy Faith Columbia
Leroy Holmes MGM
Frank Chacksfield London

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New York Mirror
"The Big Time: Himber's special arrangements in his latest platter."

ROBERT SYLVESTER
New York Daily News
"Richard Himber' records 'IN THAT HAT' and 'TODAY' are best sellers."

DANTON WALKER
New York Daily News
"Himber's 'IN THAT HAT' a winner on Coral."

DOUG WATT
New York Daily News
"Himber's Coral Records 'IN THAT HAT' and 'TODAY' are top drawer."

NICK KENNY
New York Mirror
"'IN THAT HAT' a terrific hit."

ATRA BAER
New York Journal-Ameri
"Himber's Coral record arrangements are beautiful."

--also on Current Release:

"MONDAY IN MANHATTAN"

"YOU'RE MY BABY"

"TONIGHT"

Record Promoti BUDDY BASCH
Press Representative: BILL CONLAN

Deauville's Romance With Casanova And Leonidoff Off; Fla. Spot Takes Heavy Loss, Eyes 'Old Familiar' Acts

By LARY SOLLOWAY

Miami Beach, Feb. 4.

First attempt by a plush new hotel to launch a "big production" idea to meet the competition of established rivals with a name policy, ended in dismal failure last week when the 600-room Deauville announced shutdown of its Casanova Room and end of the Leon Leonidoff revue installed there. The cafe is now being redone to make it more appropriate for a straight act policy, if and when the operators are able to pact top talent which they feel is now needed to bring the spot into the nitery contention this season.

Estimated loss taken by the Deauville runs well into a six figure. Leonidoff had re-worked the original plans for the room, and installed a flyer-stage (another first for hotels); hydraulically operated side balconies, steam and steel curtains, and other advanced electronic devices that ran into heavy tabs. The orch was placed in a corner of the layout, 20 or more feet from the stage, necessitating sacrifice of a substantial portion of table locations and cutting down on the original over-600 capacity. Addition of backstage crews and special lighting men added to the production budget. Thus, where management had sought to cut down on the sky-high payoffs needed for name attractions, they found their weekly costs soaring into the high brackets they had originally sought to avoid.

Nothing to 'Sell'

Adding to the flop was lack of any outstanding act or novelty that might have brought them in via the word-of-mouth route, an important biz-puller factor in this area. The costuming was original and colorful, but was just a dress-up of an odd assortment of talent that did not jell into a payoff whole. The result was more suitable to a film presentation house than a high-tab cafe.

Following redesign of the stage-

(Continued on page 68)

Chris Folcker, Swedish Nitery Impresario, in U.S. On Name Talent Safari

The Berns Restaurant, Stockholm, one of the largest niteries in Europe, has just about run out of European headliners and is now foraging for names in the U.S. Chris Folcker, manager of the spot, is currently in New York, eyeing acts as well as proferring offers to names, and will start a cross country tour in search of suitable acts. Following a stay in New York, Folcker will start ogling performers in Miami, thence to New Orleans, Dallas, Hollywood, Chicago and back to New York. He has hopes of getting a sizable lineup before returning to Europe.

Folcker is looking primarily for acts on the way up and one that can build in Sweden. It doesn't necessarily have to be a name, but one with a name potential. He feels that, with proper advertising and exploitation, a good performer can be built up to name status for his purposes. Folcker has had some similar experience in that direction. When cafe entertainment became legal in Sweden in 1955, he bought Patachou, unknown in his environs, and in short order became an attraction in that part of the world. She has since played several engagements at the Berns. Bulk of his headliners have been from France, but that's only coincidental, he says, since language is no barrier in the cafe, and an act singing in any language can become a hit. He pointed to Amalia

(Continued on page 68)

Mrs. Geo. Hamid Mending

Mrs. George A. Hamid, wife of the head of the GAC-Hamid talent agency, is recovering in an Orlando, Fla., hospital from a heart attack suffered two weeks ago in Virginia.

Mrs. Hamid is at Orange Memorial Hospital in Orlando.

Marie McDonald Sues Fairmont, S. F., for 150G

San Francisco, Feb. 4.

Singer Marie McDonald sued Ben Swig's Fairmont Hotel for $150,000 in Superior Court last week (31), claiming injuries she suffered opening night of her four-week engagement at the hotel's Venetian Room have made it impossible for her to fulfill $35,000 worth of contracts in th U. S. and abroad.

Suit filed by lawyer Lou Ashe claims she took a tumble onstage, damaging her body and legs, and causing a vein inflammation and other injuries not yet diagnosed. Suit maintains management failed to provide a "reasonable safe place" for her act, that accident occurred opening night during her second show.

(Miss McDonald had been painfully burned by spilling hot tea on herself a couple of hours before opening.)

'Capades' Wham 107G, New Haven

New Haven, Feb. 4.

"Ice Capades" pulled record figures for its 10-performance, seven-day stand at the Arena here last week (23-29). A good advance quickly built to SRO when word of show's merit got around. Crowd pull totalled close to 37,000 which meant, at $4.80 top, a gross of $107,000, smash biz.

Ice show tour is ahead of 1956-57 season to date, with a sensational $500,000 take in Boston being the b.o. high spot so far.

New on the route this year is Milwaukee, yet to be played (April 14-20), while St. Paul has been axed from the list. Unit finds road nut (transportation, housing, etc.) considerably upped this year, but increased business is offsetting that wallop.

Cast topper Ronnie Robertson missed final two shows via a pulled tendon. Nate Walley, quondam skating act turned company manager, still handling latter assignment.

'Svengali Act' No Aid To B.O. in Vancouver

Vancouver, Feb. 4.

A boniface doubling in hypnotism might well have an edge on other bistro bossmen. When Macombo's operator Bill McGonigal caught Greek singer Jimmy Melas, lately here, showing a nervous tendency to sharp his high notes, he whammed his act and re-imposed perfect pitching—relieving his orch's anguished ears at the same time. Sequel is, backstoppers are happy while Melas swears those highs are coming out flat.

McGonigal's hypnotic powers—he's a practitioner here—are no hypo to his hospice's midweek wickets, however, and biz is slow, as with town's other clubs. Weekends are active.

'Holiday' SRO In Buenos; 1st Tour Of Sticks in Arg.

Buenos Aires, Jan. 28.

Here for the first time since 1951, "Holiday on Ice," opened at the Luna Park Stadium after a 24-hour postponement due to a chief engineer breaking a leg. This delayed setting up the tank, while a replacement was flown down from the U. S. Fortunately, the incidence of accidents is much less than might be expected in shows of this kind.

The company crossed to South America by boat from South Africa in November, and has since played Brazil and Montevideo, Uruguay. A flood of gimmicks were encountered in Porto Alegre, the tank being held up by frontier guards, necessitating another being flown in by plane from the U. S., while the company hung around inactive. Then, as might be expected to happen when an outdoor date is played, the rain poured down for days. Altogether Porto Alegre cost promoter Victor Sturdivant around $12,500. Business was also

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Weather Raps 'Holiday'

Louisville, Feb. 4.

"Holiday On Ice," which closed a week's engagement with two shows Sunday (2) at Jefferson County Armory, was down about 15% from last year in attendance and gross. The take in 1957 was over $100,000.

Three days of cold, rainy weather, snow and icy streets are blamed for this slump at the wickets. Show received excellent reviews here.

Variety Field's Attention Focussed On AGVA Board Meet Next Tues. (11); Administrator Bright in Spotlight

The national board meeting of the American Guild of Variety Artists which starts Tuesday (11) at the Hotel New Yorker, N.Y., is expected to be the most fiery in years. The roster of outside speakers—one already scheduled, with others seeking an airing—are expected to produce enough fireworks to keep the sparks going for a long time. Much of the spotlight will focus national administrative secretary Jackie Bright, in a post that pays $26,000 per annum.

The major part of the fireworks shapes up on discussion of the settlement of the libel award to former eastern regional director Dick Jones against Bright via $20,000 from the AGVA treasury. Although the national board voted for the award by mail and reply-by collect-telegram poll, several board members have since declared that they were not notified of the true status of the situation.

Some had been unaware, because of the language of the resolution presented them along with letters of explanation, that the case brought by Jones against the union, national board members, and the Associated Actors and Artistes of America had been thrown out of court on the ground that since the union didn't approve of the libelous publication, it wasn't responsible. Therefore, the court ruled that Bright and his immediate predecessor, Jack Irving, were solely responsible for the libel. According to the letter accompanying the referendum, it was interpreted by some that settlement of this matter, plus a pending injunctive suit (which didn't ask monetary damages by Jones) for $20,000 would end all claims by Jones against the union and the national board, neither of which was a litigant in the action.

There is also expected to be some sharp questioning about the total cost of the action, including legal fees, which are substantial.

Some important blasts are ex-

(Continued on page 68)

Palace, Buffalo, Into Pix; Burlesquery Since 1925

Buffalo, Feb. 4.

The Palace, which has presented burlesque continuously here since 1925, is scrapping stageshows indefinitely and will revert to indie first-run novelty picture policy.

Under management of Dewey Michaels, house has been a long-standing burley spot operating on a year-round basis and catering largely to Canadian and upper New York State patronage. Spot has always been something of a show biz anomaly, heaviest business being registered regularly during summer months. Recent upping of price of stage talent by the American Guild of Variety Artists, with no corresponding rise in patronage, has reportedly led to burlesque demise and change to flicker policy.

Entratter Named Prexy of Sands

Jack Entratter, a major partner and producer of the Sands Hotel, Las Vegas, has been elected president of the inn, succeeding the late Jake Freedman. Carl Cohen, also a shareholder, was named veepee.

Entratter originally set up the hotel and was its first general manager and producer. Last year he relinquished the management chores to Archie Loveland, who moved over from the nearby El Rancho, to devote his major attention to production of the shows. He's now helming the entire operation.

Nags Win for Neb.

Omaha, Feb. 4.

Nebraska State Fair Board's 1957 financial report last week via secretary Edwin Schultz revealed that the horserace pari-mutuels once again kept the exposition in the black.

Total receipts for all activities of the fair, including the mutuels, rentals and fair tickets, were $734,535, against expenses of $706,930. Schultz estimated that the 15-day horse program netted around $136,000.

Chi's Longtime DeLisa Throwing in the Towel; Launched Negro Talent

Chicago, Feb. 4.

Club DeLisa, southside black-and-tan nitery which incubated some well-known talent along the way, calls it quits after its fourth and final show Feb. 16. It has been in continuous operation since 1933, when the four DeLisa brothers—Michael, Louis, James and John—launched it with the repeal of Prohibition.

Deaths of Michael, a year ago, and Louis last Jan. 2 are given as the reason for shuttering. A spokesman for the club said it was "too much to handle" for the surviving brothers. However, persistent reports had it that the nitery's books had been showing too much red ink.

Besides its revues, which included a line and the Red Saunders orch, DeLisa was noted here in recent years for its gaudy Monday morning breakfasts, which followed the last Sunday show and usually ran for hours.

Among the better known cafe names to have been started by the DeLisa are Billy Eckstine (circa 1938), Lurlean Hunter, mimic George Kirby, and Lonnie Sattin.

Spot's capacity is 1,000, with policy of three shows nightly and a fourth on Saturday and Sunday.

Harris' Scot Ice Prowl

Glasgow, Feb. 4.

John H. Harris, prexy of "Ice Capades," planed in here last week to eye performers for his U. S. and Canada treks. He is mulling a "Salute to Scotland" production number featuring Scot pipers and dancers.

Harris, after auditions at local ice rink, said: "British girl skaters have the happy knack of being both hard workers and good to look at on the ice."

County Fairs In The TV Age: From Bible To 'Thing In Box'

By JAMES A. CONNERS

Albany, Feb. 4.

"There will be fairs as long as babies are born and children grow up; they come down to us from Biblical times." So George A. Hamid, head of GAC-Hamid, told VARIETY in his suite at the Sheraton-Ten Eyck Hotel during the 70th annual meeting of the New York State Assn. of Agricultural Fair Societies, held last week.

Television—"that thing in the box," pointing to a set—is "the most significant development in the entertainment field during my 50 years of trouping, promoting and booking," he said. "The impact of television has been far greater than that of the development of radio, or the arrival of the talking motion picture," Hamid continued. "Television is with us everywhere; we can't escape it. We must learn to live with it."

There are the things about tv which Hamid does not like; its overnight creation of stars, without the long training and the gradual polish which performers and top-flights of yesteryear were required to gain; and the ballooning of salaries. These objections also apply to the music-recording field, Hamid emphasized.

However, both media produce "names" which can be potent outdoor attractions, he declared. In the case of the recording group, the "pull" period may be short—"they are as good as their last platter."

Como & Uncle Sam

Perry Como would be the biggest magnet at fairs, if he were available, Hamid said. "We handle him, but there is no chance that Como will play expositions now," the impresario explained. "There is no reason for Perry to accept fair bookings, his tax situation being what it is. The same holds for several other stars."

What about Patti Page? She played some fair dates, several years ago and might accept two or three this season, Hamid said.

The showman pointed out that some stars may wait to see what happens, as summer rolls in and moves ahead, as to the general economic picture. They naturally will be looking for the best possible terms and certain fair societies may hold back their decisions, too, on headliners, he observed.

Hamid did assert, without equivocation, that "Only the 'A' stars, from television, will be outdoor boxoffice clicks this year. The 'B' headliners will not mean much. Fair patrons are tiring of the latter."

A star whom Hamid had heard might play "one or two fairs" is Nat King Cole. He would be "very big at the California State fair, for instance."

Because the number of 'A' stars particularly among those who have not been around fairs for years, is relatively small, Hamid stated, "Fair societies are now buying shows. They are not paying so much attention to percentage deals." Hamid considered this a healthy sign.

Johnny Mathis' String

He plans to book Johhny Mathis, a recording star whose salary has mushroomed, into four fairs. These probably will include Reading, Pa., Louisville and New York. The Everly Bros. will also play fair dates as well as the long-established Andrew Sisters.

Wax stars popular with teenagers are pretty certain to do business outdoors, Hamid opined. He did emphasize the fickleness of teenage tastes.

"Three years ago, Johnnie Ray was the idol of teenagers," Hamid remarked. "When I played him at the Steel Pier in Atlantic City last summer, they did not seem to know he was there."

"Teenagers control, run show business today," observed Hamid in a tone that seemed to balance disgust with philosophical acceptansce. He seemed to be indicating, without saying so, that, after all,

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AGVA Adjourns Case Vs. Lamonte To Give Atty. Leeway for Defense

The case of the executive board of the American Guild of Variety Artists against dancer Victor Lamonte has been adjourned to a later date. Lamonte had been charged with making derogatory statements about the administration on a number of occasions, under the general heading of "conduct unbecoming a member." Date for the new hearing hasn't been set.

Several instances of accusations against members of the administration had been cited. At one point, it was believed that the board would merely censure Lamonte as his punishment and bar him from attending membership meets for a designated period. However, Lamonte refused this settlement. At the behest of his attorney, Alfred Lyons, the hearing was adjourned to a later date so that an adequate defense could be prepared.

Members of the executive committee who heard the case were Irving Grossman, who acted as chairman; Joe Smith, Charlie Dale, Alan Walker, Frank Ross, Al Tucker and Cy Reeves. National administrative secretary Jackie Bright presided at the hearing until a chairman was elected.

Issue is still a hot potato inasmuch as it involves the right of the membership to criticize the administration in or out of the organization. The administration contends that it has the machinery to air all grievances that members may have, alleging that it is illegal for members to go to the trade press particularly to air any complaints. Many members claim that the trade press is the only means of achieving corrective action.

Vancouver Cave's Name-Per-Month

Vancouver, Feb. 4.

Isy Walters, now fit after recent cardiac siege to concentrate on floorshow side of Cave activity, has set new policy of a top-name act a month. Son Richard Walters remains boniface.

Billy Daniels' six frames from Feb. 10 will be new deal's teeoff. Walters hopes to hypo longtime saggy boxoffice by pacting the Mills Bros. for two weeks from March 28. Al Hibbler is tabbed for April 7. Jimmy Rodgers for a June fortnight. Guy Mitchell is slated for late summer, with dickering on others.

Booker said there's $70,000 set aside for acts—"That's just from now until fall."

Snyder's Water Troupe To Sail for Brussels

Boston, Feb. 4.

Sam Snyder's Water Follies, 50-person Boston-based troupe which has been set as sole grandstand unit at the Brussels World's Fair, sails aboard the Liberte March 26. The show opens there April 17.

Water Follies, which toured Australia the past two seasons, will return to the U. S. this summer to play 10 dates, Snyder said. Auditioning of swimmers, singers and ballet femmes is going on here currently.

Snyder's wet & dry unit will be presented in Brussels at a 16-acre amusement park in a 5,000-seat stadium especially built for it.

Mont'l Nitery May Fold

Reports from Montreal are that the St. Germain-des-Pres nitery is closing due to "difficulties" between the spot's owner and the local musicians' union.

The night club, dormant for nearly four years, was reopened late last year by Jacques Normand and Gerald Tasse and was an immediate click in the return bout. Most recent acts in the 150-seater included comedian-raconteur Jean Rigaux, boniface-satirist Normand and singer-comedienne Clemence des Rochers.

Sons of the Ould Sod Prefer Auld Lang Syne

Glasgow, Feb. 4.

Robert Wilson, Scot singer, is planning a summer trek of one-nighters through Ireland, opening in the northern counties and working over the border into Eire. Unit will perform from Sunday night to Friday, with Saturdays off.

According to Wilson, top favorite for years, the last thing an Irish audience wants is an Irish song. Every one of his numbers must be Scottish. He has occasionally tried an English ballad number, but exits to polite rather than enthusiastic mitting.

New San Juan Inn Sprees on Names

Hotels in Puerto Rico are continuing their attempt to bring more names to the island. Entry of the Intercontinental Hotel at San Juan has apparently engendered a rivalry with the long established Caribe-Hilton. The Caribe has now booked Gloria DeHaven for two weeks starting Feb. 21, following her current stand at the Eden Roc, Miami Beach. The Intercontinental is dickering for Yma Sumac, with no deal set yet. Tony Martin started there last week.

It's the first time in the history of the island that there has been a booking rivalry. The Caribe-Hilton generally got performers to come down for the holiday aspect of the trip. Salary for whoever took the trek was along moderate lines since the general rule for weekdays was one show nightly. The niteries in Puerto Rico generally concentrate on native talent and bands, and thus rarely bring in talent from the mainland.

PAUL ANKA R&R DRAWS 10,000 IN HONOLULU 2

Honolulu, Feb. 4.

Rock 'n' roll unit headed by Paul Anka, Jodie Sands and Jerry Lee Lewis drew 10,000 customers to Civic Auditorium for two performances last Monday (27). House was scaled from $1.50 to $3.50, putting the promotion into the tallcoin.

Ralph Yempuku and Earl Finch promoted the venture, which involved only a one-day stopover for the Australia-bound entertainers. One of the acts, the Crickets, had appeared on the Ed Sullivan tv show in New York only the night before, doing some marathon traveling to catch up with rest of troupe.

Presumably with tongue-in-cheek, Honolulu Star-Bulletin assigned its longhair fine arts critic to review the show. "We were just listening attentively and most of the time that availed us little," the critic observed.

Reviewer credited young Anka with "the most straight-forward and least pretentious style" and said "he aspired more than the others to some refinements of modulation and crescendo."

Promoters plan another "Show of Stars" next month.

Second Bogart Memorial At Waldorf Easter Sun.

Second annual luncheon & fashion show in memory of Humphrey Bogart will be held at the Waldorf-Astoria Hotel, N. Y., Easter Sunday (April 6), under chairmanship of Mrs. Owen R. Cheatham. (Mrs. Robert F. Wagner, wife of N. Y.'s mayor, is honorary chairman.) Pauline Trigere will present her summer couture collection as a feature of the dance-entertainment benefit.

The first memorial show, held last Easter Sunday, raised more than $11,000 for the Damon Runyon Cancer Fund. That amount is included in the more than $11,000,000 allocated to date in 782 grants and 398 fellowships in 230 institutions in the 48 states, the District of Columbia and 18 foreign countries.

Hub Mayfair Relights

Boston, Feb. 4.

The Mayfair nitery reopened last week after a refurbishing job in which the bar, previously removed, was put back in the center of the dining floor.

New billing for the club is "Mayfair Music Bar" and policy is continuous entertainment. The bill for current week is Sabah, Oriental terp; Joe Sherriff, emcee; Cedrone & Mitchell, and a five-girl line.

Mpls. Aud. Eyeing $7-Mil Expansion

Minneapolis, Feb. 4.

City officials are studying a new plan for a $7,000,000 expansion of Municipal Auditorium into a campus type structure to include, among other improvements a 3,500-seat theatre. Plan also provides for increase in exhibit space from 72,000 to 172,000 feet for tradeshows and conventions. The main floor arena with its stage would seat 14,000 against 10,000 at present.

A drive already has been started for enactment of a hotel room tax to help finance project. Impetus may result from fact that the Lyceum theatre, housing legit here, is being converted into an evangelistic tabernacle.

Havana Hilton Now Set To Open March 19, But On Partial Operation

Havana, Feb. 4.

The opening of the Havana Hilton, originally slated for last year, is now set for March 19. The inn, built with funds supplied by labor unions and leased to the Hilton chain for operation, will open only partially, however, in order to meet the target date. Instead of preeming all of its 630 rooms, it starts operations with 200 rooms. Work will be done on the remainder while hotel is in action.

The hotel's preem has been delayed because of reportedly financial difficulties of the builders. Actually, the Riviera and Capri hotels, both built by U. S. interests, started construction long after the Hilton hospice, but were completed and are now in full operation. The 150-room Deauville, along the Malecon, will also open before the Hilton.

Hugh O'Brian's 'Fat' P.A.

Chicago, Feb. 4.

Hugh O'Brian (tv's Wyatt Earp) is set as entertainment headliner at the Houston Fat Stock Show, Feb. 19 to March 2. He's clated for 19 performances over the 12-day run.

Actor will be on "Big Record" tv show Feb. 12 to pitch his current disk album.

James Roosevelt, 3 Others Front Huge, Checkered Setup in San Juan

Congressmen James Roosevelt of California and Herbert Zelenko of New York will be associated in an ambitious San Juan, Puerto Rico, 50-acre amusement-gambling casino-hotel-motel operation being primed under the name of Carolina Corp. Roosevelt would be board chairman, Zelenko a director; Albert P. Dicker, Washington investor, president; and Harry Steinberg, also Washington, secretary-treasurer. Latter is one of the largest liquor dealers in the U. S. and former owner of Shirley Foods, just absorbed by the Grand Union food chai .

Ziggy Lane, singer-composer and head of Carousel Records, will supervise public relations, scout entertainment potentials and produce the shows. Vet Las Vegas and Riviera (New Jersey) producer Bill Miller may also be associated as a producer.

Carolina Corp. takes its name from an area in the San Juan sector but the resort itself has not yet been billed. Plans call for a 500-room hotel, a motel, a casino, rides and games, amusement park, pavillion, iceskating, swimming pool and playground area, and an outdoor dancefloor and stage.

Resort will be situated on the beachfront adjoining the new airport. Property has been leased for 99 years and plans call for completion within 12-14 months from now. It is primed for year-round, all-weather operation and intended for owner-management, not subleasing.

Crew Cuts' Phimister Out Of Act on Mother's Death

Regina, Sask., Feb. 4.

Marsh Phimister, m.c. with the Crew Cuts, cancelled his appearance with the group in Yorkton, Sask., and flew home to Winnipeg because of the death of his mother. Word was received just before show time. The date was the last on a Western Canadian tour.

Last November a Crew Cuts tour was cancelled in Regina, the second date, when tenor Pat Barrett's father died. Barrett went on with the show in Regina and then planed to Toronto.

Phimister's mother had been a performer and was the wife of an entertainer.

Vancouver's Lush Paddlewheel Cafe

Vancouver, Feb. 4.

Most colorful Centenary gimmick slated for this area this summer is still "on ice." Johnny Lester, lately batoneer at Pacific-Athletic and Press Clubs, has nabbed the paddlewheeler MV "Klondike" which will leave the Yukon for hereabouts at spring thaw. Lester already has cleared his vessel for mobile operation in Vancouver harbor as "a classy seafood spot, club, motel, marina—it's big enough for anything," he said.

Paddlewheeler is 210 feet, is stateroomed plushly for 50, "has one room 160 feet long and right for a night club. Lots of space."

MV "Klondike" was white elephant of Yukon-White Pass Railroad, intended for excursions after a stated $100,000 refit of fairly recent date.

CHI'S MIKE FRITZEL LEFT 793G ESTATE

Chicago, Feb. 4.

Mike Fritzel, onetime co-owner of the Chez Paree who died last Sept. 28 at age 75, left an estate before taxes of $793,552, Cook County Clerk's office disclosed. At the time of his death, Fritzel operated a class Loop eatery bearing his name.

Federal estate and Illinois inheritance taxes will slice $96,286 off the estate, with another $40,500 going for specific bequests. Haif the estate is in trust for the widow, and the remainder, in three equal parts, goes to a brother and two sisters.

Abramson Quits As Prez of EMA

Nat Abramson, head of WOR Artist Bureau, has resigned as president of the N. Y. Entertainment Managers Assn. and has become its president-emeritus. He will continue to serve on the board. Ascending to the presidency is Mas Wolf, of the Star Entertainment Bureau. Jack Segal and Carlton Hub are veepees, Tom Kelly, secretary; Leonard Jacobson, recording secretary; and Gordon Skea is treasurer.

Reason for Abramson's stepping out of that office is his desire to reduce his load of extra-office activities. He recently gave up the chairmanship of the AGVA Welfare Trust Fund for that reason. Abramson was EMA topper for 20 years.

TV 'This Is Your Life' At Scot Intermission

Edinburgh, Jan. 28.

Audience at the King's Theatre here, watching the Howard & Wyndham pantomime, "Babes in the Wood," had a surprise at the interval. Eamonn Andrews, tv personality, strode on to the stage, stopped the show, and announced that BBC-television was taking over.

Louie Ramsay, playing Principal Girl in the show, was then featured in "This Is Your Life," transmitted live over all BBC networks. Some years ago she was thought to be completely paralyzed, and was reintroduced to many of the people who helped her to make a comeback as a professional dancer.

After the telecast, the second half of the pantomime, starring Jimmy Logan, carried on in its normal way.

'Somebody Up There' Didn't Tell Rocky

Omaha, Feb. 4.

Ex-heavy champ Rocky Marciano, here last week for a swing over the mashed-potato circuit, related a previously-unheard Rocky Graziano-Harry Truman tale.

It happened when Truman was Veep and, after watching a fight in New York City asked to meet Graziano. Truman was taken backstage and introduced by title.

"Gee," exclaimed Graziano, "I never thought I'd get to meet the vicepresident of Madison Square Garden."

Montreal Niteries O.O. Grim Future As Police Put Teeth Into Curfew

By MAX NEWTON

Montreal, Feb. 4.

Montreal's lucrative nitery industry, always the fall guy when reformers and such get on the morality bandwagon, took perhaps its sharpest blow last week when the Quebec Liquor Police opened up on them on the subject of closing hours.

Visiting the clubs during the week, police officers told the owners that as of next Sunday (9) the long-ignored curfew bill be put back into effect and enforced. "There will be no exceptions," police said.

For all but a very few saloons (mainly the uptown hotel rooms), this will mean a drastic cutback in overall returns and probably force a few of the questionable spots, which only existed on the "after hours" business, out of operation.

The hours for the sale of liquor, which have been on the books for many years and known to everyone concerned, stipulate a 2 a.m. closing during the week for the sale of liquor, midnight on Saturday and only beer and wine on Sunday between the hours of 1 and 9 p.m., with meals.

The decision by the provincial government, which controls all liquor licenses, follows on the heels of several public outbursts by church authorities against the number of liquor-selling establishments, their "demoralizing" effect on the people of Montreal and the crackdown by Montreal police on the peelers in the local strip parlors.

Before the Sunday deadline, cafe operators hope to have meetings with the Quebec Liquor Commission and come to some agreement other than the crippling edict now before them. Some would even like to know what constitutes a "meal" other than the "rubber" sandwich which was used for so many years in other regimes to get around the food-with-drink law.

Hardest hit on the circuit will be the rooms using big shows and if the laws are enforced the big budget operations will be cut and entertainment formats radically altered. Any tightening by the club owners will be felt in many directions; performers, musicians, waiters, busboys and the many suppliers—all will be affected.



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To Find a Non-Gobbledygook Way Of Defining 'Giveaway': Reno Game

By MARK CURTIS

Reno, Feb. 4.

Club operators in Reno are in a brouhaha on so-called "giveaway" practices by some of the casinos. Everything from new cars and trips around the world to television sets, mink stoles and radios are being offered in drawings by the clubs. Patrons are usually eligible for the drawings by playing at the tables and one-armed bandits.

Objection has come from some of the hotels and smaller clubs which claim that the giveaways were hurting business. Their argument is that "freeloading" was hurting regular gaming.

The city government thus found itself in the middle of the controversy when it was asked to legislate against it. However, editorials and general feeling seemed to be that the city would be interfering with "free enterprise." Mayor Len Harris said the problem was one for the casinos to decide among themselves.

Speaking in defense of the giveaway, some of the proponents pointed out that it was simply "merchandising in gambling." They felt that it was up to individual gaming operators as to how they wanted to run their business.

There seems to be a great divergence of opinion as to what constitutes a giveaway in the first place. Since a giveaway is considered an extra inducement for the customer to patronize a club, it was pointed out that big shows in theatre restaurants, lavish buffets, five o'clock hors d'oeuvres and cocktail parties all are a form of giveaway. None of these things, the proponents of giveaways say, are money-making propositions. A big show was not paid for by the diners in a theatre restaurant, they argued. The tab was paid by gambling. It therefore serves as a "come on" to gamblers just like a mink stole in a smaller way. The same with five o'clock free hors d'oeuvres which become a practice among hotels.

However, these things are on a higher plane than outright drawings, objectors said. Big shows and low priced food were good for the business.

It was also noted that while some places choose to close down partially during the winter, the biggest practitioners of the giveaway feel that by this extra promotion they are able to maintain their full payrolls.

There is a general consensus, though, that the giveaway which encourages travel into Reno from outlying areas like San Francisco and Sacramento is good. This is being done in the form of tours by bus and air to the clubs. The individual clubs either refund the price of the transportation to the passengers, or give them a meal, cocktails and gambling chips on their arrival.

Reno clubs recently got together and paid the tv line charges for the 49er football games which were blacked out in San Francisco. The promotion paid off in approximately 750 persons visiting Reno to see the game.

There is a Las Vegas ordinance prohibiting giveaways, but it came about through an agreement among club owners themselves. If does not exist on the strip, however, where some circles contend that the $50,000 weekly floorshows are the biggest giveaway in history.

While the controversy continues, there probably won't be any immediate solution. The problem remains—to define "giveaway." If a giveaway is anything which is offered to the public in addition to what they pay for, then most of Nevada operates the giveaway principle. The difference seems to be in what is an outright "giveaway," advertised and promoted as such, and that which is disguised by putting a token price on it.

Dick Shawn's British Bow

Dick Shawn has been signed for his first London date. He goes into the Palladium April 7.

While abroad, Shawn is expected do do several tv dates and may tour the provinces after his London stand.

Joni James Subs Gibbs

Houston, Feb. 4.

Joni James replaced ailing Georgia Gibbs at the fourth annual Houston National Auto Show.

Miss Gibbs was taken ill suddenly with a respiratory infection and was under a doctors' care in New York.

Copa Pacts Sam Cooke

Sam Cooke, who has established himself on the disk bestseller lists via his Keen pressings, has been signed for his first midtown N. Y. nitery. He goes into the Copacabana for three weeks starting March 6.

Cooke precedes this date with a tour on an arena show for Irving Feld. This starts Feb. 7 in Columbus, hitting the midwest, southwest and south, and winds up in Richmond Feb. 23.

Manhattan Statler Latin for Cugat

The N. Y. Hotel Statler's Cafe Rouge is being given the Latin touch for the Xavier Cugat band date which opens in the room Friday night (7). Waiters will be garbed in south-of-the-border costumes while the menu will have dishes to match. The room is slated to be filled with celebrities opening night.

Abbe Lane, Cugat's wife, is not playing this date because of her role in the legit musical, "Oh Captain," now at the Alvin Theatre, N. Y.

Al Hibbler O'seas Trek

Al Hibbler has been set for his first tour of Europe beginning late in March. Trek will run three months and will include 164 concerts.

Following the European jaunt, Hibbler will head for a tour of Australia. Meantime, Decca Records is recording Hibbler for a release backlog while he's away.

Jimmie Maddin's 1-Niters

Hollywood, Feb. 4.

Jimmie Maddin, local rock 'n' roll singer-saxaphonist, has teamed up with Trans-World Attractions, headed by KLAC deejay Earl McDaniel, Harry Golub and Mike Kasino, for a series of one-niters on the Coast.

LaVern Baker has been set for the star spot on show which Maddin will also emcee in addition to backstopping chores.

OMAHA UPS CIRCUS FEE

Omaha, Feb. 4.

The trouble-beset circus field took another jab here last week when the city council hiked the fee to the city to $25.

In the past, circuses playing here never paid more than $3 to the city in fees.

Agents Talk Recession, Ask Some Cafes to Book Intermediate Acts

Talent agencies have been discouraging the buying of names in many nitery situations and trying, instead, to push to the fore the intermediate talent that they term "entertainment." For example, during the cold spell in Miami Beach and Havana they been urging the inns still lining up names to try to get along without such high salaried acts.

In Havana the operators are being encouraged to go for the moderate-salaried talents. Even agency reps are saying that it's better to provide an entertainment completely different than that presented in nearby Miami Beach. At this point, the Havana operators seem to be taking the advice to heart, inasmuch as stress on names has fallen considerably. The Havana hotels are accenting production to a greater extent, and trying to provide a kind of show that features native talents. Most Havana hotels are now buying on a show-to-show basis.

The agencies are going along on this tack for many reasons. They say that many nitery situations cannot support the salary structure of names and it is to a cafe's advantage to try to get along without them. Again, they must try to build other headliners, and this circulation could be useful in the building process.

It is becoming increasingly necessary to get the operators to conserve their resources. Not all names are drawing up the value of the salaries being paid them. It is too much of a hassle, in many instances, to get the toppers out on the road. They complain of taxes, and frequently ask for stipulations that the operator cannot meet. The percenteries are hesitating to send certain names out on repeat stands because some have worn out their pull in certain cities, it is claimed.

Glenn Miller-McKinley A 6,000 Draw in Glasgow

Glasgow, Jan. 28.

Approximately 6,000 customers packed the Odeon Theatre at two performances to hear Ray McKinley's Glenn Miller orch. Top price was $1.80. Harold Davison presented the U.S. outfit at the Rank cinema.

Harry Hawthorne, young drummer in the outfit, fought a severe attack of flu, but insisted on carrying on with his part. He had to retire from time to time to wrap himself in a coat in the wings. McKinley took over.

Management paid tribute to Hawthorne's pluck in carrying on. A medico stood by.

Top Conn. Ballroom Hit by Bridge Snafu

Bridgeport, Feb. 4.

Pleasure Beach Park, amusement resort owned and operated by the city of Bridgeport, may not open next summer because of the need of rebuilding the bridge leading to the park.

The closing of Pleasure Beach would mean the elimination of a large amusement operation as well as the darkening of one of Southern New England's largest ballrooms, where outstanding name bands have one-nighted for many years.

Saranac Lake

By Happy Benway

Saranac Lake, Feb. 4.

Joseph McCoy, manager of Loew's Bay Ridge, Brooklyn, who graduated here in class of '56, in for annual X-ray checkup to rate 100%. Ditto John (IATSE) Anderson who made the grade the same year.

William (IATSE) Groff, Lancaster, Pa., boothman, shot into the general hospital for a major operation and is back at the Will Rogers recuperating.

Lloyd T. Smith, manager Prescott Drive-In Theatre, in from Glenwood, Ark., for the general o.o. and rest period.

Evelyn Ellis, the original Bess of the "Porgy & Bess," emergencied into the general hospital for a major operation and after a two-week ordeal is back at the Will Rogers speeding to recovery.

Amelia McDonough, former cashier Amherst (Mass.) Theatre, who left here 15 months ago with an all-clear, is back here with virus flu.

This is the 60th year of the Saranac Lake Winter Carnivals. Like its predecessors, it will feature a variety of entertainment and sports, culminating in the Carnival Parade and the storming of the Ice Palace. The big show starts with an American Legion comedy, "Is Zat So," Feb. 5. On night of the 7th Happy Benway's Rotary Minstrels will entertain, Paul Harvey, American Broadcasting Network commentator, will be Kinged and Denise Darcel Queened.

Write to those who are ill.

Songstress in Auto Accident

Rehoboth, Mass., Feb. 4.

Pinned under a rear wheel of her car on a steep embankment after she was hurled from it when it somersaulted 50 feet through the air, Mary O'Brien, nitery singer, escaped without major injuries, according to officials of Taunton's Morton Hospital.

The singer, returning home from a nightclub engagement in the Brockton area, told police her car went into a skid when forced onto a soft shoulder by another car that sped off.

Kahler Reins Omaha Show

Omaha, Feb. 4.

Nick Kahler, Minneapolis promoter, has been named producer of this year's Omaha Sports, Vacation & Boat Show, booked for the City Auditorium March 4-9.

FOR THE "TIME" OF YOUR "LIFE"

Time Magazine: Jan. 6, 1958 — "Manhattan's first successful night club song and satire revue in fifteen years."

Life Magazine: Feb. 3, 1958 — "The liveliest night club show in the nation."

"TAKE FIVE"
at the Downstairs Room

May I render unto Caesar, the billing that should be theirs:—
Unbound gratitude to star Ronny Graham and stalwart supporters Ellen Hanley, Ceil Cabot, Gerry Matthews, Jenny Lou Law and standby Jean Arnold.

Also plural pianists Stan Keen and Gordon Connell.

Also to unbilled lyricist of "Pro Musica Antiqua" Steven Vinaver, the Bard of Bard College.

Also to Max Adrian and John Heawood, the stagers; Dorothy Ross, press relati Leonard Rosenfeld, Irving Haber, the keeper of the keys; George Curley, cast monitor; and the peripatetic Bruce Kirby.

Sincere thanks to all.

Julius Monk

Who Receives Nightly at The Downstairs
51st Street & 6th Avenue
At 9:30 and Midnight
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VARIETY

Tropicana, Las Vegas

Las Vegas, Jan. 16.

Jane Kean's Vegas debut sans sister Betty presents her in a made-to-order bistro turn that should register handily in any nitery. First-nighters cheered Miss Kean's 33-minute act, which is classy and delightful from the intro when she walks out on a mink carpet, then smoothly plunges into a series of songs and devastating impreshes. Choreographer Ron Fletcher is her silent partner, and he's neatly woven into the festivities with imaginative and nimble terping. Fletcher also staged the act, which blends into the general high tone of both the surrounding Monte Proser Tropicana Revue and the dignity of the hotel itself. Miss Kean's special material, her gowns, the settings and the musical backing by Nat Brandwynne's orch (18) are all top-level.

Celeb takeoffs, complete with costume, include Louella Parsons, Zsa Zsa Gabor, Bette Davis, Mae West, Marilyn Monroe, Judy Holliday, Julie Andrews, Lena Horne, Eartha Kitt, Sophie Tucker and Judy Garland, latter getting biggest yock with line, "Somewhere over the rainbow, there's a land I believe—where they never heard of a New Year's Eve," which, of course, refers to Miss Garland's recent Flamingo Hotel beef.

Duke.

JANE KEAN

With

RON FLETCHER



"One of the most refreshing 'new' acts to come down the pike in ages is the Jane Kean-Ron Fletcher bit of elegance now starring at the Tropicana."
LAS VEGAS SUN

"It is a refreshingly different kind of entertainment—the kind that makes you laugh."
LAS VEGAS REVIEW JOURNAL

Eden Roc, Miami Beach
"One of the most exciting new night club appearances in show business."
MIAMI HERALD

"Jane Kean has a production that can headline any class supper club in the country."
MIAMI DAILY NEWS

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County Fairs in the TV Age

Continued from page 62

he is in business to serve the public and to satisfy its tastes.

Speaking of soaring salaries, Hamid declared: "In my book, Sarah Bernhardt was the greatest of all. When she played the Palace Theatre in New York 'The Divine Sarah' was paid $5,000 a week, and everybody talked about it. Today, Blitz & Blotzen can suddenly be in that salary category." Even allowing for inflation and the decreased value of the dollar Hamid indicated that some of the present weekly stipends are "fantastic."

Industrial Shows Growing

He stressed that there are two types of outdoor expositions today, the traditional agricultural fairs and the industrial shows. The latter are growing in importance.

Hal Sands, child actor in silent films, later a musical comedy dancer and actor (in his last Broadway appearance, he portrayed Marks in "Topsy and Eva," starring the Duncan Sisters), and now a GAC-Hamid producer who accompanied Hamid in Albany, believed that Dody Goodman of "Tonight" (NBC-TV) would be a good fair attraction—probably working with a straightman. Jack Paar, on whose show Miss Goodman appears, should be an exposition click, likewise. Sands was quick to note that Paar would not be available, except "possibly around the New York area, Saturday or Sunday night."

Gisele MacKenzie, too, possesses fair potentials, in Sands' opinion. Frank Sinatra? Sure, he would register smash, but what exposition can hope to book him?

There appeared to be general agreement at the annual meeting that Tennessee Ernie Ford is a solid turnstiler. The Music Corp. of America represented by O. L. Stacy of the Chicago branch and Ed Rubin of the New York office, has set the tv personality for fair dates in Minnesota, Arkansas and elsewhere. Ford is expected to fill more such engagements this year than last.

Another television name whom MCA is booking outdoors, and extensively, is Herb Shriner. Shriner, incidentally, is playing an indoor fair date in March—the Greater Connecticut Fair, in Hartford.

MCA's 'Fair Weatherites'

Among other MCA clients who may play one or more fair dates are Guy Lombardo, Polly Bergen, Ted Lewis (single), Dennis Day. Orchestras include Ray Anthony's, (the late) Jimmy Dorsey's and Ralph Flanagan's. Preston Foster is a film-syndicated star around whom an outdoor show has been built.

A syndicated star, much in evidence during the aggie fairs' confab and a storyteller on the show presented at the concluding banquet—with Hamid as emcee for the steenth time—was Leo Carrillo.

Carrillo claimed that "53,000,000" people so far have viewed the "Cisco Kid" video program on which he plays Pancho, and "a proportionate number in England and in the Pan-American countries." Carrillo made fair appearances last year and will make others this season—where the terms are right.

Colorfully garbed, the veteran actor visited Governor Averell Harriman at the State Capitol, to discuss mutual park problems—Carrillo is a park commissioner for the State of California.

Duncan Renaldo, in the title role of "Cisco Kid," and his horse was another syndicated feature ballyhooed at the convention.

Agencies at Pa. Powwow

Allentown, Pa., Feb. 4.

Nine booking agencies gave previews of some of the acts they are offering to fairs next summer at the annual parley here of the Pennsylvania State Assn. of County Fairs, held Jan. 29 to 31.

Participating agencies were GAC-Hamid, Willard Alexander, B. Ward Beam, Barnes & Carruthers, Klein's Attractions, Cooke & Rose, Superior Booking, Frank Wirth, and Music Corp. of America. Fourteen acts were shown. They included performers from tv, stage, screen, vaude and night clubs. Among those on the bill were Jimmy Conlin (Charlie the waiter of Duffy's Tavern), Johnny Maddox, Marlin Rainwater, Norman & Deance, Deance, Bogino Troupe, Great Gallaso, Poodle Symphony, Ted Smiley & Miller, Elkins Sisters, Shannon & Main, Susan Brooks, and Randy Brown.

Fair officials at the parley indicated they plan to book a large number of vaude acts this year. Edward Clark, Clearfield, Pa., was reelected president of the state group.

'Holiday' SRO

Continued from page 62

weak in Montevideo, the next stop, where the citizens are plagued by economic problems which curb entertainment-spending.

In B. Aires the company is booked to play four weeks and has been consistently sold out, having grossed $46,000 in the first 13 performances of the 10 opening days.

Between skaters, technicians, managers, the show involves transporting around 122 persons, 70 of whom take active part in the show. Then there's the 70-ton tank, 14 kilos of piping, looked after by three engineers and 12 technicians. This year the tank has been enlarged from the previous 12x18 metres to 20x43, which cuts down the Luna Park seating capacity of 20,000 to 7,500. Top price is $2.

For a "first" in Argentina, the show is due to play the provinces, taking in Mendoza (in an outdoor stadium) on the Chilean-bound trip. In Chile, it is booked four weeks at the Copolican, then Lima and back up the west coast to Ecuador and Colombia. Venezuela is not included this trip, because, since Sonia Henie's big hit there, only a comparable name would satisfy the Venezuelans.

Folcker Safari

Continued from page 62

Rodrigues, who sings in Portuguese, as another example of the fact that talent more than language is the prime factor. Americans that have played at the Berns include Eartha Kitt, Nicholas Bros., June Richmond, Georgie Tapps along with featured turns such as Rey & Gomez, Cabot & Dresden, The Colstons, Meribeth Old, Walter Dare Wahl & Emmett Oldfield, and others.

However, with this trip, Folcker breaks precedent on behalf of the Berns. Generally, American acts have been bought while touring Europe. This time, Folcker has come to seek them out in their native habitat. It means, of course, that expenses are increased considerably inasmuch as price he now shells out will have to reflect transportation abroad. However, he feels the need of some fresh faces as well as top names for his spot.

According to Folcker, he is in a unique position as far as talent is concerned. The median age of his customers, he says, is around 43, and thus he doesn't go for jazz, unless it is the traditional type that his customers have known for a long time. Calypso, he says, is one of the big items everywhere in Europe, and while rock 'n' roll is a big seller, he can ignore the whole development.

The Berns Restaurant is across the street from the China Theatre, one of the top variety houses in Sweden, thus he has a handy showcase to spot acts.

Folcker tentatively plans to be in the U.S. until about Feb. 25.

Deauville Loss

Continued from page 62

band settings, the Deauville's owners will bring in a top name if they can get any of the several they are looking for. Money, now, is no object, the aim being for re-intro of the room as a must-see for tourists.

Bids have been out for Jerry Lewis (who again seems to have priced himself out of the picture with a $40,000 asking fee); Donald O'Connor is another being sought. To date, there has been nothing firmed up and the room will remain closed; the smaller Musketeer Lounge, featuring the Redcaps & Damita Jo plus nightly changes in acts, is sole entertainment spot in the newery. Attempt to set a musicomedy idea, with tab versions of the Broadway hits, came to a difference-in-dough end.

Carillon Rings Late

Oddly enough, the neighboring Carillon Hotel, the Deauville's rival for title of "this year's hotel," didn't have its Club Siam, a 750 plus seater ready in time to enter the January competition and suffer the off-biz woes of the rest of the area's clubs. The Andrews Sisters preemed the room Friday (31), just as the Casanova closing announcement was decided upon. Rest of the town's niteries are looking toward increased patronage with the annual February pickup, now that consistently sunny weather seems to have arrived, along with the weather bureau's long-range prediction of a warm, above-normal temperature month.

AGVA Board Meet

Continued from page 62

pected to come from Jones, who as part of the settlement was given the right to speak to the national board for a period not to exceed one hour. Jones is expected to dwell on many aspects of the court case, and make accusations of errors of omission and commission by the administration during his tenure as eastern regional director.

Others who will seek permission to speak to the board are Bob Marshall, a critic of the administration and homebased in New York, and Dave Byron, a Chicago hypnotist who said last week that he was coming to New York at his own expense to determine the state of affairs in the union. Should the board vote to hear either of these members, more fireworks are certain to result.

In addition, the board is reported inclined to follow more closely the matter of administrative costs. The Jones trial, for example, revealed that Irving and Bright agreed to pay $400 to a tradepaper reporter (not on VARIETY) to write the articles that were subsequently ruled libelous. The writer was paid $275 for his work, and told that the rest would "be made up" to him. It's also likely that the board will look into the travel and expense items charged up to the union. AGVA's administrative costs are reportedly at a new high.

Inside Stuff—Vaude

Manger Hotels, which recently purchased the De Witt Clinton in Albany for a reported price of $2,500,000, has named Charles J. Mack as manager. Current manager of the Manger Rowe Hotel in Grand Rapids, Mich., he previously served as personnel manager of the Statler-Hilton Hotel, New York, and as executive assistant manager of the Statler-Hilton in Cleveland. Julius Manger, head of the Manger chain was to visit Albany with its chief engineer and architect to outline renovations and improvements. John J. Hyland, who has managed the De Witt Clinton, under Knott ownership, for years, is expected to become manager of a hotel the chain is building at Idewile Airport, New York.

Vaude, Cafe Dates

New York

Joey Bishop lined up for the Americana, Miami Beach, March 12 . . **Jimmy Clark** checked in at the William Morris Agency. His "& Co." musicomedy turn booked for Chandiere, Ottawa, March 10 and El Morocco, Montreal, April 5.

Jack Wallace now at Steuben's, Boston . . **Tommy Wonder & Margaret Banks** with **Don Dellair** repeat at Blinstrub's, Boston, May 12 . . . "Take Five" at the Downstairs Room marks its 200th performance tonight (Wed.).

Billy DeWolfe ends fortnight at Statler Hilton Hotel, Dallas, tomorrow (Wed.) and opens Saturday (8) for another two-weeker at the Patio, Palm Beach . . . Comics **Gould & Young** in Feb. 9 one-niter at West Point, followed by El Morocco, Montreal, Feb. 10, for a frame and Holiday House, Pittsburgh, starting March 10 . . . **Bobby Keefe** played the Stagecoach, Hackensack, N. J., Jan. 31 and goes into Safari Club, College Point, L. I., next Friday (7).

Chicago

Charles Chaney into Jane's Hideaway for a fortnight starting Jan. 31 . . . **Slim Gaillard** opens at the Cloister Inn Feb. 5 for indef stay . . . **Ciro Rimac** currently doing his one-man revue at the Embers Hotel, Ft. Wayne . . . **Joey Bishop** kicks off a three-weeker at Black Orchid March 30 . . . Lined up for two weeks each by the Adolphus in Dallas are **Sonny Howard** (Jan. 30), **Lou Nelson** (March 13), and **Sophie Tucker** (May 22) . . . **Ted Lewis**, current at N.Y.'s Old Romanian, goes into the Roosevelt Hotel, New Orleans, April 3 for four rounds. Same hotel gets **Dr. Arthur Ellen**, March 6, with **Roberta Sherwood** booked there May 1 for two weeks . . . **Jerry Murad's Harmonicats** reach the Riviera, Cleveland, Feb. 8 for a week, and are set for a pair at the Muehlebach in K. C. as of March 14 . . . **Jaye Bros.** launch a two-weeker at the Houston Crescendo Feb. 12.

Hollywood

Abbey Lincoln goes into Marshall Edson and Mike Garth's Ye Little Club following current **Toni Harper-Randy Sparks** booking . . . **Dick Contino** opens at the Flamingo, Las Vegas, March 20 . . . **Hilo Hattie Revue** booked for two one-nighters in L.A. next week . . . **Kay Cee Jones** opened singing engagement at Ben Blue's yesterday (Tues.) supplanting **Ann Mason** . . . **Marshall Edson** voted into Conference of Personal Managers . . . **Mills Bros.** return to the Crescendo Feb. 20 . . . **Gene Norman** getting a $5 minimum during current **Johnny Mathis** booking . . . **Paul Gilbert** into the Koko Club, Phoenix, Feb. 16.

San Francisco

Big week in Frisco nightlife with **Mort Sahl** opening at the lower-case hungry i and **Carol Channing** opening at the hilltop Fairmont Hotel—she a real native, he an adopted native . . . **Carl Ravazza** opening tomorrow (Thurs.) at Bimbo's 365 Club . . **Patsy Kelly** opening at Ann's 440 Club . . . **Bobby Troup** and **The Four Preps** into George Andros' Fack's II today (Wed.) . . . **Lou Gottlieb** held over at Purple Onion, which was also the starting point for **Phyllis Diller**, now at New York's Blue Angel . . . Pantomimist **Bernard Bragg** of the Backstage got a nice plug out of the Life mag picture-story on U. S. nightlife.

Atlanta

Henry Grady Hotel's Paradise Room, managed by **Lark Bragg**, opened Monday (3) with new show starring comics **Marc Antone** and **Jackie Curtiss**, backed up by **Robbi & Reed Royale**, dance duo, plays **Erv Hinkle** band . . **Cotton Watts & Chick**, oldtime minstrel troupers, are providing the change of pace at Club Peachtree, where **Lalin Francis**, billed as "upside down exotic," is starring on same bill with two other exotics, **Betty Dixon** and **Jo LaSeur**, plus **Leslie Carol**, acroterper . . . Harem Club, where shows change weekly, opened with new bill headlining **Naja Taramuru**, Brazilian screen starlet, and featuring **The Miamians, Mingo Maynard** and **Miriam Sage Dancers** . . . Exotics **Nikki Parker** and **Cookie Cooper** share top billing at the Anchorage in Clermont Hotel, with **Ray Reynolds Quintet** taking care of the music . . **Arlene Stevens** has joined **Tommy Ray** and **Tokye Trio** at Domino Lounge in Imperial Hotel . . . Exotics galore feature the show at Clovis Club, including **Kim Paris, Toni Allen, Sherry Delight, Jo Turner** and **Desiree**, with **Johnny Box** riding as emcee and **Ma & Pa Perkins**, rural comedy team, rounding out show . . . **Anne Bouche**, French dancer, being held over at Atlanta Biltmore Hotel's Empire Room, where **Freddie Martell** is spotlighted . . . 300-pound comedian-pianist **Roy Topps** is another holdover at Zebra Lounge in lobby of Howell House . . . Singer **Doris Angers**, Miss Canada of 1957, being held over at Leb's Pigalley.

Ottawa

Cindy & Lindy are pacted for next stint in the Circus Lounge of the Ottawa House, Hull, Que. Others scheduled to play the room include **Dorothy Loudon**, due Feb. 20, and **Charles Manna**, March 3. **Carol Stevens** is current.


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Desert Inn, Las Vegas

Las Vegas, Feb. 4.

Jimmy Durante, Skeets Minton, Eddie Jackson, Sonny King, Jack Roth, Jules Buffano, Borden Twins, Sally Davis, Donn Arden Dancers (16), Carlton Hayes Orch (14); $3 minimum.

Jimmy Durante, playing the role of Jimmy Durante as only he can do it, has a mostly-new act in the Painted Desert Room, displaying his unique talents to best advantage. Eddie Jackson and his w.k. strut is back in the act, as is Sonny King, who replaced the vet partner while he was convalescing. Singing, clowning King is a fine addition, and the trio stirs up fun reminiscent of Clayton, Jackson and Durante.

Durante pulls solid yocks for his bits with the dancing girls—one is a quick costume-change routine called "It's The Man That Makes The Clothes"; and he gets especially warm mitting for his song-styling on "Young At Heart." Drummer Jack Roth and pianist Jules Buffano are on hand as usual to fit neatly into the festivities; the hefty Borden Twins and Sally Davis are excellent foils for Durante.

Skeets Minton is featured on bill. Ventriloquist shows unusual technical skill with various dummies, and most of the dialog is highly laughable. Okay impreshes include Rose Murphy, Mario Lanza, Billy Eckstine, Vaughn Monroe, Jerry Colonna.

Art Johnson, house emcee-singer, is consistently good, and is backed by the Donn Arden Dancers (16) and the Carlton Hayes orch (14) in an impressive "Tribute To Jerome Kern" production number.

Duke.

Sahara, Las Vegas

Las Vegas, Feb. 4.

Marlene Dietrich, Kirby Stone Four, Amin Bros., Dick Summers, Louis Basil Orch (13); production numbers, Sonia Shaw, Bill Hitchcock; produced by Stan Irwin; $3 minimum.

Marlene Dietrich has returned to the scene of her original Vegas triumph—the Sahara Congo Room—and she does it with an elegant impact that won her a standing ovation from first-nighters. This appearance is easily Miss Dietrich's best of several local outings—she never looked more handsome; her rich, distinctive voice embellishes the glamour which has made her a living legend; and the "diamond"-studded $25,000 Jean Louis-designed gown she wears is icing on the cake. Songs include "Look Me Over," "You're the Cream In My Coffee," "My Blue Heaven," "Boys In The Backroom," "Laziest Girl In Town," "Kisses Sweeter Than Wine," "Johnny," and "Lili Marlene." A costume change into her w.k. white tie & tails brings her back for a smooth soft-shoed "Sweet Rosie O'Grady," a dramatic "One For The Road," and a cleverly-worded "I May Never Go Home," from her new film, "Witness For the Prosecution." For an encore she does the "Falling In Love Again" trademark. Conductor-arranger Burt Bacharach's deft handling of the Louis Basil orch (13) adds class to a classy act.

The Kirby Stone Four and the acrobatic Amin Bros. serve as neat balances to the Stan Irwin package. Stone's quartet gets solid yocks with its zany dissection of "Lazy River," "British Blues" and "Birth of the Blues," plus celeb impreshes coated with very funny dialog.

Two original production numbers by composer-arranger Bill Hitchcock and choreographer Sonia Shaw are lively and lavish in the Ziegfeld league.

Duke.

Beverly Hills, Newport

Newport, Ky., Jan. 31.

Jane Morgan (with Ernest Bragg), Dave Barry, Dorothy Dorben Dancers (10) (with Mary Jo Leyanna & Don Little), Clay Mundey, Mary Fassett, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.

Greater Cincy cafe society is treated to smart cabaret fare over a fast 60-minute route in the current two-framer at northern Kentucky's swank Beverly Hills. Jane Morgan, newcomer here, an instant click songstress, and Dave Barry, distinctively easy and sure-fire funster, have class support from the Dorothy Dorben dancing delovelies, returning after 19 months during which the Donn Arden Dancers reigned superbly. Gardner Benedict's location crew is the dependable music backer.

Miss Morgan, known hereabouts mostly for her Kapp recording of "Fascination," is stunning at first glance. She reflects artistic polish and cosmopolitan flourishes gained on foreign shores. Also plenty high are her application of special scorings, with Ernest Bragg as piano-director, and wardrobe. Discarding a black taffeta coat after an intro with "Friendships," the blond looker emphasizes a trim figure with a red strapless evening gown of satin and black lace trim and taffeta. Scores heavily with a lengthy "Around the World" treatment, making use of toggery pieces and lingo of various lands. Leaves them real hungry after 25 minutes.

Barry, neat appearing and growing on acquaintance, unloads yocks for most of his 23-minute monolog, sound effects and impressions. Highlights are takeoffs on Godfrey, Liberace, Churchill and a drunk driver. Material is clean and unfamiliar.

Dorben Dancers sandwich the acts with "Funny Face" and "La Vie en Rose," artistic numbers featuring Mary Jo Leyanna & Don Little dance team. Clay Mundey holds over as emcee, doubling on vocals with Mary Bassett, local fave. Arthur Lee Simpkins is due Feb. 14.

Koll.

Le Cupidon, N. Y.

Gretchen Wyler, Howard Beder, Cutun Quartet, Ish Ugarte Trio; $3.50 minimum.

Gretchen Wyler has tailored overalls and will travel. The singer-dancer, who's been piling up legit credits the last few years, is making a delayed return to the nitery field with her current stand at this eastside bistro. She appeared at the spot briefly two years ago and up to now that's been the extent of her cafe career.

This time, Miss Wyler intends to take on other club bookings. That is, as long as there's nothing cooking for her in legit. She's got a good act, in which the previously-mentioned overalls figure as her basic eye-catching costume. Her stint, running 25 minutes, is substantially different from her prior turn at the room in that less special material is used.

But, as before, she registers effectively with her energetic delivery, both in the song and dance departments. The tunes are mostly in the bouncy vein, several culled from shows in which she's appeared. These include numbers from "Damn Yankees," "Silk Stockings" and a terp bit from "Rumple." Her repertoire takes in other familiar items, including a "Frankie & Johnny" offering and a sock rendition of "Mack the Black."

The act, with musical arrangements by Elliot Lawrence, was staged by Charles Hughes and put together by comedian Paul Lynde. The only standout shortcoming at this club is the lack of room for Miss Wyler to stretch her shapely legs.

Miss Wyler gets neat backing from the Ish Ugarte Trio, while the Cutun Quartet, with songstress Belen Noel, gives out with the Latino beat for the predominantly terp-beat patrons. Howard Beder, the show's host, does okay on a couple of opening numbers. Hosting for the room is Robert, formerly w.k. maitre d'hotel of the defunct Versailles, N. Y.

Jess.

Hotel Muehlebach, K. C.

Kansas City, Jan. 31.

Carmen d'Antonio, The Vogues (3), Ken Harris Orch with Loraine Daly; $1-$1.50 cover.

The Muehlebach has a couple of newcomers for the current fortnight in the Terrace Grill, and the show has to be tabbed as one of the lighter entries to play the room. Some potential entertainment accrues from the combo of dancer Carmen d'Antonio and the singing Vogues, but it is only partly realized in the half-hour.

Miss d'Antonio reveals considerable of her chassis in a beauteous and brief costume as she cavorts in a trio of dances, one as a lady bullfighter, another a Spanish heel-stomper and the third a boogie bit. All have some bright moments, but as a whole the turn was somewhat unjelled at show caught.

The Vogues—Diana Hale, Bob Bush and Jeff Gyle—put their hearts into warbling a varied selection of songs, ranging from the folksong to Elvis and including some originals and some standards. Possibly their best are "Sweet Old Fashioned Girl" and "Stairway To the Stars," but several rough spots show through and entry has but a modest impact. They also offer "Alabama" as they do it on the Key label, but it drew but mild response.

Next in will be Ginny Sims, to open Feb. 14, with the Carl Sands orch taking over same date from the Ken Harris crew.

Quin.

Hotel Plaza, N. Y.

Genevieve, Ted Straeter Orch, Mark Monte Continentals; $3 cover.

Prepare a little list. Genevieve has got these assets: a unique personality, a saucy manner, ingratiation, and apparent interior calm. She held the floor at the dinner show opening night (29) for 40-odd minutes, building steadily and departing unconditionally a hit.

This qualifies her as one of the small band of pert singles for the small luxury dine-dance circuit. If analysis is wanted, she probably makes it on mime. She uses her lips, eyes, head, body and pauses with rare skill. She is definitely superior to her material, which has few or no punchlines and more the suggestion than the reality of satire.

There is talk of France but it sounds like Quebec. No matter. She exploits her troubles with the English lingo for giggles. It's been done before by many Frenchy soubrettes. It's all relaxed with Genevieve and that's what makes it work. Her gami ways in a gold lame tight-fit sheath, her muddy, plastered, Sagan coiff all go with the style.

Flirtatious but not coy, blue-toned but not jazzy, as much actress as singer, diverting rather than highly comical, a dame and not a grande dame, Genevieve is a performer with what it takes. If she keeps up the good work, she may mature into one of the greats. Punch material will be a necessity.

The usual sturdy support was offered by the Ted Straeter house music. Straeter by now has long since developed the kind of, intuitive collaboration with a personality that the pit maestro at the old Palace used to have.

Land.

Ritz Carlton, Montreal

Montreal, Jan. 29.

Fernanda Montel, Johnny Gallant, Paul Notar Trio; $2-$2.50 cover.

Now established as a once-a-season performer in the attractive downstairs cafe of the Ritz Carlton, Fernanda Montel scores as always. Current offering is quite a change from the previous efforts; the statuesque blonde with the throaty pipes who stayed close to the mike and somewhat aloof from the ringsiders has given way to someone who offers a more ribald songalog and is almost in constant motion. The change is good and makes for better overall pacing during the 35 minutes this chanteuse from Algiers is on the floor.

Songs are varied and almost evenly divided between French and English. A few special material items pick up a fair reception, but for the most part Miss Montel stays with the faves, giving them added impact by her own particular interpretations. Although she wisely stays away from any form of audience participation, a few personal touches do much to boost rating of this attractive blonde.

As per usual, songstress is elegantly gowned and she gets able support from pianist Johnny Gallant and the Paul Notar trio. Miss Montel brings business back over the average level with solid weekends.

Newt.

Moulin Rouge, L. A.

Hollywood, Jan. 31.

Sammy Davis Jr., Will Mastin, Jay Lawrence, Hal Loman & His Playmates, Eddie O'Neal Orch; $5.50 package.

Hollywood, Jan. 31.

It was one of those nights that they talk about for along time afterward — opening night for Sammy Davis Jr. at the Moulin Rouge, his first Hollywood appearance in three years. It was a top-drawer theatrical audience that turned out to welcome him, and the pintsized entertainer with the king-sized talents showed why he is a performer's performer as well as a popular draw.

Davis sings, tells jokes, ad libs with the band and the audience, dances, blows the trumpet, plays an electric guitar, does a turn on the tap drums and also has a go at the bongos. It is possible that by doing so many things so very well he may have made it all look too easy. But this is quibbling. The simple truth is that on his own he scores a smash hit with a huge, overflow crowd and retires exhausted only after holding the stage almost continuously for 95 minutes. His four-week stand at the Moulin Rouge should do record business for the mammoth theatre-restaurant

During the remainder of his run, Davis will trim his turn to about 50 mnutes on a two-a-night basis, fitting it into the overall production, which runs around 93 minutes.

Davis said there was nothing new in his act and basically this is correct. But he has cut down on his impersonations, doing complete takeoffs only on Sinatra and Presley. He sings a great deal more and the act overall now is stamped more firmly with the Davis imprint. It is his own act and no one else's—and it's an act that has class and smash.

Morty Stevens conducts the Moulin Rouge band placed on the stage, backing Davis up. The orchestrations are good and the band performs them with sharp precision. Will Mastin is still part of the act, spelling Davis to do an ingratiating soft shoe, and Sammy Sr. was introed from the audience for a taste of his old tap magic.

Jay Lawrence, held over, scores strongly with his comedy routines, especially his prizefight bit. Otherwise the "Parlscope" show is substantially the same as on the previous engagement. A fast and attractive dance trio, Hal Loman & His Playmates (Playmates being shapely platinum blondes) is new and is helpful in setting up the show.

Powe.

Americana, Miami B'ch

Miami Biach, Feb. 1.

Betty Hutton with Herb Lurie, Jones Boys & Jerry Fielding, Jackie Heller, Lee Martin Orch; $3.50-$7.50 minimum.

For her annual return date here, Betty Hutton has moved up beach to the Bal Masque of this biggery and repeats her previous clicks at other locations—but in spades in this normally staid poshery. She turns it into a table-tumult setting with her projectile-paced act.

Never one to indulge in the subtle approach, the all-out Hutton attack is maintained throughout her mostly-new material, her male aides setting the uptempo as she unwinds a strong assortment of invents shrewdly tailored to her frenetic style. It's a one-woman show in which she makes entrance via a clever blown-up screened drum setting, to start the pounding early. Followups are aimed straight at the big reaction target and she hits with showmanly sureness as she knocks out a howling lampoon—with appropriate built-up costume—on many-sloped Jayne Mansfield and her muscleman husband (one of the Jones Boys playing the silent spouse). It's a howl raiser and sets them up for things to come: her "roaring twenties" tab show with flapper-collegiate costume color-up to brighten the hoofery and vocalistics.

Miss Hutton's standard "song and dance" routine with assist from Herb Lurie is another winner. The vocals are more growled and howled out than done in melodic vein but, when asked, she takes to a soft torchant or ballad—a la Helen Morgan—in a femme-singers-of-old" runndown, in adroitly shaded projection. End result is encores payoff for the dynamic blonde and her longtime nitery visa-vis, Herb Lurie. The Jones Boys are strong additions with their expert harmonics and nimble dances. Jerry Fielding, her batoneer, is almost as frenetic as his boss while setting up the backings, a chore he performs admirably.

Jackie Heller tees off matters with a fine aud-warming brace of tunes, and joins Miss Hutton for a let-your-hair-down afterpiece that adds values to the overall pic. Due on Feb. 12 are Julius LaRosa and Jean Carroll.

Lary.

Eddys', K. C.

Kansas City, Jan. 30.

Andy Williams, Tony DiPardo Orch (11); $1-$1.50 cover.

Back after only seven months since his first stand in Eddys' deluxer, Andy Williams has it all to himself this time and makes it a topflight singing show throughout 45 minutes. This time, too, the orch is beefed up from eight to 11, with emphasis on the brass section, and the show is musically much stronger thereby.

Williams rates as one of the brighter young singers today on the strength of his Cadence label platters and appearances in clubs and on tv, and he reaffirms the rating on this appearance. He has a wide range of tunes veering from lively entries such as "Just in Time" and "I Get a Kick Out of You" to softer ballads such as his new release, "Are You Sincere?" and "Danny Boy." There's also a long medley of 1957 song hits and his established bestsellers, "Canadian Sunset," "Lips of Wine" and "I Like Your Kind of Love."

He keeps the whole 45 minutes moving with a change of song pace, brief bits of chatter and his geniality, along with his own special brand of pop singing. He's on through Feb. 6, to be followed by Somethin' Smith & The Redheads.

Quin.

Fairmont Hotel, S. F.

San Francisco, Jan. 30.

Carol Channing, Ernie Heckscher Orch (11); $2 cover.

A jampacked opening-night crowd whistled, cheered and stamped as Carol Channing absolutely gassed 'em in what must be the fastest 50 minutes in show biz.

Miss Channing comes on like gangbusters in her very first number, "Little Gal from Little Rock," and never lets up. Her songs—"Calypso Pete," the wonderful, scat "If," the lovely; nostalgic "Un-t' You've Played the Palace" and, of course, "Diamonds Are a Girl's Best Friend"—are each gems, honed to perfection.

But her slick comic routines overshadow her singing. First comes her warm, friendly takeoff on Sophie Tucker and then, with ascending degrees of needling, takeoffs on Tallulah Bankhead, Judy Garland and Marlene Dietrich, complete with costume changes, props, preening and vastly effective use of her elastic mouth and huge brown eyes. Finally, there are a pair of imaginary characters—a silent film star who can't imagine why her whithling lithp hath halted her thereen career after her first talkie, and a two-stepping flapper of the '20s. These are great creations, keep the crowd in an uproar and require the "Diamonds" song from "Gentlemen Prefer Blondes" as a getaway number.

Fine, uninhibited comediennes are rare, and this one may be the rarest of all, for she has topflight material, wonderful timing and savvy and, to top it off, is willing to work like a horse. The Swigs' Venetian Roof figures for turn-away business during this show's four weeks. Ernie Heckscher orch plays a pleasant 10-minute "Oklahoma" medley to get things rolling.

Stef.

Fontainebleau, M. B'ch

Miami Beach, Jan. 28.

Ritz Bros., Joanne Gilbert, Leo Diamond, Murray Schlamm, Sacasas Orch; $4-$7.50.

The Ritz Bros. are the first big b.o. click of the LaRonde's run of winter toppers, their potent pull is packing them in despite some of the bleakest weather conditions this resort has ever experienced. They're a cinch to build even more in next 10 days of their run, first weekend patronage toting up to sellouts for two shows rightly.

Word of mouth on their new act is adding to the heavy biz pull. They've never worked harder, nor more inventively to pile on the howl build; their 45-minute session is a tour de force for the guy in the middle, Harry, as he runs through a multiple costume change series of routines that require many comedy character changes, to run him through a gamut of zany bits highlighted by his vast fund of mugging, yock-raising posturing and struts. The freres hit fast and hard with a lampoon on adult westerns, the tv-gun guys getting a thorough—and funny—working over. There's a raffish ruckus in their revival meetin' segment; the "Johann Strauss-Ascap" musical satire is another big mitt earner as is the "Don't holler" routine that tops their one retention from their book of standards: "Continental Gentlemen" the burlesque of French chansoniers. Insert a larger-than-usual serving of their as-one, easy-does-it hoofery adds to the reaction with end-result repeated callbacks, winding them into another newie a complete Calypso bit that totes up still another palm pandemonium. It's unusual to see the normally tough La Ronde tablers whistle and yield for more—the Ritz brothers get them into that frame, in spades. The big click aura spreads fast.

Joanne Gilbert is always the pert young songstress with the personality plus to add to her overall solid performance. The slender, attractive brunet has been given a smartly blended book of specials and standards, artfully arranged, and staged to her "young sophisticated" manner. Delivery is strictly pro, the know-how belieing her youthful appearance. The plus-payoff she gets is earned.

Leo Diamond is a departure from the norm in teeoff acts and proves a wise booking. He sets things humming with an intriguing harmonica set, utilizing mouth organs of assorted size and in multiple numbers for a showmanly stint. With it his technique is far above par for the course, the compos essayed offbeat and containing the classic as well as the pops. Murray Schlamm introes in smooth fashion, while Sacasas and his orch background a heavily arranged layout in top style. Due Feb. 5: Liberace.

Lary.

Riviera, Las Vegas

Las Vegas, Jan. 28.

Ginger Rogers; The Novelties (3), The Cavanaughs (2), Joe Kirchen, Ray Sinatra Orch (19); presented by Sammy Lewis; $3 minimum.

Ginger Rogers' Vegas debut displays the star in a lush, well-staged act generously injected with nostalgia. She's backed by ornately spectacular Dorothy Dorben production numbers, a sock comedy act, and a delightful ice skating turn which makes for a good 90 minutes of entertainment.

Miss Rogers is most attractive, and wears gorgeous gowns. Her act is at its best when she's singing and dancing, and wisely she does a lot of it. She does several dramatic bits from her hit films, getting best audience response from "Tom, Dick and Harry" and "Kitty Foyle" dialog. This segment could be trimmed for betterment of the romp. Warmest mitting goes to "The Night Is The Best Part of The Day," "You Can't Take That Away From Me," and "New Fangled Tango" chirps, and "Shall We Dance," "Day and Night," "Fine Romance," "Carioca," and "Continental" terps. Mark Alden, Buff Shurr, and Dom Salinaro serve as excellent dancing foils for Miss Rogers. Louis daPron gets staging credit; Peter Matz smoothly conducts the Ray Sinatra orch (19) for the star.

The Novelites (3) longtime faves at the Riviera, return with some dandy nonsense, some of it new, some familiar. Art Terry on guitar; Frankie Carr on accordion and Don Santora on bass breeze through the musical slapstick and impreshes, drawing hefty yocks.

Ice team called the Cavanaughs (2) neatly glides through a George Arnold-staged frozen fandango on portable stage. New line of Riviera Dancing Dolls (19) perform prettily behind the okay singing of Joe Kirchen. *Duke.*

Fontaine Des Quatres Saisons, Paris

Paris, Jan. 27.

Freres Jacques (4), Paul Braffort, Luceite Raillet, Jean Yanne, Pierre Perret, Tudal & Confortes, Sine Cats, Billy Beck, Sandra, Roger Paraboschi Orch (4); $4 minimum.

This smartly lit, atmospheric cabaret seems the last of the Left Bank existentialist clubs. It still adheres to young and offbeat talents to make for a unique show that will draw those looking for gray matter rather than flesh and fantasy in their nitery going. Return of the Freres Jacques (4), the singing group famed in the old cave days, will probably have this in for biz. In fine form, with songs, surrounded by enough good new entries, this is a top-grade show.

Freres Jacques essay their tights and multicolored jerkins with different hats, mustaches and props for the savvy production aspects of each song. The numbers are incisive, witty and smart and they come in for big mitts. Whether chanting tales of the woes of a drugstore cat, seasickness, Charleston dancing, etc., they blend mime and song perfectly, with a touch of poetics, to make this the top choral group in practice here. With Gallic song acts going well stateside, this bunch is ready for another Yank trip.

Lucette Raillet is a pert, pungent-voiced songstress whose tales of woe are cleverly underlined by a puckish sense of humor and bright timing and miming. Fresh, though returning to the fertile staples of the oldtime diseuse, this girl looks to turn into a top specialized entry here. For the U.S. her Gallicized turn would be principally for the offbeat spots.

Paul Braffort is a balding, bespectacled cleffer-singer who sardonically turns out songs on atoms, mathematics, etc. Intelligent lyricking and delivery make him a good entry for this room, but he appears limited for more pop local or U.S. chances. Backed by his own guitar, Pierre Perret chants some clever, mildly anarchic songs. Unfortunately, however, he sounds too much like the top troubador here, Georges Brassens. He is good but slated to stay in the shadow of the master.

Jean Yanne is a patter comedian with an original new line. Seated behind a small organ, he talks about religioso matters in a keen, satirical manner which is provoking but never gross or overstressed. Punctuated with specialized song material, this marks Yanne a bright new comic and one to be heard from here.

Tudal & Confortes do a mime takeoff on early pix with a flickering light source. Racy and titillating, this is also in for yocks and palms. Sandra is a throaty torch singer whose voice and temperament still lack the power of her yearning, downbeat songs. Either lighter material or more voice work is in store for this earnest singer.

Billy Beck uncorks a oneman circus digest. It is a good idea some of the mime is fine, but it needs more time and working out of the character, a clown, for greater force. Sine Cats are a group of slides in takeoffs on a play of words around the word cat with all types of felines displaying the gags. This is brightly worked out for an interesting, unsual bit. Roger Paraboschi Orch (4) gives good dance and background music to the proceedings. *Mosk.*

Windsor Hotel, M'treal

Montreal, Jan. 28.

Evelyn Knight, Sandro Montero, Max Chamitov Quartet; no cover or minimum.

As part of the extensive refurbishing of the Windsor Hotel, the new owners have instituted an entertainment policy in the Embassy Room and Evelyn Knight was picked as the starting performer. A frequent visitor to Montreal in past decade, Miss Knight still registers neatly with the patrons as she introduces several new songs and reprises her old standards to okay appreciation. Her lilting, almost lullaby piping is as effective as ever and this handsome blonde establishes a warm dignity with the ringsiders which fits in perfectly with this new room.

Backing Miss Knight is Max Chamitov's newly-formed combo who not only give singer solid support throughout session but cut some of the most danceable music to be heard in this town between shows. In the relief spot, Sandro Montero and his guitar registers handily as he sings in several languages everything from folk songs to the pops.

Although still in an experimental stage, the show formula for this room will probably be hinged on single acts with femme chirpers dominating. Biz has been light during the week but near capacity on weekends. *Newt.*

Mocambo, Hollywood

Hollywood, Jan. 28.

Dick Contino, Betsy Duncan (with Earl Brent), Paul Herbert Orch (5), Frankie Sands Trio; $2 cover.

Dick Contino, singling again after his disastrous experience as head of a band, and newcomer songstress Betsy Duncan unveil smartly packaged acts, well balanced, sung and often exciting. Each act, on about 30 minutes, is built expertly. There is a minimum of pointless chatter. The audience, although obviously thick with friends and well-wishes (and possibly shareholders), responded with heavy applause at show caught.

Even for those indifferent to accordion music, Contino is something special with his rare technique and showmanship. He opens somewhat slowly with "Lover," does a misty "Moonglow," and then smashes across with "Misirlou." As Contino has long exhibited, he can do things with an accordion very few others can. He has some mild but pleasant comedy with two Italian folksongs—singing to his own accompaniment—and stretches the range of his mood from "12th Street Rag" to "Around the World." The act could be expanded 10 or 15 minutes from the 12 numbers he did opening night, without losing audience interest.

Miss Duncan, pert redhead who sings sweet and sings lowdown, serves up such standards as "Breezing Along With the Breeze," "Make the Man Love Me" and "Love Is Where You Find It," in addition to some smart special material by Earl Brent, who built her act and gives it slick accompaniment. It was a mistake to follow Brent's sharp, fresh satire, "I Hate Him," with a similiar number too wellknown to rouse much reaction; a contrast would have been better. Miss Duncan also should discard the girlish pink bow in her hair. It might have seemed a clever idea to use this as topping for a moulded white satin gown she wore for which the term "clinging" seems inadequate, but it was distracting. Otherwise, Miss Duncan, with a total of eight numbers, seems a certain bet for the smart clubs.

Post time for the first show Tuesday night was advertised for 10:30, but this turned out to be more a hope than a promise and things finally got underway at 11:32. Paul Hebert's orch backstops the show and alternates on dance music with the Frankie Sands Trio. *Kap.*

Amato's, Portland

Portland, Ore., Jan. 28.

Billy Daniels (with Benny Paine), The Claydettes (6) (with Bev Baker), Julian Dreyer Orch (8), Joyce & Barbara; $2 cover.

This is the second time in less than six months that Billy Daniels has returned to this plush showcase. He preemed here the latter part of last August with a six-day stint and had the ropes up throughout. This round is for two weeks and it looks SRO all the way.

The "Black Magic" man has pretty much the same routine as on his last visit and the customers thoroughly enjoy his 40-minute offering. He stepped onto the elevated stage to a near ovation and slammed out tune after tune in the trademarked style. His voice is better than ever, he works hard in easily selling standards and pop stuff arranged with slick change of pace. Patrons get off their mitts for every song. Pianist Benny Paine is a perfect foil for Daniels' stuff and steals the spotlight in two solos for solid returns.

The Claydettes (6) are on for two outstanding production numbers. Fresh lookers know how to pick 'em up and lay 'em down with precision. Bev Baker does a nice job with her specialty spot. Barbara & Joyce keep the lounge customers entertained with their songs, piano and bass stuff. Julian Dreyer and his crew (8) play a fine show and set the tempo for dancing. The Gaylords open Feb. 10. *Feve.*

DAC, Detroit

Detroit, Feb. 4.

Florence Henderson, Bill Hayes, West Harrison, Larry Green Orch (7); private club.

Blessed with good voices that blend well together, good looks, youth and a wealth of special material linking current pops, musicomedy and operetta faves into a neat, tuneful bundle, soprano Florence Henderson and baritone Bill Hayes, who broke in their act this week at the Detroit Athletic Club, look like a winning combo for the class niteries. The main problem—if it can be called that—is the need to prune some good material to shorten their 47-minute turn to one nearer 30.

Hayes comes on first with a spirited custom job on "My Song," segueing into musicomedy faves, rock 'n' roll, opera and frontier ballads with which he is identified via records. It's quite a potpourri but the special musical bridges built for him by Bobby Kroll transports him safely from one score to another. His boyish goodlooks and easy manner keep the femmes interested.

Miss Henderson, blonde, pretty and tastefully gowned, takes over with a medley of numbers she did in "Fanny," and "Oklahoma." She brings Hayes on nicely with "Indian Love Call," with him answering offstage and then walking on. From then on, they're paired in a large assortment of songs from opera to "Honeycomb." For an encore they did a musical "This Is Your Life" of Richard Rodgers, running through Rodgers & Hart and Rodgers & Hammerstein hits. Again, Kroll provided them with artistic as well as serviceable musical bridges. The duo's special conductor Phillip Ingalls did a good job with house orch.

Wes Harrison, "Mr. Sound Effects," opened the show so well that a lesser pair than Miss Henderson and Hayes would have been strictly anti-climactic. Harrison simply is terrific, a show-stopper who had to beg off to allow the headliners to come on. He does a jazzed-up version of "Little Red Riding Hood," producing realistic oral sound effects ranging from a souped-up hot rod to trains to a tree being cut down by axe and saw and then falling with a whoosh. His funny, apt comments in between the sounds add up to an offbeat turn that should keep him in demand at the better spots. *Tew.*

International, Houston

Houston, Jan. 28.

Jana Mason, Piero Bros (2), Shep Fields Orch (11); no cover or minimum.

Jana Mason is another feather in the sleuthing cap of International boniface, Porter Parris. Club topper was impressed with thrush after catching her act at the N. Y. Plaza Hotel, but for local patrons, singer's rep was close to zero—until opening (23) that is. Preem returns at the privatery indicate Texas splash for Miss Mason ought to be big.

Songbird's style is distinctive, running the gamut from squeals to groans, with a nice sprinkling of squirms in a socko white crepe gown designed to keep the hard of hearing crowd entertained. Big clicks here were special, "What the Average Man Wants"; "That Reminds Me of You," in a torch style that gets away from the past, and "When the Saints Go Marching In."

Mitting and general reaction were on the heavy approval side, and dramatic talents of Miss Mason sent every number over the top. However, thrush's tendency to give every tune, including classics like "I'll Be Seeing You," same hypo treatment, is a distraction. Hypo treatment ought to be soft-pedalled were cleffing demands.

Top half of the double stanza, Piero Bros. is chockful of unique juggling routines. Pair leans to the comic for smash returns, especially maneuvers with blocks. Stick that defies gravity and hat exchange were big winners. Backing of Fields outfit tops as always and a strong temptation for the leather pushers.

Tony Bennett had Ralph Sharon Trio bring in new show Feb. 6. *Burt.*

Drake Hotel, Chi

Chicago, Jan. 28.

Betty Madigan, Jimmy Blade Orch (6), $2 cover.

Camellia House is a showcase for chanteuses, French or their American equivalent. Betty Madigan is less a chanteuse, according to stereotype, than a wholesome ingenue with a zest for life. Her deportment makes this amply evident, although her songalog of evergreens doesn't allow for any particular classification.

She effects good rapport, for the most part, with such uptempo tunes as "Wonderful World" and "I Won't Dance"; but her torching misses authenticity and, in the case of "Over the Rainbow," is obviously derivative. Her fresh, winsome appearance stands her in good stead with a table-skirting calypso offering of "Ugly Woman."

Miss Madigan's voice issues cleanly in all registers, and suggests an untapped vibrancy. Her patter is ingenuous and winning, and for her opening show (24) she wore a green brocade gown with bow in back that both flattered her figure and supported the ingenue image. Jimmy Blade's orch gave its usual fine support. Patricia O'Day comes into the room Feb. 21. *Pit.*

Crescendo, Hollywood

Hollywood, Jan. 29.

Johnny Mathis, Bennett & Patterson, Dave Pell Octet; $2 cover.

The names have been cropping up in the disk field in recent years and, inevitably, there has been a slow transition of these platterpusses to saloons. Results have been varied, all of which makes it a tossup as to how Johnny Mathis will fare in this local bow at the Crescendo. Offhand, he looks like a good bet to attract a younger audience (which is what the Crescendo has largely specialized in anyway), but whether it will spend enough to justify his cost is problematical.

For mature audiences, Mathis is an anomaly. He doesn't have a saloon act, peddling a standup songalog that is largely spiced with reprises of his hit disks. He does it well enough and has an ingratiating personality but the bulk of his appeal is in the vocal sound he's able to develop, and it's a sound that has mostly a youthful connotation. To make it more palatable for older audiences, Mathis employs an effective change of pace, bouncing from ballad to jazz beat and developing strong response. Thus, he goes from items like "It's Not for Me to Say" or "The 12th of Never" to a bouncy "Day In, Day Out" to good effect. Tricky arrangements, particularly on "Bye Bye Blackbird" and "Beginning to See the Light," are also helpful. Disk reprises include such items as "Wonderful, Wonderful" and "Wild is the Wind."

Opener is a new comedy team, Ben Bennett & Dick Patterson, who lean heavily on slapstick and sight gags. They develop strong laughs, particularly with a prop moth bit and some material based on "Famous Last Words." Act is largely a throwback to burlesk days when this type of comedy sold well; for stronger consideration on the nitery beat they need to develop more polish and to spice their slapstick with more subtlety. With material changes of this kind, they could make an impact.

Dave Pell Octet is plus-four for this engagement, at least to back the show. It's a top group, as always, and provides a solid dance catalog in addition to backing the show. *Kap.*

hungry i, San Francisco

San Francisco, Jan. 28.

Mort Sahl, Jo Ryder, Tom O'Horgan, George Miller, Dean Riley; $1-$1.50 admission.

More Sahl is a familiar experience to habitues of Enrico Banducci's lowercase basement bistro, the hungry i (the hungry intellectual), but an 18-month hiatus has made the intellectuals—and seemingly everyone else in Frisco—hungrier than ever for Sahl.

For the simple fact is that in 40 incredibly rapid-fire minutes, Sahl is one of the funniest men in show business. He is even sharper, faster and surer than he was in his two-year stint (1954-56) at the i, and a capacity crowd loves every second of his satire and wide-eyed wit.

Sahl, tieless, sweatered and carrying only a rolled-up newspaper as a prop, runs through his topical staples—Ike, Adlai, foreign sports cars, jazz, bohemians, the Republican Party and sputniks—so quickly and so stream-of-consciously that the customers are literally gasping for breath between laughs. He sets the stage immediately with his first words: "I'm still a bohemian, I don't want you to think I've sold out," and has a few special new twists such as his comment on a recent New Yorker piece that said he had "Christ-like vision." Sahl's comment: "If you're gonna identify with somebody, you gotta really come on." His famous gag about folksingers is still intact: "I knew one who wore his shirt open to the naval but he didn't have a navel, which is either a show business gimmick or the ultimate rejection of mother."

Sahl has a great, fast bit about the time he and Dave Brubeck asked a Portland, Me., cabbie, "Where's the action? . . . so he took us to this place where they fish illegally." This is all typical Sahl, delivered wryly and beautifully, with the fine Sahl jittering and a superb cutting edge. Capacity crowds are buying it 101%.

Jo Ryder is a pleasant, stylish singer of sophisticated songs; Tom O'Horgan is a harpist with a rather uncertain Irish tenor; George Miller and Dean Riley fill capably on piano and bass, respectively. But for the next two weeks—the length of Sahl's engagement—this 75-minute show is really all Sahl. *Stef.*

Carillon, Miami B'ch

Miami Beach, Feb. 2.

Andrews Sisters, Gary Morton, Johnny Conrad Dancers, Dick Sterling, Jacques Donnet Orch; $3-$6 minimum.

Decision to inaugurate a two-weeker policy, with name attractions for this newery's huge Club Siam, adds another competitor for the hotel-cafe circuit here. The room is probably the largest around, allowing for a minimum of 750 and a maximum of 1,200 for a cabaret setup, although there'll probably be over 2,000 persons on hand when the first boxing bout ever to be televised from a hotel is staged later in he month. Size of the layout requires a perfect sound system—currently being installed—and a strongly projected act if it is to come across to all corners.

The Andrews Sisters were a good choice for the preem weeks and first-ever appearance in this area. The trio are still a solid singing team, albeit their look now is more on the matronly side than in their presentation-house heyday. They sell their catalog in smooth, easy-does-it manner, a style made to order for this resort's cosmopolian cafegoers. All of their longtime hits are contained, along with a plentiful insert of the newies. Per always, the harmonics are well attuned in the blending, the stage department authoritative; the whole a click.

GaryMorton is lost in this big room. He's a personable guy with plenty of moxie, selling an assortment of offbeat and oldies with a this-is-new approach that manages to get him over the sometimes diffident aud response, to wind him into a warm payoff.

The Johnny Conrad group are a good choice for this setting. Their routinings are inventive and intelligent, paced to raise the required palming that maintains an aud reaction upbeat to set the show going in zingy order.

Dick Sterling is house emcee, a smooth, literate sort who handles the assignment in firm style. Jacques Donnet's orch is ditto on the showbackings. Attractions to follow, beginning Feb. 14, are currently being lined up, with first commitment already cancelled when Johnnie Ray's ear operation forced a beg-out. *Lary.*

Chez Paree, Chi

Chicago, Jan. 31.

Gordon MacRae with Sheila MacRae (Van Alexander), Miss Loni, Adorables (6), Ted Fio Rito Orch (16); $1.95 cover, $4 minimum.

After several attempts to land him ere now, the Chez Paree is finally showcasing Gordon MacRae in his Chi nitery debut. It's an experiment for the club, marking a departure from the standup jokes-and-songs format with a musicomedy layout.

An eagerly responsive preem audience, however, should dispel any fears about the experiment. Simple fact is that MacRae registers sock with a well-paced 55 minutes dominated by his rich baritone as it ranges over a Rodgers & Hammerstein program most nearly identified with MacRae via his "Oklahoma!" and "Carousel" pix roles. Songalog also holds some non-R & H standards—"Singing in the Rain," "Easy to Love" and "Cabin in the Sky"—from the singer's current Capitol album. All come off to solid mitting.

In the fashion of the nitery day, MacRae and wife Sheila team for a round of impressions, nearly all well done despite mediocre dialog. Deepest cutting of these were the ones of Arthur Godfrey and his Lipton commercials, and Zsa Zsa Gabor. Another, by Mrs. MacRae in bridal gown, makes the raciest most of Jayne Mansfield's bounteous bosom. Each impresh, by the way, allies the subject with a song, e.g., the Gabor and "I'm Gonna Wash That Man Right Out of My Hair," and the Mansfield with "All or Nothing."

MacRae's capper is a convincingly dramatic "Soliloquy" from "Carousel," interestingly done to a taped accompaniment. It lifted aud enthusiasm to its peak and obliged MacRae to a superfluous "I'll Never Forget You" nosegay as a begoff.

Ted Fio Rito's orch, augmented by five fiddles, backs sympathetically to the baton of Van Alexander, MacRae's conductor-arranger.

Oldfashioned vaudeville, a Chez rarity these days, takes the warmup spot via Miss Loni, a foot juggler who does nicely by her 10-minute allotment. Her sensitive toe work is the key to some flashy feats with a beachball and other props.

Adorables (6) walk through a couple of perfunctory productions, one circus-themed, the other Japanese-motifed. Clever backdrop suggesting exterior of a Nippon geisha house competes favorably with the choreography in latter number.

Pit.

Conrad Hilton, Chi

Chicago, Jan. 28,

"Big Top," ice revue produced by Merriel Abbott, featuring Glenn & Colleen, Adrian Swan; Fred Napier, Paul Castle, Jo Ann McGown, Luparescos (3), Jinx, Darlene Sellik, Menchassys (2), Tune Tattlers (4), Boulevar-Dears (5), Boulevar-Dons (5), Charlie Fisk Orch (10); choreography and staging, Bob Frellson; lyrics and score, Hessie Smith; costumes, John Baur, Bernard Peterson; lighting, William E. Richardson; orchestrations, Norman Krone; $2 cover.

Hilton producer Merriel Abbott has mounted a new frozen creampuff for the Boulevard Room that is perhaps splashier and more colorful than any of the semi-annual revues that have preceded it. This edition is on a circus theme, complete with a parade by cast and band around the tables, and proves a sumptuous and engaging divertissement in a room that caters to gourmet families. It's a particularly delightful attraction for the moppets, and much of the credit for the show's eye-appeal belongs to the elegant and at times whimsical costumery of John Baur and Bernard Peterson.

On the performance side, it's not as star-minded or virtuoso as some of the previous productions, but the cast is young, attractive and full of vitamins and on the blades it is uniformly skillful. It's the good fortune of any would-be star to have missed this bill, because he would only have been upstaged by a fascinating ice-skating chimpanzee named Jinx.

The simian's monkeyshines are a barrel of laughs, whether he's mimicking per the script or performing acros, or devilishly disobeying his mistress-foil, Darlene Sellik. Jinx has plenty of natural show savvy, and he seems to know he's going to bring down the house when he swipes a soft drink bottle from a rinkside table and goes into a drunk act.

Comedy vein gets a good mining too from the three Luparescos, who contribute a fine slapstick skit as cops and who rate as one of the better knockabout acts on skates. The Menchassys add to the comedy side as a two-man camel, though the laughs are mostly kid-weight.

Glenn & Colleen, an adagio skating team from Australia, score brilliantly in a pair of turns, and Adrian Swan, another skater from Down Under, executes a graceful single as the snake charmer. Fred Napier's solo flight as ringmaster is highlighted by leaps and spins, and Jo Ann McGowan, a looker, is slick and zesty in her segment as the prima. Gal exhibits real skating class and stage ken.

Half-pint skater Paul Castle is effective in a couple of short comedy takes, and the corps of Boulevar-Dears and Dons is inspired and well rehearsed throughout. Bob Frellson's choreography is fresh and cues the vitality of the show.

Hessie Smith's original score, and the vocal handling of it by the Tune Tattlers, are competent, per usual. Charlie Fisk's orch provides excellent showbacking and dansapation.

Les.

The Pigalle, London

London, Jan. 31.

Bernard Delfont presentation of "Champagne Shower," with Channing Pollock, Erich Brenn, Romanos Bros., Pat Dahl, Kim Darvos, Peter Elliot, Vickie Grey & Julie Cavell, Dancers (17), Showgirls (9), Woolf Phillips Orch (11); choreography, Billy Petch; produced by Robert Nesbitt; $4, minimum.

"Champagne Shower," Robert Nesbitt's third consecutive floorshow at the Pigalle, turns out to be the most spectacular, the most extravagant and the best of the trio. Running for just under an hour twice-nightly, it is a gorgeous galaxy of color, nifty gals, slick dancing and tuneful melody with three stndout speciality acts as good measure. Nesbitt's production is fast moving and glittering and, all in all, "Shower" is a gay show that will pep up the London night parade no end.

Star turn is the immaculate American conjuror Channing Pollock. This debonair personality hands out his now familiar routine of doves and cards and, if anything, it seems even more polished than when he first revealed it to an astonished London audience. To his background music of "Bewitched, Bothered and Bewildered" and with his goodhumored, quizzical smile and impeccable appearance, Pollock keeps his audience mystified and enraptured by the smooth ease with which he indulges his sleigh of hand.

The Romanos Bros., a trio of Italian acrocomedians, score heavily with their deft hoofing and ingratiating nonsense and Erich Brenn garners hefty yocks. Brenn is a Viennes comedy juggler making his British debut in "Champagne Shower" with a riotous act that had the first-night revellers cheering. His gag is to keep a number of plates twirling on a table, with dishes moving simultaneously on sticks, and the suspense builds to a sock climax.

These three acts are laced together by four spectacular song-&-dance numbers lavishly dressed (and undressed) and touching a high standard of hoofing. First number introduces the show with Peter Elliot as singing emcee, Pat Dahl singing as "Mademoiselle Pigalle," and Kim Darvos dancing, and with the stage engulfed in a "shower of champagne" lighting effect.

"Magnificence" is a colorful Arabian Nights fantasy, with Miss Dahl as the Sultan's Favorite and Vicki Grey and Julie Cavell as a couple of veil dancers, the whole being done to a hopped-up version of "In A Persian Market." Miss Dahl, a stunning blonde with a very agreable voice and figure, has a neat song here. The singer is also featured as the Lady of the Moon in "Witchcraft." Finale of show has Les Girls in superb white fox furs and brings on the entire company.

The line and the showgirls are easy on the eye and have been tricked out with first-rate costumes designed by St. John Roper. Singer Peter Elliot, held over from the previous show, has a pleasant voice but seems a shade overwelmed by the lavishness and the pulchritude around him. Billy Petch's choreography and Tod Kingman's decor are on a high level and Woolf Phillips' orch handles maestro's own music excellently.

"Champagne Shower," devised and staged by Nesbitt at a claimed cost of $434,000, should draw the town for a year and the Pigalle will prove a magnet for all who want to see a floorshow and dine and dance to the Phillips ensemble at a price that does not make too horrific an attack on the pocket.

Rich.

Chase Club, St. Louis

St. Louis, Jan. 28.

Marguerite Piazza, Ralph Flanagan Orch (12); $1.50-$2 cover.

Her first time in a St. Louis night club was a glittering session for Marguerite Piazza, who proved to assembled middlebrow and highbrow first-nighters, with no trouble at all, that opera can be highly palatable in a nightery if well leavened with the lighter stuff.

Her opera forays, including "Un Bel De" from "Madame Butterfly," got undivided attention, even from the more persistent elbow-benders, but the house really came down when she shed her gorgeous evening gown and emerged in scanties for a couple of fine lowdown flings with "Basin Street Blues" and "Birth of the Blues."

Miss Piazza has an engaging way with her, too, in her chatty moments between songs when she refers to her three kiddies back home in Memphis and sings a lullaby, presumably the way she does it when the family's gathered 'round. She also makes good use of the hand mike, undulating from one ringside table to another and kindling new sparks in the eyes of the baldheaded row.

The Ralph Flanagan orch has added some one-big-happy-family touches, sending a half dozen or so of the boys in the band out strolling and playing among the tables every now and then and conducting dance contests, with free Flanagan records for the winners.

Next attraction: Rowan & Martin, Feb. 6-19, with Charlie Spivak taking over for six weeks as the house band.

Bob.

Stage Door, Toronto

Toronto, Jan. 29.

Jackie Rae, "Roar with the Twenties" (10), Jimmie Coxon, Donald Harvie; $2 minimum downstairs, $2 cover upstairs.

Jackie Rae, headlining as blond crew-cut baritone, has no difficulty getting across to audience from his bouncy opening of "Almost Like Being in Love" to his finale "Come Rain or Come Shine." Rae can sell a song, plussed by change of tempo ranging from shout-effects in "Birth of the Blues" to his slow "All the Way." Singer has a deep, rich voice that is used for feeling of the lyrics and he hushed late dinner guests. He seems adroit enough to sing on any medium. Bows should also go to the arrangements of Howard Cable and piano accomp of Jimmie Coxon.

Rae's engagement also marks debut of "Roar with the Twenties," another of those nostalgic revues, this time produced by Allan Pearce. With beaded, waistless dresses and cloche hats for the girls—and striped blazers, beanies and raccoon coats for the boys—this is a fast-moving 35-minute melange of thumb-licking, hip-slapping songs and dances of the era. Outstanding are Al Pearce and Donna Miller in "Two-dollar High-Collar Shirt," plus Peter Mews and Don Francks, latter in little-boy suit and ringlets, for their clowning of "Sonny Boy." The whole is a blend of song hits of the '20s and spirited dancing of the Charleston and Black Bottom. Also outstanding upstairs is Donald Harvie for his solo spot of Noel Coward takeoffs. Bill is in for three weeks.

McStay.

El Morocco, Montreal

Montreal, Feb. 1.

Sally Blair (with Curly Benito), Bob Melvin, Dorothy Kramer Dancers (4) with Jimmy Clark, Wally Aspell, Don Carlo Orch (9), Larry Moore Trio; $1 cover.

Certainly the most handsome colored thrush to grace the floor of El Morocco, Sally Blair is a vocal as well as visual click. Garbed, or rather roured, in a revealing gold lame gown that is tight enough to restrict almost all movements but those of her expressive face, Miss Blair brings an entirely new type of chirping to Montreal—it is sometimes confusing but always interesting.

Teeing off with "Taking a Chance on Love," songstress does "Bewitched" and then changes pace for appreciation with "You Make Me Feel So Young." Coming back for her encore set, she offers a pair of nifties, winding up with a complicated arrangement of "Black Magic" that includes most of the songs in her book with the original tune as a brief opener and closer.

Her offbeat rhythms and manner of dragging the lyrics of a number produce some odd tempos, but she is in control at all times and never fails to end up in a dead heat with her bongo drummer, Curly Benito, and the Don Carlo orch which gives her solid backing throughout.

Preceding Miss Blair is comic Bob Melvin who played this room last September when Sammy Davis Jr. headlined. Because of the time Davis did on the show, Melvin's part was cut considerably, but on this session he is allowed his full stanza and leaves no doubt that he is a very funny gabber. Material is fast and he works for the continuous, steady laugh rather than two or three explosive yocks preceded by endless, and sometimes pretty dull, patter.

The Kramer dancers, held over, are effective in two interpretive numbers and emcee Wally Apsell belts a few songs with authority to open layout. Between shows the Larry Moore combo is in with customer terping. Miss Blair holds until Feb. 9.

Newt.

Seville, Hollywood

Hollywood, Feb. 4.

HiFi's (5), Jimmy Field Dancers (6), Johnny Martinez & Cheda Orch (6); 2-drink minimum.

"Tantrum in Tempo," current attraction at the Seville, is an all-sepia revue which doesn't measure up to Seville standards. Show, though sparked with the Verve recording artists, the HiFi's, still lacks the production quality and Stephen Peck, co-owner of spot with Cliff Larue and a top dancer-choreographer, should have utilized more of his own talents. The entire turn lasted around 40 minutes, half of which was wasted because of an overly loud musical backing for the HiFi's and failure of the Jimmy Field dancers to stay together.

Best thing in the show is a skit with a preacher attempting to purify the remainder of the cast via a number entitled "Hallelujah." Show in several instances is reminiscent of the ones staged at Harlem's Apollo Theatre during the big-band era.

HiFi's, four boys and a girl, please with "Moonglow," "Goodnews" and "Summertime." The Field dancers mixed sextet with the girls all lookers, impress spottily with various routines comprised of island Afro-Cuban and progressing terping. The Johnny Martinez & Cheda orch (6) satisfies the dancers but is too loud for the vocal end of the staging.

Kafa.

Lake Club, Springfield

Springfield, Ill., Jan. 28.

Betty Johnson, Dick Ware, Miriam Sage Dancers (6), Buddy Kirk Orch. (8); $1.50 admission...

Based on opening night (25) reaction at the Lake Club, Betty Johnson has double pronged potential on the nitery circuit. She draws and she sells (See New Acts).

Comedian - hoofer Dick Ware works swiftly with routines which mix nostalgia with laughter. His impressions of Pat Rooney, Eddie Leonard and Bill Robinson are terpsichorean pleasers. His emceeing talents will no doubt improve as the eight-day show proceeds. His opening night goofs can probably be chalked up to "Chicago jitters." He introed the headliner as "star of In Town Tonight" and Miriam Sage's dancers as "the Lake Club Adorables."

Production numbers by Miss Sage's sextette of lovelies include an opening Hawaiian medley and a followup "New Orleans Blues" episode. The latter features orch leader Buddy Kirk silhouetted in an indigio lit "Birth of the Blues" cornet solo. The dancers slink in strapless red tights, but the blues effect is still there. The earlier hula gyrations present a wardrobe problem in that the girls leave an appreciable amount of grass from their skirts on the floor after each performance. Otherwise it would be even more eyeworthy than now.

Wayn.

Ottawa House, Ottawa

Hull, Que., Feb. 1.

Carol Stevens, Canadian Jazz Quartet; 50c admission.

Carol Stevens, billed as "The Satin Doll" and persistently gowned in revealing black, is simultaneously puzzling and fascinating audiences in the Circus Lounge of the Ottawa House, where she's thrushing to Feb. 6.

At first, the impression goes out that customers palm-slap so she'll breathe deeper, but as her husky-toned pipes gradually overweigh the pectoral display in showmanship value, femme's chirp savvy becomes evident. Backed superbly by the Canadian Jazz Quartet with Phil Moore arrangements, Miss Stevens' weird but intriguing stint collects big mitting. Between her three nightly stanzas, the CJQ also garners hefty kudos from the customers.

In the downstairs Grill, Al Costi Trio showbacks for Kathy Skyler's piping.

Gorm.

Crescendo, Houston

Houston, Feb. 1.

Paul Gray, Jose Ortiz Orch (5) with JoAn Green; $3 minimum Sat.

First appearance of Paul Gray here in eight years sets a precedent and points up a fact: Houston is ready for small doses of sophisticated cellar material from the north; and the wild gusher days, complete with mink-soled cowboy boots of a decade ago, are gone forever.

Gray laid out a solid hour of gentle satire for privatery members on night caught (31), and though build occasionally faltered as he wended his way through barrage of one-liners, two-line songs and topicals, and wound up enthusiastically on his side at close. Mom, apple pie, the CIO, lovelorn columnists and other American institutions all came in for joshing. Comic eschews the obvious as much as aud taste will permit, builds complicated spiels loaded with $10 words, and is quick with recovery when ideas fall flat.

Pace is low with few peaks, but faves are "Do It Yourself Instructions For How To Be A Comedian" featuring explanation of various type gags; "The Whiffenpoof Song" with laff-riot vocal backing by strictly south-of-the-border Jose Ortiz group; and evangelist routine which proves a steady winner. Gray knows the diff between acid and vinegar, avoids the former. Longtime handling of conventions with similar material will stand him in good stead here.

Jo An Green is stirring up a lot of enthusiasm with terpstime vocals and Ortiz orch is tops, as usual. Gray booking ends Feb. 10; Jaye Bros. (2) follow.

Burt.

Cave, Vancouver

Vancouver, Jan. 28.

Norman Erskine, Pat Yankee, Flying Hartzells (2), Paul Suter Orch (7); $1.50-$2 cover.

In for his first Cave fortnight, Australia's Norman Erskine goes over with a wallop, and it's clear enough why. Singer's a socko import packing a clear-around-this-catacomb sound and clicks well with area's spelunkers, though rating only titters for line of chatter that's much too "Bow Bell-ish" to win bellylaughs. Aud reaction this aspect is, which end do his gags wag?

Song-wise, longshoreman Erskine proves a lusty swinging natural (never taught)—and by his agile and dervish mitt 'n' mike mannerisms emerges a Sydney dockside Billy Daniels with a flair for Sammy Davis techniques.

At show caught, songalog sandwiched "Them There Eyes," "That Old Black Magic," "Goody Goody," "Lady Is a Tramp" and "I Could Have Danced All Night," all delivered supercharged and grabbing enthusiastic mitting.

Pat Yankee's a beauteous blonde hipster who injects impreshes atwixt blues and bounce cleffings, Femme serves sultry stuff on her "Love Me or Leave Me" duo-bit with Paul Ruhland's (resident) standout basswork. She should catch the eye-and-aye of bookers.

Flying Hartzells offer a whirlaway sesh on a high bar rig that's a very acceptable warmup stanza.

Toms.

Anti-Nazi Pix

Continued from page 1

showing of anti-German flickers. Two years ago, CBUT-TV, was the object of an attack from the German community, comprising one-eighth of the metropolitan population. The German press of this area has published stories on tv showings of wartime pictures but English dailies, with few exceptions, have ignored the issue.

This city's German population, according to local sentiment, would launch a boycott of local advertisers on KVOS-TV's outlet, if the station should persist in showing Nazi pictures.

GM Salaries Probe

Continued from page 2

then added that he wanted Curtice also to supply before-and-after-tax-income for Jayne Mansfield, Jane Russell, Marilyn Monroe, Frank Sinatra, Red Skelton, Gene Autry, Sherman Billingsley and Mickey Mantle.

There he stopped, apparently completely out of entertainment business names.

Curtice, looking unhappy and puzzled, promised to try and obtain as much of the information as possible.

VARIETY BILLS

WEEK OF FEBRUARY 5

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 6
Corps de Ballet
Jack Beaber
Sondra Barrett
Rockettes
Glee Club
Lucille Manners
Foursome
Renald & Rudy
Roxy 6
Harrison & Kossi
Skating Squires
Roxyettes
Billy Barnes Revue
Dave Pell Octet
Interlude
Frances Faye
Shelly Manne Orc
Largo
Arthur L. Simpkins
Jimmy Grosso
Al Escobar Orc
Mocambo
Dick Contino
Betsy Duncan
Paul Hebert Orc
Moulin Rouge
Will Mastin Trio
Donn Arden Line
Royal Guards
Eddie O'Neill Orc
Statler Hotel
Gogi Grant
Ed. Bergman Orc

AUSTRALIA

MELBOURNE
Tivoli (T) 10
Shirley Bassey
Vic Hyde
Lili Berde
Clifford Guest
The Caribas
George Holmes
Neal & Newton
Eleanor Gunter
Lee Martin
2 Winds
Jimmy Jeff
Johnny O'Connor
Alwyn Leckie
Rae Morgan
Reg Priestman
Norman Thorpe
SYDNEY
Tivoli (T) 10
Larry Griswold
Johnny Lockwood
Eagle & Man
A Robins
Rayes & Faye
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
Jimmy Parkinson
Edit Juhasz
Frank Ward
B & D Stuchberry

BRITAIN

FINSBURY PARK
Empire (M) 3
Billy Cotton Bd
Clarkson & Leslie
Richman & Jackson
Louise & Dogs
Terry Scanlon
Fuller & Janette
Del Cordina
GLASGOW
Empire (M) 3
Jim Dale
Vipers
Billy Stuttt
Duo Russmar
Fox Girls
S & V Pardoe
Campbell & Rogerson
GRANADA
Kettering (I) 3
Tony Brent
Glays Morgan & Co.
Sid Phillips & Bd
Mackell 2
LONDON
Metropolitan (I) 3
Edmund Hockridge
George Martin
Shan
3 Paulos
Masoni
Kay & Kimberley
Ron & Rita
NORTHAMPTON
New (I) 3
Peaches Page
Rae & Gray
Peter Raynor
Cassandras
Bill Giles
Paul King
8 Girls
NOTTINGHAM
Empire (M) 3
Dorothy Squires
Renee Dymott
Wilson
Keppel & Betty
Musical Elliotts
Dulay & Co.
Johnny Dallas
Cortez Bros
Bud Ritchie
SOUTHAMPTON
Grand (M) 3
Max Miller
Penny Nicholls
Lane 2
Sharpe & Iris
Eve Valere
Cycloonies
Del Orso & R.
SUNDERLAND
Empire (M) 3
David Hughes
McKennas
Bill Maynard
Billie Wyner
Bobby Thompson
Peter Cavanagh
Ray Alan
Kemfe Bros. & A

HAVANA

Capri
Don Cornell
Tippy & Corbina
Ethel Martin
Teal Joy
Dick Curry
Nacional
Katyna Ranieri
Ray Carson
Maria Magdalena
Parisien Dncrs
Dancing Waters
W Reyes Orc
Riviere
Jaye P. Morgan
Jack Cole
Anita Ellis
Tybee Afra
Casino Playa Orc
Sans Souci
Dolores Perry
Gloria & Rolando
Rolando La Serie
Victor Alvero
Miriam Barreras
La Serie Orc
Ortega Orc
Tropicana
Erlinda Cortes
Alberto Rochi
Bianca Varela
Gladys & Freddy
Riveros
Guaracheros
Monica Castel
Tropicana Ballet
8 Duran Orc
4 Romeos Orc

LAS VEGAS

Desert Inn
Jimmy Durante
Eddie Jackson
Sonny King
Steve Lawrence
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's Treats of Paris"
Carrie Finnell
Chiquita & Johnson
Tana Leigh
Lisa Gordon
Francis Brunn
Deon Robb
Joe De Rita
Irv Benson
Tommy Raft
Murray Briscoe
Garwood Van Orc
El Cortez
"Rhythm on Ice"
Orc. & R.
El Rancho Vegas
Sophie Tucker
Vagabonds
Dick Rice Orch
Flamingo
Alan King
Goofers
Flamingoettes
Jack Cathcart Orc
Fremont Hotel
Nitecaps
Make Believes
The Victors
The Castles
Golden Nugget
Hank Penny
Sue Thompson
Woodsons
L & F Maynard
Riviera
Ginger Rogers
Novelites
Cavanaughs
Ray Sinatra Orc
Sahara
Marlene Dietrich
Amin Bros.
Louis Basil Orc
Louis Prima-Keely Smith
Sands
Jerry Lewis
Peg Landon
Dick Humphreys
Mudlarks
Copa Girls
Antonio Morelli Orc
San Souci
G. Liberace Showcase
Hoyt Henry Ore
Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Arden Orc
Silver Slipper
Hank Henry
Candy Barr
Joey Cavan
Loray White
Annie Maloney
Jimmy Shaw
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc
Thunderbird
Guy Scalise
Tropicana
Jane Kean
Nelle Adams
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Betty Hutton
Herb Lurie
Jones Boys
Jerry Fielding
Jackie Heller
Lee Martin Ore
Maya Orc
Avalon
Hal Winters
Bobby Dukoff Orc
Anita Boyar
Red Smith 3
Balmoral
Irving Fields 3
Billy Mitchell
Mickey Gentile
Jose Casals Orc
Carillion
Andrews Sisters
Gary Morton
C. Gordon Dncrs.
Dick Sterling
Jaques Donnet Orc
Cafe De Paris
Dick Shawn
The Szonys
Trio Cottas
Piroska
Billy Fellows
Jet MacDonald
Dick Estes
Ilona Nagy
Chickie James
Doug Scott
Croft Twins
Ruth Wallis
Lyda Fairbanks
Freddie Bell Bellhops
Cotton Club
Cab Calloway
Step Scott
Paul, Mears & LaRaine
Slappy White
Jimmy Randolph
Mari Leighton
Hines Bros.
Norma Miller Dncrs
Tune-Drops
Ed Beardsley Orc
Deauville
Leonidoff Revue
Jack De Leon
Jacks & Jewart
Steve Gibson Redcaps
Damita Jo
Rosemarie O'Reilly
Caracollo & Maria-Rosa
Cover Girls (18)
Tito Puente Orc
Monte Franklin 3
El Lido
Bageltime Revue
Barton Bros.
Schaeffer Sis
Lillian Hayes
Kay Carole
Bea Kalmus
Bobby Escoto
Bernie Sager
Caney Orc
Eden Roc
Joe E. Lewis
Marie MacDonald
Dorothy Donegan 3
Emery Deutsch Strings
Rascha Rodell
Mal Malkin Orc
Sonny Kendis Orc
Louis Varona Orc
Fontainebleau
Liberace
Jean Fenn
Sacasas Orc
Pupi Campo Orc
Latin Quarter
Sue Carol
Bernard Bros.
Bob DeVoye Trio
Rudy Cardenas
Quito Carrere
Gina Guardi
Martha Errole
Walter Nye Ore
Lime
Havana Mardi Gras
Diosa Costello
Miles Velarde
Don Casino
Tomas Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc
Malayan
Pete Petersen 3
Bhama Mama
Calypso Revue
Murray Franklin's
Terry Haven
Danny Rogers
Snuffy Miller
Roy Sedley
Linda Bishop
Sue Lawton
Eddie Bernard
Saultfius
Larry Best
Napoleon Reed
Mac Pepper
Carlos & Yvonne
Syd Stanley Orc
Riot Room
Don Rickles
June Perry
Bobby Donnell 3
Sans Souci
Dick Hall
Freddy Galo Orc
Saxony
Geisha Girl Revue
Ming & Ling
Toy & Wing
Florence Lahn
Tony Toyada
Tong Bros.
Kabouki Dncrs.
Ruth Wallis
Charles & Faye
Henry Levene Orc
Seville
Dave Fisher
Benitez Sis
Bob Sennett
Murri & Ruth
Johnny Silvers Orc
Rey Manilo Orc
Shelborne
Cappiellos
Leonard Young
Len Dawson Orc
Lord Flea Calypso

RENO

Harolds Club
Dynamics
Twin-Tunes (5)
Harvan's
Debra Hayes (5)
Ho Hums
Jackie Burns
Larry Williams
Holiday
Ish Kabibble &
Shy Guys (5)
Mello-Aires (5)
Starr Kings
Mapes Skyroom
Jo Ann Jordan 3
Dubonnet 3
Jack Melick 3
Johnny Matson
Riverside
Modernaires
Starlets
Bill Clifford Orc

SAN FRANCISCO

Blackhawk
Stan Getz Quintet
Gay 90's
Bee, Ray & Ray K. Gorman
Flo Healy Dncrs 6
Wally Rose Orc
Backstage
Joanne Beretta
Bernard Bragg
Easy Street
Turk Murphy Orc
Fairmont Hotel
Carol Channing
E. Heckscher Orc
Hungry i
Mort Sahl
Jo Ryder
Tom O'Horgan
Jack's Waterfront
Ernestine Anderson
Memry Midgett
Pat Paulsen
Jazz Showcase
Dick Saltzman 4
365 Club
Carl Ravazza
Allen Cole
Dorothy Dorben Dcrs (10)
Alex Dushin Orc
Fack's II
Bobby Troup
Four Preps

Cabaret Bills

NEW YORK CITY

Bon Soir
Kaye Ballard
Tony & Eddie
Morgana King
Jimmie Daniels
Blue Angel
Bobby Short
Carol & Belen
Phyllis Dillon
Bobby Lewis
Jimmie Lyon Trio
Casanova
Josee Duval
Margrit & Adrienne
Chateau Madrid
Carmen Amaya Co.
Ralph Font Orc
Pamphito Orc
Copacabana
Peggy Lee
Al Bernie
Axidentals
Cindy Tyson
Sammy Devens
Peggy Womack
Michael Durso Orc
Frank Marti Orc
Downstairs Room
Julius Monk
Ronny Graham
Ceil Cabot
Ellen Hanley
Jean Arnold
Gerry Matthews
Stan Keen
Lovey Powell
Warren Vaughn
Brooks Morton
El Chico
Marisa Terol
Lucerite Tena
Carlos & Myrna
Mellitas Del Campo
No. Fifth Ave
Bob Downey
Harold Fonville
Joan Bishop
Pierre
Stanley Melba Orc
Joe Ricardel Orc
Betty Benee
Hotel Plaza
Genevieve
Ted Straeter Orc
Mark Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Statler
Les & Larry Elgart
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Doretta Morrow
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Fran Warren
Helen Hayden
Malagon Sis
Los Gatos
Chandra Kaly
Martha Ann Bentley
Jamel Twins
Marilyn Ross
Bob Kennedy
Syncopated Waters
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Gretchen Wyler
Old Romanian Show Place
Ted Lewis Orc
McKenna Line
Vicenne Lantern
Karen Anders
Barbara Sharma
Wm. Graham
Kenneth McMillen
Wm. Nix
Natalie Charlson
Town & Country
Harry Belafonte
Mattison Trio
Buster Burnell
Ned Harvey Orc
Sicaris Orc
Village Barn
Billy Kelly
Mae Sagan
Larry McMahon
Irving Harris
Belle Carroll
Piute Pete
Bobby Meyers Orc
Village Vanguard
Irwin Corey
Charlie Mingus
Melvin Stewart
Waldorf-Astoria
Pearl Bailey
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Jonathon Winters
Jennie Smith
Joe Parnello (3)
Blue Angel
"Calypso Extravaganza"
Princess Abilia & King Christian
Lord Christo
Lord Rafael
Candelas Trio
Roger McCall
Blue Note
Teddy Wilson Trio
Joya Sherrill
Chez Paree
Gordon MacRae
Chez Adorables 6
Ted Fio Rito Orc
Cloister Inn
Eddie Higgins Trio
Kim Karter
Conrad Hilton
"Big Top"
Glenn & Coleen Menchassys
Luparescos
Paul Castle
Darlene Sellik
Jo Ann McGowan
Fred Napier
Adrian Swan
Norma Crider
Tune Tattlers 4
Charlie Fisk Orc
Drake Hotel
Betty Madigan
Jimmy Blade Orc
Gate of Horn
Brownie McGhee
Sonny Terry
Sonja Savig
London House
Jonah Jones 4
Mister Kelly's
Smith Twins (2)
George Matson
Marx & Frigo (3)
Palmer House
Nelson Eddy
Gale Sherwood
Morlidor Trio
Ben Arden Orc

LOS ANGELES

Coconut Grove
Frankie Laine
Farrar Trio
Ray Anthony Orc
Crescendo
Mel Torme

Faiths Far Apart

Continued from page 1

a wide variety of non-Catholic groups, and observed that "within the past few years there has grown up a certain rigid and frigid relationship between a relatively large and vocal group of non-Catholics and the Catholic Legion of Decency. This smoldering hostility has in recent times flashed out in ways that are striking by contrast with earlier, vastly more sympathetic non-Catholic reactions."

"Why, and over what far horizon, did that spirit of civic cooperation disappear," Father Davis asked.

To the Protestants, there is nothing very puzzling about the breach. They declare the Catholics decline to cooperate in any activity that does not wholly correspond to their own, strictly defined concepts.

"We have no desire to be censors," held one prominent Protestant. "We are interested primarily in promoting the good and getting our people to support such films. In so doing, we tend to ignore rather than spotlight the bad pictures. In other words, we don't feel that, because a picture isn't what we would want it to be, we should 'forbid' people to see it. Thats' not the way we should function in a democratic society."

Protestants and Jews alike feel that the cleavage between them and the Legion developed because they stress the need for positive action whereas the Legion stops at a moralistic evaluation of film content, with the accent primarily on the negative, i.e., with a view to "warning" the faithful of dangers inherent in certain pictures.

There are, however, strong indications that, within the Church, there are priests working towards a procedural change which might re-establish closer ties. Protestants say every effort has been made to cooperate with the Catholics but seek some "compromise." For instance, again quoting a Protestant spokesman, organized Catholicism wouldn't join the "Green Sheet" evaluation activity of the General Federation of Women's Clubs, primarily because they did not want to be put in a position of having to constantly dissent on such strong themes as divorce, suicide, etc., and be spotlighted in this manner.

A Roman Catholic spokesman last week agreed that the area of intercredal cooperation was naturally limited to to some basic Catholic concepts, but he expressed strong hope that new contacts could be made on a general level in the future, particularly if there should be a change in Church attitude, with greater emphasis on positive action. He noted that the addition of the third "A" rating by the Legion represented a step in that direction and, in effect, constituted a "recommendation" of sorts to see the film.

Father Davis, contacted about his speech, said he had not planned to give any answers, but had meant merely to highlight the problem. Catholic spokesmen generally tend to feel strongly that the Legion is doing the most valuable work in the field and that, if there is joint support of anything, it should be thrown behind the Legion's work. This is rejected by Protestants and Jews who point out that the Catholic evaluations and ratings are sometimes influenced by questions of dogma that have virtually no bearing on non-Catholics.

"We may not like divorce or suicide," opined one Protestant leader, "but we wouldn't think of making an issue of them in a picture. After all, that's life, and the movies are supposed to reflect it."

House Reviews

Music Hall, N. Y.

"Out Of This World," produced by Russell Markert, with Carol Wilder, Jack Beaber, Sondra Barrett, Corps de Ballet, Glee Club, Rockettes, The Foursome, Renald & Rudy, Music Hall Symphony Orchestra directed by Raymond Paige; sets, James Stewart Morcom; costumes, Frank Spencer; lighting effects, Eugene Braun; ballet director, Margaret Sande; "Seven Hills of Rome," reviewed in VARIETY *Jan. 8, '58.*

"Out Of This World" is more than a mere phrase for the current offering at the Hall. This Russell Markert production is another example of the suavely presented, highly imaginative stage offerings at the Rockefeller establishment.

Beethoven's "Moonlight Sonata" serves as the inspiration for the gifted Corps de Ballet and highlights the dancing of Jack Beaber and Sondra Barrett. In this gossamer-like number the female dancers are garbed in delicate whites while the male dancers are in colors ranging from shocking pink to fuchsia— a striking combo and a direct hit with the audience. Morcom's celestial background, starshot and moonbeamed, is a click.

Lucille Manners, soprano, was originally scheduled to appear in a scene titled "Starbeams," but was taken ill the day before the show opened and Carol Wilder, one of the choresters, stepped in and proved herself a capable substitute. With the Foursome, singing combo, and the Glee Club, she offered a medley of tunes that had the patrons more than satisfied.

Renald & Rudy, acrobats, do a routine they call "Poetry of Motion," an accurate description of their work. These lads, with handsome bodies, are superb, slow-motion balancing performers, and draw beaucoup applause.

The Music Hall Symphony Orchestra, always a masterly group of musicians presided over by Raymond Paige, offers an effective medley of Cole Porter tunes with arrangements by Rayburn Wright.

The closing scene is "Out of This World" for which Morcom has fashioned a stunning 16-foot revolving version of the globe and an equally effective backdrop featuring both sea and land objects. The Rockettes, as usual, score heavily. *Rans.*

Alhambra, Paris

Paris, Feb. 4.

Charles Trenet, Sister Rosetta Tharpe, Claude Vega, Nicolacito, Eric Brenn, Domenechs (2), Fred Kaps, Ronnie Aul & Maria Carmen, Pierre Spiers Orch (24); $3 top.

Singing without a hat for the first time, Charles Trenet has gone on record that this house appearance is his last. Celebrating his 20th anni in show biz, and 45 years old, Trenet was probably talking through his non-existent hat. In better form than ever, he trots out an hour of poetic, savory and optimistic numberss interlarded with nostalgia but never mawkish, to make him one of the top singer-cleffers on the scene here. He will probably go on till he falls off the stage. In good voice, fettle and poise, Trenet scored big before a VIP aud.

Sister Rosetta Tharpe's true jazz spirituals also gets a fine welcome but, singing in English, she puts somewhat too much into her gestures and song backings. Toning down somewhat, she should do even better in her first French stint. Backed by an electric guitar, Miss Tharpe had hands clapping both with her and for her.

Claude Vega is an adroit mimic whose uncanny imitations and material raise to him to satirist standards. After a ribtrickling takeoff on diva Maria Callas, he mows down most of the top singers and manages to be witty rather than vindicative. Material keeps him a local bet.

Nicolacito is a seven-year-old lad from Paraguay who plays a small South American harp with fine rhythmic sensitiveness to make this a good entry. Eric Brehn scores with his marathon juggling number as he keeps six bowls spinning on sticks, and as many plates on a table, plus doing other bits while keeping them in motion. It gets gasps from the aud. This is a top filler and ready for Yank video or vaude.

Domenechs (2) are a fast paced hand-to-hand act done to a carioca rhythm. Deceptive ease and a good frosting, via performing the same number in the guise of various nationalities, make this a topnotch support turn. Fred Kaps is a suave magico in tails with an elegant act.

Ronne Aul & Maria Carmen supply terp aspects via a carioca routine adapted for the stage. Graceful and easy, it still needs some revving up for house conditions. Pierre Spiers orch (24) supply good sentimental interludes plus fine act backing. Doing away with the traditional Gallic femcee has made the show better geared and run, and she is not missed. It may lead to technological unemployment, but is a necessary step forward in the house picture here. This looks in store for good biz during its four-week run. *Mosk.*

New Acts

DIANA DECKER
Songs
20 Mins.
Society Restaurant, London

Diana Decker is a slick chick well known to British audiences as a film and tv actress and comedienne. Now she has whipped up a neat though unduly short act which consists of point songs interspersed with some witty patter. She is good to look at and is a welcome entry into the plush saloon circles. Miss Decker's voice is not a particularly strong one, but it is more than ample for the type of songs she essays and for an intimate room.

She kicks off to a dullish start with a ditty that appears to have very little meaning and no concrete title, but from then on Miss Decker captures her audience with her gaiety and neat material. She does parodies of stars as they might carol "The Story of Tina." The stars include James Stewart, Glori Swanson, Katie Hepburn, Gi Lollobrigida and Jerry Lewis . . . and Stewart and Miss Hepburn are the best of a good bunch. She follows with "A Wonderful Thing To Be," and two specially written pieces called "And That's All" and "Take Me to a Movie." Her patter about cinematics raises ready yocks.

Altogether, this is a highly promising debut and Miss Decker can be chalked up as a very useful asset when it comes to entertaining late night revellers. *Rich.*

PAULA CASTLE
Songs
15 Mins.
Orchid Room, Jackson Heights, N.Y.

Paula Castle is the talented chirper who heads up the bill at the recently opened Orchid Room. Pop singer belts out four pleasing tunes which include "When I Fall in Love With You," "Jet My Love," "I Get a Kick Out of You," and "There'll Never Be Another You."

Miss Castle has a good singing voice and a routine of appealing tunes, but there are times when she needs a bit more lung power and bounce. Her styling is pleasant and she has showmanship.

Miss Castle has recorded an album, "Lost Love" for Bethlehem, backed by the George Wellington trio.

'80 Days' Policy

Continued from page 3

many more such runs around the country. Company is now setting up around 100 openings for Easter week but final decisions on policy haven't been made yet.

Continuous run means four showings a day, with a five-minute break at the half-way mark at each performance plus the intermission between showings.

Price range is a major switch. Todd's entry for the most part has played to a top of more than $2 and in some cities, such as New York, Chicago and San Francisco, the maximum has been $3.50.

There have been some instances of public resistance to the road-show tariff, mainly encountered in the south and in such mining areas as Scranton, Pa. Some customers as Scranton, Pa. Some customerse balked, too, at the hard-ticket idea for a picture, preferring instead to attend the theatre at the time they themselves selected and choosing their own seats.

Despite these objections, however, "80 Days" still shapes as among the top all-time money-makers on the film industry's books.

See Barrymore, Wesson Lawsuits As Threatening Equity's Authority

The power of Actors Equity to discipline its own members is being threatened in two separate N. Y. Supreme Court suits. The complaints, filed individually by Equity members John Barrymore Jr. and Gene Wesson, contest their respective suspension and censure by the union's council.

It's figured that a court reversal of the council action in either or both of the cases could seriously weaken the effectiveness of future disciplinary decisions handed down by the union's governing body. According to a union rep, the filing of suits by Barrymore and Wesson is in violation of an Equity rule, which states that a member must first appeal a council decision to the membership. Neither of the plaintiffs has done that.

Wesson has hit the union with a $100,000 damage suit, charging that Equity's public censure of him and apology to Ethel Merman in his dispute with the actress has subjected him to "scorn and ostracism in his profession" and has impaired his earning power.

The actor is also asking a public retraction by Equity of his censure and the apology to Miss Merman, who had filed charges against him with the union after he had publicly accused her of being responsible for his dismissal from the Broadway production of "Happy Hunting." Miss Merman, who starred in the musical through its closing last Nov. 30, denied Wesson's allegations. The union has until next Monday (10) to answer Wesson's complaint.

Barrymore, in his brief, which the union had to answer by last Monday (3), wants Equity to revoke a suspension placed on him by the council as a result of charges brought against him by Charlotte Harmon, operator of the Clinton (Conn.) Summer Theatre. Mrs. Harmon, wife of legit press-agent Louis Harmon, claimed that Barrymore had been guilty of "conduct unbecoming an actor" while appearing at her theatre in a production of "The Man" in 1955. Barrymore is also asking for damages of an undetermined amount.

Fay Bainter Ill in Chi; Ruth Nelson Subbing In Touring 'Journey' Co.

Chicago, Feb. 4.

Fay Bainter has been sidelined from the Chicago run of "Long Day's Journey Into Night" until she recovers from fatigue and a siege of lumbar pneumonia. The actress, costar of the Eugene O'Neill drama, was taken to Wesley Memorial Hospital last week.

Her understudy, Ann Driscoll, substituted for several performances. Later Ruth Nelson, understudy to Florence Eldridge in the Broadway production, planed in to take over the role.

Miss Bainter is reportedly recovering well, but whether she'll return to the show during its final two weeks in Chi is still iffy. However, she's expected to rejoin for the remainder of the tour, perhaps for the next stop in Pittsburgh.

Fatigue was brought on largely by the grind of eight performances per week in an unusually long play, the two Saturday shows involving a total of virtually eight solid hours onstage. "Journey" has now resumed a seven-performance schedule, with the Monday night show dropped.

David Atkinson to Sing With City Center Opera

David Atkinson will jump from musical comedy to opera at the N. Y. City Center this season. The actor-singer, who's been set for the male lead in the Center presentation of "Annie Get Your Gun," beginning Feb. 19, will also appear at the house during the subsequent opera season in "Trouble in Tahiti" and "Taming of the Shrew."

He's also recording "Tahiti" for MGM Records.

The film rights to the Broadway production of "Fair Game" have been sold to **Charles K. Feldman** and Columbia Pictures for over $150,000, plus a percentage of profits on the picture.

ATPAM Membership 569, Same Total as Last Oct.

The membership of the Assn. of Theatrical Press Agents & Managers in mid-December was 569, the same as the previous October. Although the tally held steady, there were minor changes in certain categories. The December breakdown included 442, overall (444 in October); 72, local ARCA (74 in October); 3, outdoor (none in October); 21, music field (same in October) and 31, road picture division (30 in October).

The December count took in newly-admitted union members Lila Glaser and Howard Atlee, who completed apprenticeship in the N. Y. Press Agents' Chapter. Also, Louis Liss, who was admitted as a Chicago area member. Other changes included the transfer of Alice McCarthy from the New England area to overall membership and the registering of Richard Grayson and George McLain as apprentices in the Managers group.

Bea Lillie Still Mired in 'Follies'

Beatrice Lillie, who starred in last season's flop Broadway production of "Ziegfeld Follies," is involved in a dispute with Mark Kroll and Charles Conaway, the producers of that revue. The hassle, however, concerns the star's participation in the venture as a backer rather than a performer.

Previously, Kroll & Conaway lost out in an arbitration with Actors Equity over Miss Lillie's contract. The union claimed that the comedienne was not given sufficient advance notice of the show's closing and that she was not paid a fraction of the recording fee due her as a result of the producers' failure to go ahead with plans for an original cast album of "Follies." The amount won by Equity for Miss Lillie was about $3,800.

Kroll & Conaway, however, have attached $1,000 of that amount, on the claim that Miss Lillie failed to put up 20% overcall on her $5,000 investment in the production. Their motion seeking a stay of $1,000 of the award to Equity was denied last month, and their attachment action followed.

'PORTOFINO' TO FOLD THIS WEEK IN PHILA.

Philadelphia, Feb. 4.

"Portofino," which began a pre-Broadway tryout run at the Erlanger Theatre here Jan. 25, has posted a closing notice for next Saturday (8). The Richard Ney production, costarring Georges Guetary, Helen Gallagher and Robert Strauss, represents a $200,000 investment.

The tuner, with book and lyrics by Ney and music by Louis Bellson and Will Irwin, was originally booked for a three-week run at the Erlanger through Feb. 15. It was then scheduled for a Feb. 19 bow at the Adelphi Theatre, N. Y. The show, panned by the local critics, grossed around $12,000 last week, after a $5,400 opening night take.

Reginald Rose has been tagged to handle the legittuner adaptation of George W. Campbell's novel, "Cry for Happy," for which **Burton Lane** is providing the score and **Dorothy Fields** the lyrics.

Near East Angel

Even in the unsettled Near East, it seems, people have an itch to invest in Broadway shows. An application for the purchase of 25 shares, at $10 per share, of stock in Theatrical Interests Plan, the legit investment syndicate, was received Monday (3) from E. M. Kuta, of the Ab Quak district, Dhahran, Saudi Arabia.

The communication didn't indicate how the sender learned about TIP, but there have been various feature articles recently in newspapers and magazines about the setup.

Censor Adds Bra To 'Entertainer'

Boston, Feb. 4.

Stage censorship in Boston is becoming a serial, and not all the reaction is favorable. The latest blue-pencil episode involves "The Entertainer," the London play by John Osborne, currently playing a pre-Broadway engagement here with Laurence Olivier as star.

With sensitive souls still atwitter over the spicy dialog in the touring "Cat on a Hot Tin Roof," currently at the Wilbur Theatre, the local censor went to the protection of Hub virtue again last week by forcing a nudie performer in the British import to wear a bra for subsequent performances. That drew editorial ire of the Boston Herald.

There had been some question whether the performer, Jeri Archer, appeared actually nude. She claims she wears a flesh-colored G-string, but Cyrus Durgin, reviewing the show for the Globe, described her as wearing nothing. Besides the Herald editorial, there has been considerable press coverage of the incident, much of it tending to be deadpan kidding.

The Herald editorial read in part, "Of course, considering this is Sir Laurence Olivier's first visit to the city, it is only fair that he receive an appropriate Boston welcome. While he is here we might arrange to have a few serious novels banned and the naughty statues in Symphony Hall draped.

Referring to the cover-up order for "The Entertainer," the paper declared, "This dogmatic method of censorship, which fails to distinguish between the purposes of a work of art and the merely prurient is subject to every kind of ridiculous excess. Britannia (the character portrayed by Miss Archer.—Ed.) semi-clad will probably be as esthetically effective as Britannia nude. But the principle remains, and it's distressing to contemplate mice as arbiters of our morals rather than the city's common sense."

A number of unusually gamey lines in the show drew no censor action.

'CAPTAIN' 2D NIGHT (?) TO BE SATURDAY (8)

The second night press list for "Oh Captain," which opened last night (Tues.) at the Alvin Theatre, N.Y., is that in name only. Actually, those on the list won't be admitted into the theatre until next Saturday evening (8), the fifth night.

The preceding eves, except for the preem, have all been sold to theatre parties, with a benefit organization even taking over part of the house for the Saturday night performance. The heavy load of first-week parties is the result of the musical opening a week later than originally planned.

'Sunrise' Click Fools Smart Boys; Guild Used 'Doll' to Lure Backers

Angling for Bob Hope For the St. Loo Muny

St. Louis, Feb. 4.

Expecting to lure Bob Hope back to the musical book stage in "Roberta" (his old Broadway vehicle) and to have Andy Devine for Cap'n Andy in "Show Boat," the St. Louis Municipal Operetta season is now being booked.

This will be number 40 for the summer enterprise, believed oldest in outdoor musical managements, though Elitch's Garden in Denver and other non-musical companies may have longer histories. Local undertaking began June 6, 1919, at Forest Park.

'Tuesday,' 'Goggle' Flops Lose 150G

Broadway and the road had a flop apiece last week for an estimated combined loss of over $150,000.

In New York, "Maybe Tuesday" tossed in the towel Saturday night (1) after five performances, while the tryout of "This Is Goggle" closed "for repairs" the same night at the Shubert Theatre, Washington. "Tuesday," produced by Ethel Linder Reiner and Jack Lawrence, is figured to have loss its entire $90,000 capitalization.

"Goggle," produced by Otto Preminger and costarring Kim Hunter and James Daly, was financed at $100,000, and is believed to have dropped most of that coin on production costs and breakin losses. Playwright-author Max Shulman was called in to doctor the Bentz Plagemann comedy, but isn't expected to do further work on it.

A third closing last week was "Separate Tables," which folded in Chicago, ending a curtailed road tour. The Terence Rattigan twin-dramas had a successful Broadway run last season, but did generally disappointing business on its subsequent out-of-town trek, so a number of scheduled bookings were cancelled. The venture, presented by Producers Theatre in partnership with Hecht-Lancaster, is understood to have made about $50,000 profit.

ARTHUR MILLER APPEAL IN APRIL BUNCHING

Washington, Feb. 4.

Appeal of playwright Arthur Miller, to have his contempt of Congress conviction set aside without further hearings, has been nixed by the U. S. Circuit Court of Appeals. Instead, the court ruled that the Miller appeal and those of seven other men convicted of contempt of Congress, will be heard in April.

In an unusual move, reserved only for cases of much more than average importance, the court said all nine members would sit. Normally, this D. C. court operates in three-man panels. Among the others who will be heard is Herman Liveright, former television director for a New Orleans station.

Miller's conviction stemmed from his refusal to give the House Un-American Committee the names of other writers he met at Communist meetings in 1947. He was convicted on two counts. Subsequently, the Supreme Court ruling in the Watkins case invalidated one of the counts. It is the other which Miller, husband of Marilyn Monroe, is appealing.

The smash reception of "Sunrise at Campobello" on Broadway last week crossed up the "smarties." Although the Dore Schary drama about Franklin D. Roosevelt began to loom as a likely hit recently, having gotten glowing reviews in its Boston and Philly tryouts, it had earlier been regarded dubiously by the Theatre Guild as well as by prospective backers.

In fact, it was so difficult to obtain the specified $110,000 capital that the Guild required backers of its other concurrent production, "Summer of the 17th Doll," presented in partnership with the Playwrights Co., to take two-for-one shares of "Sunrise." In other words, in order to get one unit of the highly regarded "Doll" it was necessary to take two units of "Sunrise."

Despite the generally poor reviews for "Doll," the Australian import (by way of London) stands to make a modest profit, since it involved an unusually low cost and had a pre-production film deal, in addition to the Guild subscription support for three weeks at the box-office. It must vacate the Coronet Theatre by Feb. 22, and the Guild has announced the intention of transferring the production to some other Broadway house.

"Sunrise," on the other hand, stacks up as a solid smash, having received unanimous rave reviews and extraordinary audience reaction. It had a healthy sale prior to the opening and has had a steady line at the Cort Theatre boxoffice since the preem.

The Guild-Schary production cost about $80,000 to bring in, and can earn about $8,000 weekly operating profit, so it stands to get into the black by about mid-April. The situation on the film rights to

(Continued on page 77)

Greenwich Village Maps Post-Mortem Honors For Bodenheim, Derelict Bard

Greenwich Village will mark the fourth anniversary of the murder of Bohemian poet, Maxwell Bodenheim, with a community-wide observance next Sunday night (9). Bodenheim, who ended up as a Village derelict, is the subject of the Ben Hecht play, "Winkelberg," current at the Renata Theatre in the Village.

A special ceremony will be held on the Renata stage following the Sunday night performance, while a flock of poets will read selections from published Bodenheim works in nearly a dozen bars and niteries in the Village. Among the poets slated to participate in the readings are Alfred Kreymborg, Muriel Rukeyser, Norman Rosten, Helen Wolfert, James Grady, Robert Claremont, Kenneth Koch, Harry Nederlander, John Brooks and Richard Davidson.

The Village spots skdeded to cooperate in the event include the Five-Spot Cafe, San Remo Cafe, Kettle of Fish, Cafe Bohemia, Limelight, College of Complexes, Dugout, Half-Note, Goody's Bar and The Couch.

Schweppes (Soda) Backs London Legit Production

London, Feb. 4.

Schweppes, the beverage firm, is going in for legit backing. The outfit has a $2,800 investment in the upcoming English Stage Co. production of Anne Jellicoe's "The Sport of My Mother," slated to open Feb. 25 at the Royal Court Theatre here.

The move into legit follows a similar action last year when the firm backed a Royal Academy of Dancing pic which had world-wide distribution. In explaining the maneuver, Sir Frederick Hooper, Schweppe's British head, emphasized, "This is not a charitable gesture. It's done for publicity."

Hooper added, "From time to time we are prepared to put money into a prestige production which enables us to get the name of Schweppes into a different medium." In line with this, the outfit plans to re-invest any profits from "Sport" in future productions.

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VARIETY

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Shows on Broadway

Sunrise at Campobello

Theatre Guild & Dore Schary presentation of three-act (eight scenes) drama by Schary. Staged by Vincent J. Donehue; scenery and lighting, Ralph Alswang; costumes, Virginia Volland. Stars Ralph Bellamy; features Mary Fickett, Henry Jones, Anne Seymour, Alan Bunce, Mary Welch, Roni Dengel. At Cort Theatre, N.Y., Jan. 30, '58; $6.90 top ($9.20 opening).

Anna Roosevelt ..... Roni Dengel
Eleanor Roosevelt ..... Mary Fickett
Franklin D. Roosevelt ..... Kenneth Kakos
James Roosevelt ..... James Bonnet
Elliott Roosevelt ..... Perry Skaar
Edward ..... James Earl Jones
Franklin D. Roosev ..... Ralph Bellamy
John Roosevelt ..... Jeffrey Rowland
Marie ..... Ethel Everett
Louis McHenry Howe ..... Henry Jones
Mrs. Sara Delano Roosevelt ..... Anne Seymour
Miss Marguerite (Missy) Le Hand ..... Mary Welch
Dr. Bennet ..... James Reese
Franklin Calder ..... William Fort
Mr. Brimmer ..... Clifford Carpenter
Mr. Lassiter ..... Richard Robbins
Gov. Alfred E. Smith ..... Alan Bunce
Daly ..... Jerry Crews
Policeman ..... Floyd Curtis
Senator Walsh ..... Vincent Dowling
Speaker ..... Edwin Phillips
Stretcher Bearers ..... Edwin Phillips, Vincent Dowling, Floyd Curtis

Broadway has a new hit and Dore Schary a new career. "Sunrise at Campobello" is an intensely affecting drama about the formative years in the career of Franklin D. Roosevelt. It's due for spectacular boxoffice success and should make a stunning picture for the author, who intends to produce it himself.

Not even the Roosevelt haters will be able to resist this enthralling and progressively stirring drama covering the vital period from FDR's shattering attack of infantile paralysis at the family's summer home at Campobello, Canada, in 1924, to the moment when the triumphantly erect future President hobbles the few steps across the platform at Madison Square Garden, N.Y., in 1924 to make the nomination speech for Al Smith.

There may be quibbling at the form of the play. For instance, as the final curtain went up and down before the cheering first-nighters, one belittler was overheard explaining to his companion, "It's really not much of a play—it's just exciting theatre." Maybe the distinction wasn't too clear, but the conclusion was right on the button.

Although there are numerous political references in the play, all pro-Democratic, of course, they are expressed in terms of character and are not likely to rile Republican diehards. Also, the time element and even the subject matter pre-dates the more controversial period of Roosevelt's career as President.

Anyway, "Sunrise" is primarily a drama about people—vividly interesting people, and in particular one of the most dramatic figures of this century. The play is a highly theatrical study of character, showing an overwhelming affliction, an agonizing and courageous struggle and finally the inspiring emergence of a national leader.

It's also the portrait of a saintly figure in the sublimely brave and steadfst wife, Eleanor Roosevelt, and the relentlessly devoted friend and advisor, Louis McHenry Howe, later to become the President's press secretary.

Finally, it is a revealing picture of the conflict between the possessive, determined mother, Sara Delano Roosevelt, who wanted her afflicted only child to return to their estate at Hyde Park, N.Y., to rusticate as a country squire; and the sardonic, wily, equally adamant Howe, who successfully manouvered to get him into the White House.

The play opens with the carefree family life about dusk of that fateful day at Campobello. It is portentious with audience fore-knowledge, however, and the blow falls at the first-scene curtain. The second scene shows the worried family as the stricken Roosevelt lies upstairs, still trying to keep up his active life of public affairs. Determinedly cheerful, the patient is carried downstairs on a stretcher and, at the curtain, is taken to the boat for the trip back to New York.

The second act takes place in the family's New York City home, and covers a period from the following May until January of 1923. It includes several moving scenes as the future President fights to regain his health.

There are the throat-catching moments when he practices crawling, lest he might be trapped in a fire, the almost unbearable moment when Mrs. Roosevelt is overcome with emotion while reading to her two smallest children, and as second-act curtain, the heart-breaking scene in which the afflicted man tries to walk on crutches, falls to the floor and slowly, painfully but indomitably makes still another attempt.

Scene by scene the drama becomes more believable, suspense builds and the emotional pitch increases. The final act includes an amusing scene as Al Smith arrives and, after some deft political sparring, invites FDR to make the nominating speech at the approaching Democratic convention.

The final two scenes are short and very effective, showing the taut atmosphere behind the scenes in Madison Square Garden just before Roosevelt's entrance and then the climactic moment when he stands at the speaker's rostrum holding up his arms to acknowledge the roar of the crowd.

Ralph Bellamy, who has been growing in the last decade or so not only as an actor but also as a personality, gives a superb performance as FDR. He catches the Roosevelt appearance, mannerisms and speech patterns, but also gets far deeper into the characterization by somehow suggesting something of the unquenchable humor and force and remarkable magnetism of the man. It is a brilliant performance and gives Bellamy new stature as a star.

Mary Fickett gives a beautiful, poignant but admirably considerate portrait of Eleanor Roosevelt, while Henry Jones offers an eloquent performance as the faithful Howe and Anne Seymour is fine as the future President's imperious mother.

There are also excellent portrayals by Mary Welch as Missy Le Hand, FDR's secretary; Alan Bunce as a salty Al Smith, and a large company of supporting players including Roni Dengel as Anna Roosevelt and James Bonnet, Perry Skaar, Kenneth Kakos and Jeffrey Rowland as the four sons.

Vincent J. Donehue has staged the elaborate show with precision and what appears to be a nice sense of pace and emotional variation, Ralph Alswang has designed authentic-looking, flexible and playable settings, and Virginia Volland has provided proper early 20's costumes.

"Sunrise" is a double bullseye for Schary, who not only wrote the play but has co-produced it with the Theatre Guild. Moreover, besides giving him a glittering vehicle for screen adaptation, "Sunrise" puts him in the big leagues as a playwright and back in the top bracket of Hollywood figures. It is, incidentally, the first play he has written since "Too Many Heroes" (3 performances, 1937-38). *Hobe.*

Present Laughter

Playwrights' Co. and Lance Hamilton & Charles Russell presentation of three-act comedy by Noel Coward. Stars Coward; co-stars Eva Gabor. Features Joyce Carey, Mona Washbourne, Angela Thornton, William Traylor, John Ainsworth, Therese Quadri, Robert Thurston, Avril Gentles, Winston Ross. Staged by Coward; setting, Oliver Smith; costumes, Frank Thompson; lighting, Peggy Clark. At Belasco Theatre, N.Y., Jan. 31, '58; $6.90 top.

Daphne Stillington ..... Angela Thornton
Miss Erikson ..... Avril Gentles
Fred ..... Robert Thurston
Monica Reed ..... Mona Washbourne
Garry Essendine ..... Noel Coward
Liz Essendine ..... Joyce Carey
Roland Maule ..... William Traylor
Morris Dixon ..... John Ainsworth
Henry Lyppiat ..... Winston Ross
Joanna Lyppiat ..... Eva Gabor
Contesse de Vriac ..... Therese Quadri

Each time the piece of fluff that is Noel Coward's "Present Laughter" threatens to cease being airborne, the triple-threat author-director-actor gives the slightest of puffs and the featherweight play wafts impudently off again. It's 11 seasons since "Laughter" had 159 performances on Broadway, with Clifton Webb as star and John C. Wilson as stager. Now Coward is rotating the play with "Nude With Violin" for six performances here before taking the two-play repertory off to stands in San Francisco and Los Angeles.

There are any number of delights for Coward fans in the present revival. Apart from the fact that the dialog has the familiar Coward pungency to offset the also-familiar lack of anything to say ("That wasn't a prostitute. That was the wife of one of my dearest friends."), there are visions of Coward jumping up and down in a pet, Coward bringing the show to a standstill as he stamps the floor to a petulant "Well, really!" Coward in an alarming array of dressing gowns, Coward grooming hair and tie each time the doorbell rings, Coward thoughtfully poking at front teeth or nostril with his little finger, or Coward doing nothing and doing it quite well.

For although the impish British comedian has had the theatrical astuteness to surround himself with an impeccable company, each of whom is thoroughly aware of the shortest distance between one Coward sally and the next, the redoubtable Noel, as author, director and actor, is unquestionably his own best friend. He extracts from "Present Laughter" more laughs per square inch than could possibly be predicted from the script and, if memory serves, considerably more levity than the play engendered in '46-7.

What's it about? Who knows? A just-past-50 actor, who isn't quite divorced, is given to "casual scampering about" with various young things. He's off for an African safari and discovers that everybody's following him. Somehow, morality prevails as he slips away at final curtain with his wife.

Blonde Eva Gabor is cast as one of the kittenish besiegers of the actor's peace. Whether in a white-be-furred evening cape some acres wide, or flimsy blue pyjamas, Miss Gabor is a pleasantly prancing stage picture, and she has the pouting energy to make a good Coward vis-a-vis.

Stalwarts Joyce Carey and Mona Washbourne, the actor's respective wife and secretary, give ironclad support, while Angela Thornton is in amiable earnest as one of the actor's transients. Robert Thurston is a jauntily casual valet, and William Traylor nets yocks as a bumptious young author, a part that has no relation to the play whatsoever. *Geor.*

Maybe Tuesday

Ethel Linder Reiner & Jack Lawrence presentation of three-act (seven scenes) comedy by Mel Tolkin and Lucille Kallen. Staged by Elliot Silverstein; scenery and lighting, Paul Morrison; costumes, Ann Roth. Features Richard Derr, Patricia Smith, Alice Ghostley, Sybil Lamb, Brett Somers, Myra Carter, Midge Ware, Zohra Lampert, Ralph Bell, Robert Elston, Wynn Pearce, Barry Newman. At Playhouse, N.Y., Jan. 29, '58; $6.90 top Friday-Saturday nights, $5.75 weeknights ($6.90 opening).

Mildred ..... Myra Carter
Florence ..... Brett Somers
Jackie ..... Midge Ware
Vivian ..... Sybil Lamb
Adelle ..... Zohra Lampert
Leonard ..... Louis Edmonds
Katy ..... Patricia Smith
Mark ..... Richard Derr
Dr. Roper ..... Ralph Bell
Sherman ..... Robert Elston
Lois ..... Alice Ghostley
Arthur ..... Wynn Pearce
Larry ..... Barry Newman
Miss Kitchell (offstage voice) ..... Carl Gustafson

A good play nowadays should be about something. It should have something to say, something worth listening to. Gone are the days of the inane little plays about nothing—gone with the $2 orchestra seat and helpless women.

"Maybe Tuesday" also violates an older, more basic rule. It hasn't any characters you like, or care about. It has a lot of jokes, including a few good ones, but it involves nothing more momentous than whether the semi-adult juvenile can persuade the willful not-so-ingenuous ingenue to marry him.

True, it does have a message, too, namely that a woman's place is in the home and that a man knows best. It's not polite, of course, but co-authors Mel Tolkin and Lucille Kallen are best known as writers of the Sid Caesar television show for eight years. It's video material.

A strange assortment of actors has been assembled for this minor antic, and afflicted with awkward direction by Elliot Silverstein, who took over from Paul Stewart during the tryout tour. With Hollywood fattening, script could perhaps have the makings of a diverting low-budget picture and is a potential for stock.

"Maybe Tuesday" is a sort of non-theatrical edition of "Stage Door," the Edna Ferber-George S. Kaufman hit of 1936-37. Instead of a boarding house for young actresses, the locale is a communal apartment for young working women. Also, the seven young tenants aren't looking for stage jobs, but are frantically on the prowl for men, preferably but not necessarily husbands.

One girl, the one who interests the authors and is supposed to concern the audience, wants a career rather than to settle down in the suburbs with the maternity, kitchen, supermarket and PTA routine. When she learns that she's pregnant there are a few synthetic complications before she agrees to marry her lover, and the curtain is delayed long enough for the authors to get across their big theme

(Continued on page 77)

Showboat Goes Collegiate

Minneapolis, Feb. 4.

The Federal Health, Education and Welfare Dept. has agreed to turn over to the U. of Minnesota a veteran Mississippi steamboat, the General John S. Newton, for conversion into and use as a floating showboat.

Refurbished by the U. of Minnesota Theatre, the showboat will ply the upper river in the summer, stopping at various towns to present plays.

There had been other applicants for the boat, but the university won out.

So They Say

"'Sunrise at Campobello' is an altogether lovely work for the theatre—and this notice is written by a black Republican who hated much of what FDR did and tried to do."—**John Chapman,** critic of the N.Y. Daily News.

"Got a blonde French girl and $900 worth of booze I got at cost from a liquor store friend who was going out of business. Can't drink the booze right now because I'm on a diet."—**Jack Warden,** featured male lead in "Body Beautiful," as quoted by **Charles McHarry** in the N.Y. Daily News.

"The most important thing for a writer is to try to give as little time as possible to self-pity."—**Sherwood Anderson,** as quoted by **Christopher Sergel,** adapter of the late novelist's "Winesburg, Ohio," in a by-line article in the N.Y. Times.

Christopher Sergel makes a living—and a very good one too—grinding out plays for colleges, schools and church groups. 'It's hack writing,' he says candidly, of the 25 he has written." **Don Ross,** in an interview in the N.Y. Herald Tribune.

"Some students of the Method start looking for the truth, but what they don't realize is that while the naturalistic was of finding the small, everyday truth is fine as far as it goes, it stops short of being inspiring art. What the actor must do is live with that personal, little truth until it becomes illumined—larger than life itself."—**Barbara Bulgakov,** as quoted by **Arthur Gelb,** in the N.Y. Times.

"All my life, I've been stage-struck. I was always a little ashamed of it, but I was always secretly delighted when a play got a good roasting from the critics. It meant that I'd be able to pick up a second balcony seat for 20c in Gray's basement. Quality was out of my reach, and I became a walking encyclopedia of bad plays, the 20-centers that were the backbone of Gray's 25 minutes before curtain time. I was 17 before I saw a good show."—**Al Morgan,** co-author of the book of "Oh Captain," in a by-line article in the N.Y. Herald Tribune.

"To most people the phrase 'undergraduate acting' means only one thing: a fresh-faced youth in sagging tights, carrying his hands about like York hams tied to his wrists and declaring through mild summer drizzle the verse of some rightly neglected minor Jacobean."—**Kenneth Tynan,** critic of the London Observer.

"The calculated and self-conscious construction of an 'artistic' atmosphere is—as Hecht is finally compelled to show us—just as likely to produce tosspots as poets, and it is even likelier to produce fakes, the fringe-people who adopt the attitudes of a profession without ever doing the work of a profession. Art, as it turns out, isn't the by-product of any one environment; it comes from the damnedest places, including cork-filled rooms, and we're not apt to bring it back into being by building the right-size beer halls."—**Walter Kerr,** drama critic of the N.Y. Herald Tribune, in a column referring to **Ben Hecht's** off-Broadway play, "Winkelberg."

Show Out of Town

The Entertainer

Boston, Jan. 28.

David Merrick, in assn. with English Stage Co. and L. O. P. Ltd., presentation of three-act (12 scenes) drama with music, by John Osborne. Stars Laurence Olivier, George Relph, Brenda de Banzie, Joan Plowright; features Richard Pasco, Guy Spaull, Peter Donat. Staged by Tony Richardson; music, John Addison; setting, Alan Tagg; lighting, Tharon Musser; costumes, Clare Jeffery; musical director, Gershon Kingsley. At Shubert Theatre, Boston, Jan. 28, '58; $6.25 top.

Billie Rice ..... George Relph
Jean Rice ..... Joan Plowright
Archie Rice ..... Laurence Olivier
Phoebe Rice ..... Brenda De Banzie
Frank Rice ..... Richard Pasco
Britannia ..... Jeri Archer
William Rice ..... Guy Spaull
Graham ..... Peter Donat

Laurence Olivier registers a triumph with his spectacular performance as Archie Rice, British heel counterpart of "Pal Joey," in John Osborne's "The Entertainer." The show had a two-year London run and is here for a two-week run prior to Broadway. First U.S. unveiling of Osborne's new play indicates that it's a sure followup for his current Broadway smash, "Look Back in Anger."

Olivier is standout in a fascinating performance depicting a third-rate music hall comic, morally rotten, and aptly described by his daughter as "a bastard on wheels." This is Olivier's first stage appearance in Boston and he pours out some powerful acting working as the tired, hammy and somewhat pathetic British song and dance man in front of a backdrop of three painted near-nudes. He hoofs, pipes and does standup comedy in integrated episodes, highlight of show, in contrast to confusing story line that American audiences may find difficult to follow.

Dialog is laced with sexy references and a brief glimpse of a practically nude femme billed as "Britannia" (censor made her don a bra after opening night). Some of the snappers Olivier uses in the music hall routine bring blushes in staid Boston, and the censor made some cuts. Story line deals with the debt-plagued British cornball, sopping up alcohol, spouting philosophies ranging from politics to sex, uncaring, unfeeling for those around him, touched only by a son killed in the recent Suez conflict.

The Osborne play swims with language and Olivier steps out from bickering family scenes in poverty row digs to go on as the vaudevillian with the cheap jokes and swaggering devil-may-care mannerisms in extremely clever staging. Archie Rice is hardly a sympathetic character. He seeks to divorce his wife to marry a teenager, uses his father unscrupulously and cruelly to further his producing ambitions, swills booze, lusts for women, and makes incestuous advances towards his own daughter.

Nevertheless, there are moments in Olivier's great portrayal when intense sympathy is evoked. Particularly in the scene when news of his son's death is received, and in the pathetic, resigned acceptance of his fate. The show's unorthodox framework breaks from living room to music hall as characters deliver Shavianisms ranging from politics and religion to sex. Undertone is anger.

Olivier's performance is a masterpiece. He is nicely paced by Brenda De Banzie, who turns in honey of a portrayal as his gin-soaked wife. Olivier's "Archi Rice" is belittling, blasphemous, burlesquing, contemptuous and decrying. Miss De Banzie, as the maudlin, morbid and lamenting spouse, has some tremendous scenes as she rebels and reproaches his flippancies and floutings and reveals her fear of old age, loneliness and death.

George Relph is fine as the "old pro," Archie's father, who tries hard to remain patient and dignified despite his son's wenching and his daughter-in-law's irascibility. Joan Plowright has a difficult role as the daughter to whom the comic unmasks himself. She is fine in this talky, strange-relationship part. Richard Pasco turns in a nice acting job as the pacifist son. Guy Spaull is fine as the brother and Peter Donat has a good bit as the daughter's fiance.

John Addison's music is typical musichallania. Alan Tagg's settings are fine, with dreary lodgings with neon signs peeking through, rowdy music hall backdrop and behind scrim tableaux. Clare Jeffery's costumes seem just right. Tony Richardson's staging is in the right direction for American audiences. *Guy.*

Alexander B. Paterson, longtime Scot journalist, and director of the Byre Theatre, St. Andrews, Scotland, was awarded Membership of British Empire in Queen's Honors list. He founded the Byre, a former cowshed, 24 years ago. It is smallest professional theatre in U.K., having a stage only 12 feet square, and seating accommodation for 74.

Chi Lively; Edw. G. Robinson $31,200, 'Journey' $22,800, 'Millionaire' $22,500

Chicago, Feb.

With five houses lit, Chicago was booming last week in what is turning out to be a better than average legit season. "Happiest Millionaire," although it opened to four pans, did moderately as a Guild entry.

"Middle of the Night" held steady, and closes this Saturday (8) to resume tour. "Separate Tables" rallied to a fair final week at the Blackstone.

Still strong, "Long Day's Journey Into Night" at the Erlanger has posted a Feb. 15 closing notice and will continue on the road. Show has dropped Monday performances in favor of a Saturday matinee, keeping the total to seven shows per week. "My Fair Lady" remained hot at the Shubert.

"Most Happy Fella" opens tonight (Tues.). Marcel Marceau comes in Feb. 18 at the Great Northern for three weeks, and "Compulsion" is due Feb. 26 at the Erlanger with the Broadway cast.

Estimates for Last Week

Happiest Millionaire, Harris (C) (1st wk) ($5.50; 1,000; $30,500) (Walter Pidgeon). Nearly $22,500 on subscription; the tourer grossed $19,400 in seven performances, the previous week at the Pabst, Milwaukee.

Long Day's Journey Into Night, Erlanger (D) (4th wk) ($5; 1,330; $32,800) (Fay Bainter, Anew McMaster). Over $22,800; previous week, $28,763.

Middle of the Night, Great Northern (D) (2d wk) ($5.50; 1,500; $35,726) (Edward G. Robinson). Nearly $31,200 in second Guild week; previous week, $26,978; closes Saturday (8) to continue tour.

My Fair Lady, Shubert (MC) (13th wk) ($7; 2,100; $72,979) (Brian Aherne, Anne Rogers). Nearly $72,900; previous week, $71,600.

Separate Tables, Blackstone (CD) (3d wk) ($5; 1,450; $37,306) (Eric Portman, Geraldine Page). Almost $23,400; previous week, $17,500; folded Saturday (1).

Opening This Week

Most Happy Fella, Blackstone (MD) ($7; 1,425; $58,700) (Robert Weede). Opens today (Tues.) with over $100,000 advance, about $67,000 of which is on full-price Guild subscription over first three weeks.

'GOGGLE' $3,600, FOLDS; 'INTERLOCK' $9,400, D.C.

Washington, Feb. 4.

Both local legit houses are dark this week, following brutal trade last week, but both relight next Monday (10), the Shubert with one week of Katharine Hepburn and Alfred Drake in "Much Ado About Nothing" and the National with "Waltz of the Toreadors."

"This Is Goggle," folded after a single week tryout at the Shubert, cancelling out the scheduled second week. "Interlock," also on tryout, went through a thin second week and headed for New York. Although its producers had also considered folding the preceding week.

Estimates for Last Week

This Is Goggle, Shubert (C) (1st wk) ($4.95-$4.40; 1,550; $36,000) (Kim Hunter, James Daly). Slight $3,600 following three pans (Coe, Post; Carmody, Star; Donnelly, News); folded after the single week.

Interlock, National, (D) (2d wk) ($4.40-$4.95; 1,667; $34,000) (Celeste Holm, Maximillian Schell, Rosemary Harris). Tired $9,400; previous week, $12,000; moved to N.w York.

'Tunnel' Perks to $11,500 In 17th Week in Frisco

San Francisco, Feb. 4.

Randolph Hale's Coast version of "Tunnel of Love" jumped nicely, well above the breaking point.

Noel Coward's "Nude with Violin" (alternating with "Present Laughter") opens at the Curran next Tuesday (11) for four weeks. Joyce Grenfell is slated for Feb. 13-15 at the Geary. Edward G. Robinson will open March 10 in "Middle of the Night" at the Curran and Marcel Marceau starts a two-week run March 11 at the Geary.

Estimate for Last Week

Tunnel of Love, Alcazar (17th wk) ($4.40; 1,147; $32,000) (Russell Nype, William Bishop). Okay $11,500; previous week, $10,000.

Rodney Millington, director of the British Casting Directory for Stage and Screen, is due Feb. 13 in New York for his annual showcatching visit.

Bus-Truck 'Sgts.' $53,200 In 8-Show South Split

Birmingham, Feb. 4.

The bus-and-truck company of "No Time for Sergeants" grossed a powerful $53,200 in four-way, eight-performance split last week. Dates played, with grosses listed parenthetically, were as follows:

One performance Monday (27), U. of Tennessee, Knoxville, ($10,000); three performances Tuesday-Wednesday (28-29), Tennessee Theatre, Nashville ($15,900); one performance Thursday (30), Tuscaloosa (Ala.) High School Auditorium ($7,200) and three performances, Temple Theatre, here ($20,100).

'Toreadors' 35G, 'Portofino' 12G, 'Cloud' 5G, Philly

Philadelphia, Feb. 4.

Boxoffice ratio in Philly last week was one hit, two misses and one so-so. "Waltz of the Toreadors" was a fast sellout, with "Portofino" and "Cloud 7" just about getting by going begging and "Day the Money Stopped."

Crowded future calendar includes "Blue Denim," Locust, and "Visit to a Small Planet," Forrest, both due next Monday (10); a return of "Diary of Ann Frank," Walnut, Feb. 17 and "No Time for Sergeants," Forrest, Feb. 24.

Estimates for Last Week

Portofino, Erlanger (MC) (2d wk) ($6; 1,880; $53,000) (Georges Guetary, Helen Gallagher, Robert Strauss). Under $12,000; previous week, $5,400 for the Saturday (25) premiere.

Waltz of the Toreadors, Forrest (C) (1st wk) ($4.80; 1,760); (Melvyn Douglas, Betty Field, Lili Darvas). Touring comedy drew praise from all three aisle sitters (Gaghan, News; Murdock, Inquirer; deSchauenese, Bulletin), with special salvos for Douglas; over $35,000; continues this week.

Cloud 7, Locust St.; (C) (2d wk) ($4.80); 1,580; $43,000) (Ralph Meeker, Martha Scott). Tryout got a painful $5,000; previous week, $7,300 for 5 performances; moves out Saturday (8) for Broadway.

Day the Money Stopped, Walnut, (C) (1st wk) ($4.80; 1,340; $33,000) (Richard Basehart, Mildred Natwick, Kevin McCarthy). Maxwell Anderson dramatization of the Brendan Gill bestseller rated two thumbs down (deSchauenese, Bulletin; Gaghan, News) and one so-so notice (Murdock, Inquirer); modest $12,700; leave town Saturday (8) to continue tryout in Boston.

Opening This Week

Who Was That Lady I Saw You With, Shubert (C) ($5.40; 1,760; $53,000). (Peter Lind Hayes, Mary Healy, Ray Walston). Norman Krasna comedy premieres tomorrow night (Wed).

'FELLA' HAPPY $49,500 ON SOLO WEEK, CINCY

Cincinnati, Feb. 4.

"Most Happy Fella" grossed a nice $49,500 last week at a $5.09 top at the 2,000-seat Shubert Theatre here. It was the highest take at the house in two years.

The theatre has "Diary of Anne Frank" this week, but the Taft and Cox remain dark.

'Methuselah' Hot $49,700 For Six One-Nighters

Cleveland, Feb. 4.

"Back to Methuselah," costarring Tyrone Power, Faye Emerson and Arthur Treacher, grossed a nifty $49,700 last week in a string of six one-nighters. Dates played, with grossed listed parenthetically, were as follows.

Monday (27), Ryman Auditorium, Nashville ($7,600); Tuesday (28), Memorial Auditorium, Louisville ($5,700); Wednesday (29), Municipal Auditorium, Charleston, W. Va. ($10,300); Thursday (30), Keith-Albee, Huntington, W. Va. ($3,500); Friday (31), Veterans' Auditorium, Columbus, O. ($12,300); Saturday (31), Music Hall, here ($10,300).

'Winesburg' Fair $16,800, 7 Performances, Balto

Baltimore, Feb. 4.

"Winesburg, Ohio," in a seven-performance tryout without subscription, did modest biz here last week. The drama drew only fair notices (Pantell, Evening Sun; Gardner, Morning Sun; Clark, News-Post).

"Cloud 7," starring Ralph Meeker and Martha Scott, opened last night (Mon.), and Constance Bennett follows with "Aunti. Mame."

Estimate for Last Week

Winesburg, Ohio, Ford's (D) (7 perfs.) ($4.22; 1,819; $33,000) (Dorothy McGuire, Leon Ames, James Whitmore). Moderate $16,800.

Olivier $51,600, 'Sgts.' $25,100, Hub

Boston, Feb. 4.

Boston had three shows on the boards last week and the same lineup continues this week. Due in town next Monday (10) are "Day The Money Stopped," at the Wilbur, and "Back to Methuselah" at the Shubert. "Much Ado About Nothing" arrives Feb. 17 at the Shubert; "International Soiree," Feb. 24, Wilbur, and Ballet Russe at an unspecified date, Colonial.

Estimates for Last Week

Cat on a Hot Tin Roof, Wilbur (D) (4th wk) ($4.95; 1,241; $32,699) (Victor Jory). Management couldn't be reached, but the tourer reportedly slipped to $19,300; previous week, $26,500; moves out Saturday (8).

No Time For Sergeants, Colonial (C) (1st wk) ($4.95-$4.40; 1,500; $38,958). Return engagement got $25,100 for the opener; continues through Feb. 22.

Entertainer, Shubert (D) (1st wk) ($6.25; 1,717; $56,000) (Laurence Olivier, George Relph, Brenda de Banzie, Joan Plowright). British import nabbed five rave reviews (Doyle, American; Durgin, Globe; Hughes, Herald; Maloney, Traveler; Melvin, Monitor) and one cheer for Olivier, but negative on the play (Norton, Record). Sellout $51,600 on five evenings and three matinees; continues through Saturday (8) and then exits for Broadway.

BENNETT BIG $39,800 FOR FIRST WEEK, PITT

Pittsburgh, Feb. 4.

The touring "Auntie Mame" got away to a swift start here last week, with the take apparently limited by subscription reduced price. It should do better for the non-subscription current week.

"Diary of Anne Frank" opens next Monday (10) and the touring edition of "Long Day's Journey Into Night" is due Feb. 17, also on subscription.

Estimate for Last Week

Auntie Mame, Nixon (C) (1st wk) ($5.90-$4.95; 1,760; $48,000) (Constance Bennett). Tourer opened the local run to two raves (Monahan, Press; Krug, Sun-Tele) and one luke-warmer (Cohen, Post-Gazette); after the usual slow start, got a fine $39,800; moves out next Saturday (8) to continue tour.

Canadian Ballet $24,400

Toronto, Feb. 4.

With sellouts for four nights the latter part of the week, plus Saturday (1) matinee, National Ballet of Canada had its best week of four-weeks' engagement at Royal Alexandra Theatre, this due mainly to word-of-mouth. Troupe of 80 is current at the Grand, London, prior to U. S. tour.

Estimate for Last Week

National Ballet of Canada, Royal Alexandra (4th wk) ($3.50; 1,525; $30,000). Grossed $24,400; this totalling $74,190 for the four weeks.

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Cloud Seven, Golden (2-11-58).
Entertainer, Royale (2-12-58).
Annie Get Your Gun, Center (2-19-58).
Day Money Stopped, Belasco (2-20-58).
Waltz Toreadors, Coronet (2-25-58).
Blue Denim, Playhouse (2-27-58).
Who Was That Lady, Beck (3-3-58).
Wonderful Town, Center (3-5-58).
International Soiree, Bijou (3-12-58).
Methuselah, Ambassador (wk. 3-23-58).
Say Darling, ANTA (4-3-58).
Joyce Grenfell (wk. 4-7-58).
Oklahoma, Center (3-19-58).
Love Me Little, Hayes (4-9-58).

(Theatres Not Set)

Hearts & Dollars (4-3-58).
Firstborn (wk. 4-28-58).

OFF-BROADWAY

King's Standards, Blackfriars (2-12-58).
Obligatto, Theatre Marquee (2-18-58).
Enemy People, Provincetown (2-25-58).
Dark of Moon, Carnegie (2-25-58).
Power of Dreams, Sullivan St. (3-4-58).

Hits Hypo B'way; 'Campobello' 26G (6), 'Body' 34G, 'Night' 21½G, 'Anger' 20G, 'Dancers' $16,800, 'Summer' $15,300

New hits continue to bolster Broadway. Business, however, was spotty last week for the middle-bracket grossers and steady for the few marginal entries.

The lineup of sellouts or virtual capacity entries included "Auntie Mame," "Dark at the Top of the Stairs," "Jamaica," "Look Homeward, Angel," "Music Man," "My Fair Lady," "Time Remembered," "Two for the Seesaw," "West Side Story" and the opener, "Sunrise at Campobello."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (60th wk; 469 p) ($6.90; 1,214; $46,500) Greer Garson). Previous week, $47,000, after some refunds for one performance missed by Miss Garson; last week, nearly $47,500.

Bells Are Ringing, Shubert (MC) (62d wk; 492 p) ($8.05; 1,453; $58,101) (Judy Holliday). Previous week, $58,400; last week, over $56,600.

Body Beautiful, Broadway (MC) (2d wk; 12 p) ($8.05; 1,900; $74,000). Previous week, $25,000 for first four performances; last week, over $34,000.

Compulsion, Ambassador (D) (15th wk; 116 p) ($5.75-$6.90; 1,155; $36,200) (Frank Conroy, Roddy McDowell, Dean Stockwell). Previous week, $29,000; last week, nearly $30,000. Closes Feb. 22 and is scheduled to reopen Feb. 26 in Chicago.

Dark at the Top of the Stairs, Music Box (D) (9th wk; 68 p) ($5.75-$6.90; 1,010; $33,000). Previous week, $33,600; last week, over $33,700, with parties.

Fair Game, Lonacre (C) (13th wk; 105 p) ($5.75-$6.90; 1,101; $32,000) (Sam Levene). Previous week, $25,900; last week, $25,100.

Jamaica, Imperial (MC) (14th wk; 108 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Mantalban). As usual, $63,700.

Li'l Abner, St. James (MC) (64th wk; 508 p) ($8.05; 1,615; $58,100) Previous week, $44,800; last week, almost $44,100.

Long Day's Journey Into Night, Hayes (D) (57th wk; 342 p) ($6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, $18,000; last week, nearly $21,500. Closes March 27.

Look Back in Anger, Lyceum (D) (18th wk; 143 p) ($5.75; 995; $26,400) (Mary Ure, Kenneth Haigh). Previous week, $19,000; last week, over $20,000.

Look Homeward Angel, Barrymore (D) (10th wk; 76 p) ($6.90; 1,076; $40,716) (Anthony Perkins, Jo Van Fleet, Hugh Griffith). Previous week, 41,100; last week, nearly $41,000.

Marcel Marceau, City Center (2d wk; 16 p) ($3.80; 3,090; $61,812). Previous week, $40,000 for first eight performances; last week, over $46,400.

Miss Isobel, Royale (D) (6th wk; 45 p) ($5.75-$6.90; 1,050; $35,000) (Shirley Booth). Previous week, $12,400; last week, over $12,300. Closes next Saturday (8).

Music Man, Majestic (MC) (7th wk; 52 p) ($8.05; 1,626; $68,658). Previous week, $68,100; last week, almost $68,000, with parties

My Fair Lady, Hellinger (MC) (99th wk; 787 p) ($8.05; 1,551; $68,210) (Edward Mulhare, Julie Andrews). Previous week, $69,200; last week, same. Show is selling 20 balcony seats at each performance to students at 70c a ticket. Miss Andrews exited her costarring assignment last Saturday (1), with Sally Ann Howes coming in as her successor.

New Girl in Town, 46th St. (MD) (38th wk; 303 p) ($8.06-$9.20; 1,297; $59,085) (Gwen Verdon, Thelma Ritter). Previous week, $47,800; last week, over $43,800.

Nude With Violin, Belasco (C) (12th wk; 78 p) ($5.75-$6.90; 1,037; $33,000) (Noel Coward). Previous week, $7,800 for four performances; last week, almost $8,600 for two performances of "Present Laughter" and one performance of "Nude." Exits next Saturday (8) and resumes in San Francisco next Tuesday (11).

Romanoff and Juliet, Plymouth (C) (17th wk; 132 p) ($5.75-$6.25; 1,062; $36,625). (Peter Ustinov). Previous week, $32,000; last week, nearly $32,700.

Rope Dancers, Miller's (D) (11th wk; 85 p) ($5.75-$6.90; 944; $27,850) (Siobhan McKenna, Art Carney). Previous week, $16,900 at the Cort. Last week almost $16,800. Joseph Julian subbed for Carney at the Wednesday (29) matinee.

Summer of the 17th Doll, Coronet (D) (2d wk; 13 p) ($6.90; 1,101; $35,040). Previous week, $19,100 for first five performances and two previews; last week, oper $15,300. Has to vacate theatre Feb. 22.

Sunrise at Campobello, Cort (D) (1st wk; 4 p) ($6.90; 1,155; $36,000) (Ralph Bellamy). Opened last Thursday (30) to unanimously favorable reviews (Aston, World-Telegram; Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); nearly $26,000 for first four performances and two previews.

Time Remembered, Morosco (C) (12th wk; 95 p) ($9.90; 946; $43,000) (Helen Hayes, Richard Burton, Susan Strasberg). Previous week, $43,100; last week, nearly $42,700.

Tunnel of Love, National (C) (49th wk; 393 p) ($5.75; 1,162; $33,000) (Johnny Carson, Marsha Hunt). Previous week, $11,800; last week, almost $12,500. Moved yesterday (Tues.) to the Martin Beck where it closes Feb. 23.

Two for the Seesaw, Booth (CD) (3d wk; 20 p) ($6.90; 780; $31,700) (Henry Fonda). Previous week, $29,000, after about $2,000 in refunds for seven performances missed by Fonda; last week, nearly $31,600, with parties.

West Side Story, Winter Garden (MD) (19th wk; 148 p) ($8.05; 1,404; $63,203). Previous week, $62,900; last week, almost $60,400, with parties.

Opening This Week

Infernal Machine, Phoenix (D) ($4.60; 1,150; $29,392) (June Havoc, John Kerr). Albert Bermel's adaptation of Jean Cocteau's play, presented by the Phoenix Theatre as the fourth entry in its fifth season; opened last Monday night (3).

Oh Captain, Alvin (MC) ($8.35-$9.20; 1,331; $60,000). Howard Merrill & Theatre Corp. of America production of musical with book by Al Morgan and Jose Ferrer and music and lyrics by Jay Livingston and Ray Evans; production financed at $300,000, is figured to have cost more than that to bring in; can break even at around $30,000 gross and net about $12,000 at capacity; opened last night (Tues.).

Winesburg, Ohio, National (D) ($5.75-$6.90; 1,162; $38,876) (Dorothy McGuire, Leon Ames, James Whitmore). S. L. Adler, Albert P. Brodax and Yvette Schumer presentation of Christopher Sergel's dramatization of Sherwood Anderson's novel; production financed at $100,000, is figured to have cost about $120,000 to bring in, after an approximate $30,000 out-of-town loss; can break even at an estimated $20,000 gross and net around $7,000 at capacity; opens tonight (Wed.).

Interlock, ANTA (D) ($5.75; 1,185; $38,690) (Celeste Holm, Maximillian Schell, Rosemary Harris). Richard Myers, Julius Fleischmann & Walter N. Trenerry presentation of a play by Ira Levin; production financed at $96,000 (including 20% overcall), cost about $70,000 to bring in, after an approximate $20,000 out-of-town loss; can break even at around $17,000 gross and net about $14,000 at capacity; opens tomorrow night (Thurs.).

Closed Last Week

Maybe Tuesday, Playhouse (C) (1st wk; 5 p) ($5.75-$6.90; 996; $31,000). Opened last Wednesday (29) to one affirmative notice (Aston, World-Telegram) and six negative (Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); almost $6,700 for first five performances and closed last Saturday (1) at an approximate loss of its entire $90,000 capitalization.

Aaron Frankel will succeed **Ramsey Burch** as managing director of the Margo Jones Theatre, Dallas, when the latter withdraws from that assignment May 25.

Off-Broadway Reviews

The Infernal Machine

Phoenix Theatre revival of two-act tragedy by Jean Cocteau, as adapted by Albert Bermel. Stars June Havoc, John Kerr; features Jacob Ben-Ami, Philip Bourneuf, Earle Hyman, Joan McCracken, Clarice Blackburn, Roberts Blossom, Peter Brandon, Albert Paulson, Martin Rudy. Gene Saks, Kimetha Laurie, Bill Penn. Staged by Herbert Berghof; settings, Ming Cho Lee; costumes, Alvin Colt; lighting, Tharon Musser. At Phoenix Theatre, N.Y., Feb. 3, '58; $4.80 top.

Voice ..... Claude Dauphin
Young Soldier ..... Peter Brandon
Soldier ..... Albert Paulson
Captain of the Patrol ..... Gene Saks
Queen Jocasta ..... June Havoc
Teiresias, the High Priest ..... Philip Bourneuf
Ghost of Laius ..... Earle Hyman
Sphinx ..... Joan McCracken
Anubis ..... Roberts Blossom
Theban Mother ..... Clarice Blackburn
Her Son ..... Joey Renda
Oedipus ..... John Kerr
Drunk ..... Byrne Piven
Messenger from Corinth ..... Bill Penn
Creon ..... Martin Rudy
Old Shepherd ..... Jacob Ben-Ami
Antigone ..... Kimetha Laurie

The Phoenix Theatre's revival of "The Infernal Machine" is a distinguished effort. That the breath of theatrical life does not blow vitally through the production is not attributable to lack of energy or skill on the part of those directly involved, but to the fact that author Jean Cocteau intentionally kept this re-working of the Oedipus legend on an intellectual, non-emotional plane. Actually it would seem that the Phoenix production comes close to fulfilling the type of detached theatrical experience Cocteau had in mind.

Unlike Sophocles' "Oedipus," in which only the tragic results of parricide and incest are shown, Cocteau had gone back in the story, showing Oedipus' dead father trying from beyond the grave to warn of disaster, Oedipus being charmed and tricked by the riddle of the Sphinx, and the young King's wedding night with his mother-wife.

Not only does Cocteau show the story developing thusly, he uses a Narrator to relate it all before it happens. At the Phoenix the Narrator is the filmed face and hands and the recorded voice of actor Claude Dauphin (on lend-lease from the off Broadway production of "Clerambard"). The device has its acutest effect when the screened hands move over the stage set and actors like some huge god arranging the affairs of puny men.

Herbert Berghof has staged "Infernal Machine" with knowledge and brittle energy. He has kept the action uncluttered and made capital use of Ming Cho Lee's excellent sets that seem to echo the play's moral decay.

Oedipus is a demanding part for John Kerr, but he attacks it with willing gusto. Although vocally he has occasional difficulty giving the part scope, he forges ahead with unremitting zeal and conviction. June Havoc appears as the tragic queen who unwittingly weds her son, the simplicity and humor of her performance having winning appeal.

The cast is first-rate throughout. Joan McCracken's pixyish Sphinx is responsible for the warmer moments, Clarice Blackburn has wry honesty as a Theban mother, Philip Bourneuf has good dignity as the near-blind high priest, and Jacob Ben-Ami has a few delicate moments as the ancient shepherd who ultimately reveals to Oedipus the overwhelming enormity of the crime.

For serious theatregoers and for seekers of off-beat trends in entertainment, this revival of "The Infernal Machine" affords a good chance to see a worthy production of an unusual play. The Phoenix entrepreneurs rate kudos for the attempt. *Geor.*

Endgame

Noel Behn & Rooftop Productions presentation of one-act tragedy by Samuel Beckett. Staged by Alan Schneider; setting, David Hays. At Cherry Lane Theatre, N.Y., Jan. 28, '58; $3.85 top.

Clov ..... Alvin Epstein
Hamm ..... Lester Rawlins
Nagg ..... J. Kelly
Nell ..... Nydia Westman

The avant-garde always has an advantage over more ordinary mortals. It can call the rest of the world philistines.

There will be acrid debate over what Samuel Beckett implies, infers, means, says, in his long one-act play, "Endgame." As in his earlier "Waiting for Godot," everybody's opinion will be as legitimate as the next fellow's. Or as wrong. Obscurantism is a valid, if dubious, form of communication that appeals only to the few. As far as Beckett is concerned, "Endgame" falls into this area.

The scene is one of desolation. A stage bare to its back and side-

(Continued on page 77)

Hepburn-Drake $36,700, Single Week in St. Loo

St. Louis, Feb. 4.

"Much Ado About Nothing," co-starring Katharine Hepburn and Alfred Drake, grossed a solid $36,700 last week at the American Theatre here. The town, incidentally, was hit by a blizzard Friday night (31).

John Colicos, a member of the company, takes over Drake's assignment when the costar withdraws from the production next Saturday (8) at the conclusion of the current week's stand at the Hanna Theatre, Cleveland.

Schildkraut Nifty 30G On Single Week, Cleve.

Cleveland, Feb. 4.

"Diary of Anne Frank," starring Joseph Schildkraut, grossed a good $30,000 last week at the Hanna Theatre here.

The take the previous week at the American Theatre, St. Louis, was $28,500.

Off-B'way Shows

As you Like It, Heckscher (1-20-58).

Boy Friend, Downtown (1-25-58).

Brothers Karamazov, Gate (12-6-57).

Clerambard, Rooftop (11-7-57).

Courageous One, Greenwich Mews (1-20-58).

Dmitri Karamazov, Jan Hus (1-27-58).

Endgame, Cherry Lane (1-28-58).

Garden District, York (1-7-58).

Iceman Cometh, Circle in the Square (5-8-56); closes Feb. 23.

Me Candido, RNA (1-17-58).

Threepenny Opera, de Lys (9-25-55).

Tobias & Angel, Theatre East (1-2-58).

Winkelberg, Renata (1-14-58).

Closed Last week

Julius Caesar, Shakespeare-wrights (10-23-57).

'Fur Lady' Neat $24,900, 7-Show Ontario Split

Hamilton, Ont., Feb. 4.

"My Fur Lady," the revamped McGill U. revue, has been touring several smaller Ontario cities during the last fortnight. Last week the show grossed a good $24,900 in a three-way, seven - performance split.

The take for four performances Thursday-Saturday (30-1) at the 2,700-seat Palace Theatre was $15,400, while the gross for two performances Tuesday-Wednesday (28-29) at the 1,618-seat Capitol Theatre, Brantford, was $6,500. Another $3,000 was picked up Monday (27) night in one performance at the 1,300-seat Guelph (Ont.) Collegiate Auditorium.

Business the previous week on another three-way, seven-performance split added up to only $15,400. The show is current at the Royal Alexandra, Toronto, where it began a two-week stand last night (Mon.), the third time at the house.

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Cat on Hot Tin Roof, Comedy (1-30,58).
*Dear Delinquent, Aldwych (6-5-57).
*Dinner With Family, New (12-10-57).
Dry Rot, Whitehall (8-31-54).
Flowering Cherry, Haymarket (11-21-57).
For Amusement Only, Apollo (6-5-56).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
Happiest Mill., Cambridge (11-15-57).
House by Lake, York's (5-9-56).
Iceman Cometh, Arts (1-29-58).
Lovebirds, Adelphi (4-20-57).
Mousetrap, Ambassadors (11-25-52)
New Crazy Gang, Vic. Pal. (12-18-56).
Odd Man In, St. Martin's (7-16-57).
Paddle One Canoe, Cambridge (12-4-57).
Plaisirs De Paris, Wales (4-20-57).
Rape of Belt, Picadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
*Share My Lettuce, Garrick (9-25-57).
Stranger in the Sea, Arts (12-27-57).
Touch of Spring, Saville (11-31-58).
Tunnel of Love, Majesty's (12-3-57).
*Transferred.

SCHEDULED OPENI

Potting Shed, Globe (2-5-58).
Roseland, St. Martin's (2-12-58).
Keep Your Hair On, Apollo (2-13-58).
Where's Charley, Palace (2-20-58).
Hunter's Moon, Wint. Gard. (2-26-58).

CLOSED LAST WEEK

Happy Man, Westminster (12-13-57).
Nude With Violin, Globe (11-7-56).

ON TOUR

Chalk Garden
D'Oyly Carte Opera
Nude With Violi
Romanoff & Juli
Time and Again
Waltz of the Toreadors
Where's Charley

Touring Shows

(Feb. 3-16)

Auntie Mame (2d Co.) (Constance Bennett)—Nixon, Pitt. (3-8); Auditorium, Rochester (10-15).

Back to Methuselah (tryout) (Tyrone Power, Faye Emerson, Arthur Treacher)—Syria Mosque, Pitt. (3); Proctor's Schenectady (4); Her Majesty's, Montreal (5-8); Shubert, Boston (10-15) (Reviewed in VARIETY, Jan. 23, '58).

Blue Denim (tryout) (Chester Morris)—Shubert, New Haven (5-8); Locust, Philly (10-15).

Canadian Players—Medical College of Georgia, Augusta (4); Wesleyan College Aud., Macon, Ga. (5); Barry College, Miami (8); Louisiana State U. Aud., Baton Rouge (11); North Texas State Teachers College Aud., Denton (14).

Cat on a Hot Tin Roof (Victor Jory)—Wilbur, Boston (3-8); Hanna, Cleve. (10-15).

Cloud 7 (tryout) (Ralph Meeker, Martha Scott)—Ford's, Balto (3-8, moves to N.Y.) (Reviewed in VARIETY, Jan. 22, '58).

Damn Yankees—Murat, Indpls. (3-5); Purdue U., Lafayette, Ind. (6-7); Paramount, Toledo (8-9); U. of Aud., Bloomington, Ind. (10-11); Coliseum, Evansville (13); Tennessee Theatre, Nashville (14-15).

Day the Money Stopped (tryout) (Richard Basehart)—Walnut, Philly (3-8); Wilbur, Boston (10-15) (Reylewed in VARIETY, Jan. 29, '58).

Diary of Anne Frank (Joseph Schildkraut)—Shubert, Cincy (3-8); Nixon, Pitt. (10-15).

Entertainer (tryout) (Laurence Olivier, George Relph, Brenda de Banzie, Joan Plowright)—Shubert, Boston (3-8, moves to N.Y.).

Happiest Millionaire (Walter Pidgeon)—Harris, Chi (3-15).

Joyce Grenfell—Geary, S.F. (13-15).

Long Day's Journey Into Night (2d Co.) (Fay Bainter, Anew McMaster)—Erlanger, Chi (3-15).

Master of Thornfield (tryout) (Errol Flynn)—Shubert, Det. (10-15).

Middle of the Night (Edward G. Robinson)—Great Northern, Chi (3-8); American, St. L. (10-15).

Most Happy Fella—Blackstone, Chi (4-15).

Much Ado About Nothing (Katharine Hepburn, Alfred Drake)—Hanna, Cleve. (3-8); Shubert, Wash. (10-15).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Shubert, Chi (3-15).

My Fur Lady (Canadian)—Royal Alexandra, Toronto (3-16).

No Time for Sergeants (N.Y. Co.)—Municipal Aud., Thomasville, Ga. (3); Municipal Aud., Orlando, Fla. (5); Peabody Aud., Daytona Beach, Fla. (6); Dade County Aud., Miami (7-9); Aud., Ft. Lauderdale (10); Aud., Miami (11-12); Aud., Tallahassee (14); Jordan Aud., Columbus, Ga. (15).

No Time for Sergeants (Nat'l Co.)—Colonial, Boston (3-15).

Nude With Violin & Present Laughter (Noel Coward)—Curran, S.F. (11-15).

Portofino (tryout) (George Guetary, Helen Gallagher, Robert Strauss)—Erlanger, Philly (3-8, closes) (Reviewed in VARIETY, Jan. 29, '58).

Tunnel of Love (Russell Nype, William Bishop)—Alcazar, S.F. (3-15).

Visit to a Small Planet (Cyril Ritchard)—Playhouse, Wilmington (5-8); Forrest, Philly (10-15).

Waltz of the Toreadors (Melvyn Douglas, Betty Field, Lili Darvas)—Forrest, Philly (3-8); National, Wash. (10-15).

Who Was That Lady I Saw You With? (tryout) (Peter Lind Hayes, Mary Healy, Ray Walston)—Shubert, Philly (5-15).

Legit Payoffs

Current financial status of New York and touring productions, including closed operations on which payment has recently been made. Investment figures include overcall, if any. **(R)** designates amount of original investment repaid to the backers. **(P)** designates amount of profit distributed to the backers. Unless otherwise indicated, the backers' share is 50% of the total profit, with the management getting all or most of the remaining 50%.

Show Title	Investment	Backers' Return To Date
Auntie Mame (N.Y. Co.)	$179,307	*$ 84,308 (P)
Bells Are Ringing	360,000	80,000 (P)
Damn Yankees	250,000	437,500 (P)
Dark at Top of Stairs	100,000	75,000 (R)
Diary of Anne Frank	75,000	99,300 (P)
Happiest Millionaire	99,000	45,000 (R)
Jamaica	300,000	60,000 (R)
Look Back in Anger	40,000	40,000 (R)
Long Day's Journey Into Night	80,000	45,500 (P)
Middle of the Night	100,000	87,500 (P)
Most Happy Fella	375,000	176,000 (P)
New Girl in Town	300,000	30,000 (P)
No Time for Sergeants (2 Cos.)	100,000	515,965 (P)
Romanoff and Juliet	80,000	32,000 (R)
Tunnel of Love	60,000	120,000 (P)
West Side Story	300,000	270,000 (R)
CLOSED SHOWS		
Mr. Wonderful	225,000	202,500 (R)
Pajama Game	250,000	750,000 (P)
Teahouse of August Moon (N.Y. Co.)	100,000	483,199 (P)

* Backers of "Auntie Mame" receive 34.471% of the profits

Shows Abroad

Where's Charley

Glasgow, Feb. 4.

H. M. Tennent Ltd. & Bernard Delfont Ltd. presentation of two-act (nine scenes) musical comedy based on "Charley's Aunt" by Brandon Thomas; music and lyrics, Frank Loesser; book, George Abbott. Stars Norman Wisdom. Staged by William Chapell; choreography, Hanya Holm; settings and costumes, Peter Rice; musical direction, Michael Collins. At King's Theatre, Glasgow, Jan. 27, '58; $1.50 top.

Brassett ..... John Moore
Jack Chesney ..... Terence Cooper
Charley Wykeham ..... Norman Wisdom
Kitty Verdun ..... Pamela Gale
Amy Spettigue ..... Pip Hinton
Sir Francis Chesney ..... Jerry Desmonde
Mr. Spettigue ..... Felix Felton
Donna Lucia D'Alvadorez ..... Marion Grimaldi
Photographer ..... Peter Mander
Reggie ..... Barry Kent

Singers: Helen Anderson, Sheila Francis, Mary Grimmett, Anne Lakeman, Jill Martin, Valerie Tams, Elisabeth Wade, Bill Gidley, Philip Johns, Barry Kent, David Kernan, Leigh Maurice, Philip Potter, Scott Webber.

Dancers: Ann Berrecloth, Corinne Duvernay, Norma Dunbar, Janice Fellows, Vivienne Hetzel, Pamela Miller, Gay Owen, Caroline Saxon, Tony Adams, Louis Conrad, David Kerr, Vincent Logan, Anthony Newman, Derek Rosen, Ken Tyllsen.

Farce, if fast and furious, seldom palls with age. This new British version of the American musical based on the vintage British farce, "Charley's Aunt," by Brandon Thomas, is entertaining fodder for average tastes. It is greatly strengthened by the vitality of its production and the clowning skill of English film and stage comedian Norman Wisdom.

The star is a small, pathetic-seeming performer with facility for invoking sympathy as the little guy who's always tramped on but comes back with a big kick. Added to this comic ability, he has all-round experience as vaude performer, and steps out of character in the second act to do a solo spot worthy of London Palladium billing.

Wisdom embraces many varied talents for this, registering in the "Once In Love with Amy" slotting. He sings, dances, plays a post-horn, and winds with nifty fast-paced drums bit in orch pit.

The yarn retains its interest due to speed of production, which romps along at a zippy pace. Wisdom tumbles and cavorts amusingly, and is obviously at home in role of the undergraduate posing as his aunt.

Jerry Desmonde, Wisdom's long-time comedy partner, is a dapper figure as the father of one of the students, while Felix Felton, the portly irascible type, strides it out as the heiress's guardian.

Terence Cooper has the necessary appearance in role of Charley's chum, Marion Grimaldi is a highly attractive aunt, Pip Hinton reveals comedy flair as Charley's girl-friend Amy, and scores with Wisdom in "Make a Miracle" and in her solo "Woman in his Room." Pamela Gale is pretty as her partner in romancings.

Musical, first book show for Wisdom, looms as likely to have fair success in its ultimate London presentation. Frank Loesser music and lyrics link tunefulness with wit against th Victorian-age setting of strawhatte.. college boys and girls, and the Hanya Holm choreography is always effective. Peter Rice captures appropriate gaiety of more leisurely days in his sets and costumings. Michael Collins wields a skillful baton, and the whole is staged at good pace by William Chappell. *Gord.*

Lady at the Wheel

London, Jan. 24.

Andrew Broughton & Edward Kassner presentation of two-act (12 scenes) musical comedy. Features Vivienne Bennett, Bernard Cribbins, Maggie Fitzgibbon. Music and lyrics, Leslie Bricusse and Robin Beaumont; book, Frederic Raphael and Lucienne Hill. Staged by Wendy Toye; assistant, Tommy Linden; choreography, Toye and Linden; decor, Richard Negri. At Lyric Theatre, Hammersmith, London, Jan. 23, '58; $2 top.

Official ..... Kenneth McClellan
Sir Rowland Haines ..... Henry Longhurst
Ramon Popoff ..... Frederick Schiller
Max Van Hoorn ..... Reed De Rouen
Jinx Abbott ..... Maggie Fitzgibbon
Tuesday ..... Lucille Mapp
Lady Isabel Haines ..... ivienne Bennett
Peter Haines ..... Peter Gilmore
Fernando Fernandez ..... Bernard Cribbins
Waiter ..... Malcolm MacDonald
Croupier ..... Andy Cole
Debutantes ..... Mavis Ascott, Burda Cann, Leonie Franklyn, Janet Moss, Nella Stewart
Jinx's Passengers ..... Barry Irwin, Malcolm MacDonald, Alex Morrow, Arthur Pendrick, Tom Merrifield
Singers ..... Hilary Kay, Pat Wheeler, Walter Kavan, Andy Cole

A new legit management enters the field with this topical musical comedy, "Lady at the Wheel," with a story based on the Monte Carlo Rally, the annual international contest of car-driving skill. The show, which originally started life as a university show, relies on a couple of standout tunes and a smash comedy performance by Bernard Cribbins. The book is uninspired and most of the performances have a pedestrian quality.

Because there is a natural partiality for British shows and talent (witness the success scored by "The Boy Friend," "Salad Days" and "Free As Air") there is a prospect that this light-weight entry may transfer to a regular West End theatre. In any event, Edward Kassner, who is partnered in the management and who is an active music publisher, has a few saleable tunes to add to his catalog.

Although hardly inspired, Wendy Toye's staging strikes a vigorous note and, as she was a dancer her-

(Continued on page 77)

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Off-Broadway Reviews

Continued from page 76

Endgame

walls is the dingy, dirty, dank locale, a place that seems to be nowhere in space and time. It is furnished only by two ashcans and an uncomfortable high chair on casters. An old man is confined to the chair by his infirmities, his ancient mother and father each live in one of the ashcans, and a younger man (the son and grandson respectively) is general factotum, doing his father's bidding, no matter what.

In terms of customar stage action, nothing happens. The son drags a ladder around and occasionally leans it against the back wall so he can peer out of two dirty windows. Now and then he uses a telescope, but as often as not he drops it or throws it down. He winds a clock, looks chuckingly in the ashcans, fetches his father a toy dog, a gaffing hook. If the boy leaves, his father summons him back by blowing peremptorily on a policeman's whistle.

Conversation darts in and out, never sticking to a subject, and beats around such issues as life, death, escape, physical discomfort, physical relief. Seldom, however, does the talk touch on emotional matters. If there is a barrenness in the play, it may derive from the lack of love and human kindness, the filial duty shown being dog-like routine and response.

But whither away? At the end, the son is escaping, though where there is for him to go is not indicated. He wears a knapsack, carries an oar, has a satchel, climbing rope and skis. The grandparents have withered into death in their respective ashcans. The father has no more pain-killer, no one to help him, and apparently resigns himself to lonely pain and dying.

What are the hidden meanings, the ultimate significances? Evidently director Alan Schneider has a clue, for he has staged "Endgame" thoughtfully and with considerable mood. The actors must have a hint, for Alvin Epstein as the son, Lester Rawlins as his father, and P. J. Kelly and Nydia Westman as the grandparents, play with enormous concentration and conviction.

The first speech of the play begins, "It's finished. It's finished. It's really finished." Looking for Beckett, that may be as good a place as any to start. But it's every man for himself. *Geor.*

The Trial of Dmitri Karamazov

Group 6 (Charles Aidman, Norman Hall, James Lee, Lee Phillips, Norman Rose, Robert Sagalyn) presentation of three-act tragedy by Norman Rose, based on the Fyodor Dostoyevsky novel. Staged by Norman Hall; setting, Robert Wightman; lighting, Philip Hymes; costumes, Katy Kalin; production, Robert Sagalyn. At Jan Hus Auditorium, N.Y., Jan. 27, '58; $3.85 top.

Cast: George Morfogen, William Griffis, Daniel Ocko, David Bauer, Simon Oakland, Leslie Barrett, John Ragin, Robert Alvin, Bernard Grant, John Dodson, Lois Wheeler, Janine Manatis, Martin Waldron, Bronia Stefan, Robert Morazinski, Joseph Hanrahan, Bernard Reed, Flora Elkins, Howard Mann, Frank Groseclose, Melvyn Haynes.

Remove the trial from Norman Rose's "The Trial of Dmitri Karamazov" and there might be a play of scope, splash and action. Or at least begin with the second act. For in basing a play on Dostoyevsky's celebrated novel, "The Brothers Karamazov," Rose has taken a long wind-up, the first of his three acts being nearly an hour of courtroom harangue just to give the story rolling.

However, when the play gets down to cases in the second act and a good portion of the third, showing events rather than just talking about them or indulging in narration, when the characters are permitted to live rather than discussing their lives from the trial dock, the Dostoyevsky-Rose collaboration takes on meaningful, often exciting, stage life.

It needn't be gratuitously unpleasant to point out that the version of "Karamazov" current at lower 2nd Ave.'s Gate Theatre profits from its direct attack and, paradoxically, delves more deeply than "The Trial" into the philosophical overtones with which Dostoyevsky impregnated his novel.

Under Norman Hall's sometimes driving, sometimes studied direction, a number of good performances are given at the Jan Hus Auditorium. Most noteworthy is Simon Oakland's invigorating portrait of Dmitri, the son who didn't kill his father, yet shares the guilt with and for his brothers. Oakland is a rugged actor with a will for probing and power, and his drive gives the play much of its impetus.

A handsome actress with a haunting voice, Janine Manatis, plays Grushenka, Dostoyevsky's lusty trollop, an actress-prone part if ever there was one. Miss Manatis is credibly perceptive, her love scene with Oakland providing the production's most distinguished moments.

Bernard Grant is cast as the reeling, guilt-ridden brother, Ivan, while Robert Alvin plays the lusting father, Lois Wheeler appears as the girl whose betrayal of Dmitri leads to his conviction, and Martin Waldron has the role of the bastard son, Smerdyakov. While each is quite equal to the occasion, Miss Wheeler's brief but impassioned scenes are particularly helpful.

And Dostoyevsky faithful who haven't had their fill of the Karamazovs need wait only a short ti The film is due any day now. *Geor.*

Dial 'M' for Murder

Equity Library Theatre revival of three-act mystery-drama by Frederick Knott. Features Keith Herrington, Claude Horton, Ann Wickham, Maurice Ottinger, Roy Shuman. Staged by Ella Gerber; setting and lighting, Ballou; lighting executed by Robert Brand. At Lenox Hill Playhouse, N.Y., Feb. 1, '58; admission by contribution.

Cast: Ann Wickham, Maurice Ottinger, Keith Herrington, Roy Shuman, Claude Horton, Edgar Meyer, Art Alisi.

A sharp, facile, swift-moving revival of "Dial M" for Murder," Frederick Knott's highly successful mystery drama of the 1952-53 Broadway season, is the opener of Equity Library Theatre's four-play Community series, done annually in cooperation with the Board of Education. It's a good choice, well-played, and should prove popular on the bargain basement borough tour.

Ella Gerber has staged this revival, endowing it with crisp tension, clarity of story line, and finding a group of handsome personable actors to cope with Knott's lively whodunit.

As the man who plots his wife's murder, the part played on Broad- by Maurice Evans, Keith Herrington brings suavity and briskness. Ann Wickham has bright charm as the wife, and Roy Shuman has the proper degree of nervous concentration as the man trapped into attempting the slaying.

Maurice Ottinger, a vigorously deep-voiced young leading man type, is satisfactory as the wife's mystery-writing ex-lover, while Claude Horton has the dry humor that makes the part of the inspector who unravels the plot a tasty actor's morsel.

Ballou's set nicely represents the living room of a London apartment. *Geor.*

Shows Abroad

Continued from page 76

Lady at the Wheel

self, she has infused some life and gaiety into the routines. The choreography, however, is far from original but that may well be due to the limitations of the small stage.

The best part of the show is easily Cribbins' brilliant interpretation of "Siesta," one of the two strongest musical entries. It's a good number in its own right, but he adds business of his own to put it over. The other hit song, "Pete Y'Know," is given a lively treatment by Maggie Fitzgibbon, although she falls down rather badly in the straight acting stakes. Lucille Mapp, in provocative costume and highly personalized style, doesn't appear to make the best of another potential hit, "Love Is."

The story line briefly describes the rivalries between contestants in the Monte Carlo Rally, and the show is thus a must-see for sports car buffs. Peter Gilmore and Miss Fitzgibbon, in the romantic leads, bicker their way through the first act until the all-too-inevitable reconciliation in the second.

Cribbons, as a sinister South American contestant with a roving eye, is a thoroughly likeable villain, and there are standard performances by others in the cast, including Vivienne Bennett, Reed De Rouen, Frederick Schiller and Henry Longhurst. *Myro.*

'Sunrise 'Click'

Continued from page 73

the play isn't clear as yet, but author Schary indicated some time ago that he intended producing the screen version himself, presumably on an independent basis through a major studio.

The click of "Sunrise" reopens speculation about the Pulitzer and N. Y. Drama Critics Circle awards. Previously, it appeared a cinch for "Look Homeward, Angel" to take both citations, with "Dark at the Top of the Stairs" a possible contender. It remains to be seen whether the fact that FDR is the hero of "Sunrise" may make it too controversial for prize honors.

Critics Circle Tag?

Apparently "Music Man" is still the top choice for selection by the Critics Circle as the season's best musical, with "West Side Story" a contender. However, there's been mention recently that "Oh Captain," which opened last night (Tues.) on the heels of enthusiastic word from its Philadelphia tryout, might be a possibility for the nod.

Similarly, "Look Back in Anger" and "Romanoff and Juliet" remain the most likely choice for citation by the Critics Circle as the best foreign play, but the award could conceivably go to "The Entertainer," currently playing a shakedown stand in Boston. Incidentally, both "Anger" and "Entertainer" were written by British author John Osborne, and by added coincidence, all three contenders are presented by David Merrick.

Shows on B'way

Continued from page 74

Maybe Tuesday

about the male's natural dominance.

Probably there are more than several good jokes imbedded in the lengthy banter, but most are lost in performance or fail to overcome audience apathy. There's one, just one, really professional performance, by Alice Ghostley in the small but legitimate role of an agreeable young suburban wife and mother who's too busy with the domestic grind to waste time wondering whether she's happy. There's also a capable performance by Ralph Bell in the bit part of a doctor (but the authors just can't resist giving him a terribly obvious joke as an exit line).

Since the other performances range from barely merely adequate to downright incredible, the staging must plainly share the blame with the script. In any case, there's no dodging it, Richard Derr is wooden as the bent-on-marriage hero and Patricia Smith is unnecessarily strident as his altar-shy sweetheart.

To a varying degree that also goes for Brett Somers, Myra Carter, Midge Ware, Sybil Lamb and Zohra Lampert as man-chasing tenants and Louis Edmonds, Robert Elston, Wynn Pearce and Barry Newman as their not-unwilling prey. Paul Morrison's large living room and small kitchen settings are properly tacky-looking and Ann Roth has provided the standard assortment of clothes. *Hobe.*

(Closed last Saturday night (1) after five performances.)

B'way Legit

Continued from page 1

saw" and "Sunrise at Campobello." The substantial new-season entries are "Fair Game," "Look Back in Anger," "Romanoff and Juliet" and "Rope Dancers."

The continuing previous-season smashes are "Auntie Mame," "Bells Are Ringing" and "My Fair Lady," and the no-longer-capacity holdovers are "Li'l Abner," "Long Day's Journey Into Night," "New Girl in Town" and "Tunnel of Love." Altogether, there are 10 current sellouts and eight substantial grossers currently running.

Among the highly regarded incoming productions are "Oh Captain," a musical opening last night (Tues.), "The Entertainer," a London hit due next Wednesday (12) for a limited run of eight weeks with Laurence Olivier as star, and also such unknown but hopeful items as "Blue Denim" and "Who Was That Lady I Saw You With."

Universal Earnings

Continued from page 5

sary drastic economies in your company's operations at the studio and in its distribution facilities. He declares that the backlog of completed pictures will enable U to maintain an orderly flow of pictures until the beginning of 1959.

Almost complete shutdown of studio operations at Universal has not deterred the company's board of directors from continuing dividend payments, a divy of $1.06¼ per share on the 4¼% cumulative preferred stock being declared yesterday (Tues.).

Slice is payable March 1 to stockholders of record Feb. 14.

Literati

WW's Cancer Fund Wins

New York State Court of Appeals this week dismissed damage suits of more than $1,000,000 against Walter Winchell, chief fund raiser for Damon Runyon Memorial Cancer Fund, John H. Teeter, official of American Cancer Society and Elmer H. Bobst, also cancer society official and president of Warner-Hudnut, former Winchell sponsor.

Joseph L. Brandt of the Bronx had alleged that Winchell and other defendants had conspired out of "vindictiveness" to put Brandt's "Cancer Welfare Fund Inc" out of business. Unanimous decision of Court of Appeals upheld lower court rulings.

Religious Historians Baited

A $3,000 prize will be awarded to the author of the best book on the history of religion to be accepted and published by the Harvard Press during the next four years, per Nathan M. Pusey, prexy of University. Competition for the award is open to all, he said. Mss. must be book length and may be of individual or joint authorship. Printed rules may be obtained from Harvard University Press, 79 Garden St., Cambridge, 38, Mass.

This is the first in a series of $3,000 prize contests to be held every four years for authors of outstanding books in the fields of the natural and social sciences. Funds for the prizes and for the publication of the books were provided for by Dr. Martyn Paine of New York, who died in 1877.

Include In More Yanks

About one third of "Everyman's Dictionary of Literary Biography—English & American," (J. M. Dent & Sons, London; $2.80) is devoted to American entries, to keep pace with the growth of American Literature.

Superseding the "Biographical Dictionary of English Literature," this reference volume contains 2,300 biographies, along with, for complete accuracy, the exact dates of each author's birth and death.

New England Newspapers

New England Newspapers Inc. has been formed as a consolidation of New England Newspapers Inc. and Times Publishing Co., a Rhode Island corporation, to conduct a printing and publishing, with office in New York. Capital stock is $760,000, consisting of 7,500 shares of preferred at $100 par value, and 10,000 shares of common at no par value.

Marshall, Bratter, Greene, Allison & Tucker of Manhattan were filing attorneys at Albany.

Nate Gross' Global Hop

Nate Gross, gossiper for the Chicago American who has departed on a three-month trip around the world, resumes his daily column Feb. 3 from the Orient and will continue thenceforth to file from abroad.

Meanwhile the space is being plugged by Jim Bishop's daily opus for the King Syndicate.

Maine Weeklies Evaporate

Two Maine weeklies, published in the Pine Tree state since before the turn of the century, have ended their runs. The Lisbon Enterprise, founded in 1890, stopped publication with its edition of Thursday (16). The Freeport Press, which opened in 1885, published its final edition Friday (17). The two papers were offered for sale as a package without success, Alfred Fritzsche, owner and editor of the sheets, reported.

The Enterprise, founded by Charles Mann, has had 11 editors, including author John Gould. Mann sold out to Gould and Jess Goud in 1945 after operating the weekly for 55 years. Gould sold out to his partner in July, 1951, and retired to his farm to write.

More On Toronto Star

Joseph E. Atkinson's estate trustees (five) want to buy the Toronto Star, Canada's largest daily which he founded. They'll incorporate a company with provisions for employee participation. The five include Atkinson's son Joseph S. Atkinson and daughter Ruth Atkinson Hindmarsh; and company will include his grandson Harry A. Hindmarsh, son of Star's late president, colorful Harry C. Hindmarsh.

Presumably they'll have to put up $25,000,000 or more to get the property, which includes Star (400,000), Star Weekly (900,000); news and photo syndicates and the 10-story Star Building. VARIETY broke the story two years ago that bids up to $25,000,000 had been made by Ottawa-born brewing magnate E. P. Taylor and others.

Star was due for sale nearly two years ago under Ontario legislation passed after Atkinson's death, forbidding any charitable foundation t wn more than 10% of any property. But it was never enforced—reportedly because, if fought, it might not stand up in federal courts. Estate trustees continued to operate it for Atkinson Charitable Foundation, which owns it. Purchaser must first get permission of Supreme Court of Canada, under federal Charities Act.

Science Market Handbook

Aimed at both the scientist and the layman is "Van Nostrand's Scientific Encylcopedia" which the D. Van Nostrand Co. Inc. of Princeton, N. J., is bringing out Jan. 31. It's an 1,800 page tome with 100,000 definitions.

Book is a new third edition of the encylopedia and is "greatly enlarged, revised and entirely reset." Reference work particularly takes in such new fields as color tv and guided missiles.

Till Boy's Mother Sues Look

Look Magazine is being sued for $1,000,000 by Mrs. Mamie Bradley of Chicago, mother of Emmett Till, Negro youth who was slain in Mississippi on Aug. 25, 1955.

She is charging the mag with libel of herself and her son in Look articles published Jan. 24, 1956 and Jan. 22, 1957.

More 'Penalties'

Penalties for violation of a Penal Law section dealing with sale or distribution of "obscene" literature are increased from 10 days to 30 days of minimum sentence and from a $100 to a $250 minimum fine, for the first offense, and from 30 to 60 days' imprisonment and from $250 to $500 fine, for the second offense, under the terms of a bill introduced at Albany by Assemblyman Luigi R. Marano, Brooklyn Republican. It would take effect July 1.

The present maximums are: one year imprisonment and a $1,000 fine, or both fine and imprisonment, for the first offense; not less than $250 and not more than $2,500, and not less than 30 days and not more than $2,500, or both fine and imprisonment, for the second offense.

Punishment for a third offense remains the same: an indefinite term of six months to three years, and a possible fine of not more than $5,000.

CHATTER

Glasgow Herald, leading Scot morning newspaper, celebrated its 175th birthday. Queen Elizabeth, in special message, described it as "a new landmark in history of your great Scottish newspaper."

Sloane's forthcoming June publication of Victor Canning's novel, "The Dragon Tree," heralds that it was "sold before publication to (now the late) L. B. Mayer Enterprises for a major movie."

Miami Herald amusement editor George Bourke adding a new "Dateline Miami" feature to Travel magazine whose editor, Malcom McTear Davis, does the "Dateline New York" column.

Farrar, Straus & Cudahy's "newest" novel by late Colette is titled "Mitsou" and "Music-Hall Sidelights," latter story of an autobiographical nature, continuing with the author's French show biz background.

Mergenthaler Linotype Co. has changed its capital stock from 600,000 shares, no par value, to $1,000,000, $1 par value, according to a certificate filed with the Secretary of State in Albany by Gesser & Hayes of Manhattan.

"Robert Helpmann" by Kathrine Sorley Walker (Macmillan; $3), is an illustrated study of the Australian actor-dancer's career, with a list of his stage and screen credits. Beginning with an amateur appearance in Adelaide, Australia in 1922, Helpmann has reached most of the world capitals in ballet, drama, and as a producer.

William Loeb, publisher of the Manchester Union-Leader, largest newspaper in New Hampshire, has offered the New Hampshire Weekly Publishers' Association a $1,000 prize this year to be awarded to the Granite State weekly newspaper judged to have contributed the most in community service. day, the Veib gnrisin| msle

LEONARD LOUIS LEVINSON
ishes to announce that
he had finished reading the
VARIETY ANNIVERSARY NUMBER
And Is Again Available for
Writing Assignments

Broadway

Sol Hurok has Nora Kovach and Ostram Rabovsky.

Mata and Hari return to States in January 1959 for 14 weeks via Columbia Mgmt.

Tony March, son of actor Fredric March is engaged to Sandra Levin, nonpro.

Caroline Legrera and daughter Belen will hit the road with a song recital handled by National Concerts.

Drawings for trips to Europe to attend the London convention of Variety International will be held on Feb. 17.

John Farley, long ago with WMCA as a staff writer, is now partnered in Marshall-Farley Associates, PR shop.

Rank salesmanager Irving Sochin hosted the second annual sales conference farewell dinner held at the Old Romanian.

Mary Hunter, former Broadway legit stager and Theatre Guild exec who is now Mrs. Herman Wolf of W. Hartford, in town last week for the FDR play by Dore Schary.

Flame Room (Radisson Hotel), Minneapolis, review of Pat Windsor erroneously referred to her husband-manager-arranger-conductor Charles Reader as "Joseph Reeder."

Famed maitre d' hotel Robert (Cresca), ex-Versailles, got the blue-ribbon "billing" in spotlight ads heralding his association with Le Cupidon; ditto billing for chef Ernest Beaucureux.

Members of the Variety Club of N. Y., Tent 35, urged to speed sale of raffle tickets for benefit of the Cancer Control Research Foundation of the Variety Club and Trafalgar Hospital.

"Energetically Yours," a 13-minute color cartoon produced by Transfilm, commercial and telepix outfit, has obtained theatrical booking at the Guild Theatre, N. Y. George K. Arthur is releasing.

Barkas & Shalit publicity firm has been retained by Ziff-Davis to handle all the publisher's magazines and annuals. Hank Wexler, former producer of the Tex & Jinx McCrary radio-tv shows, has joined same shop to handle the Ziff-Davis account.

Radio City Music Hall is listed as one of highlights of a visit to New York City in the current issue of Look mag, out yesterday (Tues.). Color photo of Music Hall Rockettes, taken by Swiss photographer Emil Shultess, is featured in this "This Is New York" article.

Mutual Life's office expansion from its own around-the-corner building at 1740 Broadway includes taking over the top five floors (and penthouse) of the Park Sheraton Hotel, which is ousting certain show biz offices including theatrical photog Bill Mark. This was the site of the old Jackie Gleason offices.

Music Hall mezzanine will be reserved for the benefit of The College of Advanced Science on the opening night of Metro's "The Brothers Karamazov." All other sections of the theatre will be available for regular patrons. Regular admission price will prevail except for the one section involving 944 of the theatre's 6,200 seats.

Boston

By Guy Livingston

(344 Little Bldg.; HAncock 6-8386)

Valerie Carr current at Storyville.

Katherine Cornell in Tuesday (4) guest of honor at 31st anni Charlotte Cushman Club.

Alan Gale Show booked for week at Shubert opening April 21 with Fran Warren, Dunhills and Arnold Dover.

Margaret Whiting in for March of Dimes $100 plate dinner at which Norman Knight, WNAC-TV prexy, hosted as dinner chairman.

Marty Rubin, former Manhattan booker and nitery op, now bonfacing Players here, arranging testimonial for Dom DiMaggio to be held April 15 with delegations coming in from N. Y.

Errol Garner had sellout in first concert at Symphony Hall Friday (31) promoted by George Wein's Concert Jazz Promotions and goes into Town Hall, Philadelphia, Saturday (8) for second concert.

Rome

By Robert F. Hawkins

(Foreign Press Club: Tel. 800211)

Italo film industry's tele program, "Questo Nostro Cinema" now called "Luci dello Schermo" and switched to a better slot.

Rossano Brazzi off to the U. S. by ship, and due in New York Feb. 6. Next pic for Italo thesp is "A Certain Smile" for 20th in Hollywood.

Franca Bettoja, Sylvia Koscina, Luisa della Noce and Cosetta Greco head acting contingent sent to South Africa for the Italo pic weeks there.

Vittoria DeSica's next acting stint will be in Antonio Leonviola's "Marietto, La Ballerina, eil Padreterno," opposite German dancer-thesp Vera Tchechova.

Alberto Lattuada back from location surveys in Yugoslavia for his upcoming Dino DeLaurentiis directorial stint on pic tentatively titled "The Tempest."

Success of "Fathers and Sons" will be exploited by Royal Films of Rome in its announced followup pix, "Sons and Fathers" and "Mothers and Daughters."

Walter Chiari continuing his Milan-Madrid-London commuting spree, while busy every Sunday prepping his weekly Italian tele show, "La Via del Successo."

Two Italo major producers, Lux Films and Cines, going back into production soon. Lux is planning "Fiesta Grande" in Spain, while Cines has a new "Grand Hotel" on the books.

Vancouver

Don Tyerman upped to national spot with O'Brien Advertising Limited.

Ian Street, daily Province reporter, to James Lovick agency as copywriter.

Sidney Bennett from Boston into British Columbia U. theatrical dept., as technical director.

Onetime city sportswriter Norm Klenman co-operating a new pic production outfit in Toronto, tees off shooting sked with a Morley Callaghan opus.

Copywriter Earle Peterson copped Time's $1,000 wordsmith award and a trip to New York. Peterson writes for James Lovick ad agency here.

Mike Bowman, distaff side of CKLG's recipe man-wife ayemmer, continuing solo mike while Bob Bowman resumes management of CFBC, St. John, N.B., then gal joins husband.

Las Vegas

By Forrest Duke

(DUdley 2-6100)

Sherry Shone, bra-less ballerina in the Sans Souci fish bowl, received three offers for screen tests.

Monte Proser says the Tropicana Holiday revue starring Jayne Mansfield will be budgeted at $200,000 and have a cast off 50.

Joyce Roberts, chirper-terper in the current Trop revue, joins the "New Faces of 1928," nostalgic package at the Desert Inn Feb. 25, as does one of her colleagues, Ron Lewis, who'll dance.

Donald O'Connor and Sidney Miller had a couple of especially interested spectators at the Sahara watching them do their Jayne Mansfield-Mickey Hargitay takeofi—they were the Hargitays.

Flamingo's Abe Schiller receives a special gift on his birthday when Audie Murphy hands him the "Rodeo Man of the Year" award at Palm Springs Rodeo. Citation is from International Rodeo Assn.

Frankfurt

By Hazel Guild

(24 Rheinstrasse; 776751)

German actress Paula Wessely just celebrated her 50th birthday.

During March, the Vienna Philharmonic orchestra, with Yehudi Menuhin as guest soloist, is touring Germany.

Arthur Miller's play "The Last Patrol" to be presented in Wiesbaden in February, with Detlov Krueger directing.

Carlos Thompson making a German film, "Ich war ihm hoerig' (I Was in Bondage To Him), for Carlton films in Munich.

Heinz Hilpert to star in his own production of Tennessee Williams' "Cat on Hot Tin Roof," due to open at Deutsche Theatre in Goettingen.

Heinz Freudenthal, conductor of the Israel Radio Orchestra, to conduct the Hamburg Chamber Orchestra in a program of Haydn Feb. 6.

German actress Gusti Huber, who now lives in America, is set for a role in George Stevens' production of "Diary of Anne Frank," 20th-Fox film to roll in Europe shortly.

London

(COVent Garden 0135/6/7)

Actress June Thorburn left Sunday (2) for a month's vacation in Austria.

Vocalist Alma Cogan planing to Iceland on Saturday (8) for 10 concerts in as many days.

John Brabourne readying "Sink the Bismarck" for Marsham Productions as part of 20th-Fox's British film plans.

"Lady at Wheel," new British musical, transferring from Lyric, Hammersmith, to the Westminster Feb. 19, with the same cast.

American playwright John O'Hara planed in to attend the opening Monday (3) of his play "Double Cross," starring Michael Denison and Dulcie Gray.

Lead in Marc Connelly's "Hunter's Moon," opening Feb. 26, goes to young Canadian actor, David Gardner. Leading femme role was nabbed by Lesley Nunnerley.

Claud Mullins, ex-London magistrate and ex-Superintendent John Capstick, till recently one of Scotland Yard's "Big Five," will be feted at the Variety Club lunch Feb. 11.

"Roseland," a new play by Anthony Pelissier, is to open at St. Martin's Theatre next Wed. (12). Frank Pettingell and Michael Gough star while the author will direct.

Astor Clifton James, who impersonated Montgomery in the war to hoax the Nazis, is to play same role in Maxwell Setton's screen version of James' book, "I Was Monty's Double."

Rank star Anne Heywood and producer George Brown started whirlwind tour of the sticks on Monday (3) and make personals in connection with Brown's lates pic, "Dangerous Exile."

The Royal nod will be given to two forthcoming preems. Prince Philip attends "Violent Playground" on March 3, to aid the Commonwealth Trans-Antarctic Expedition while the Duchess of Kent will honor a midnight matinee of "Where's Charley," starring Norman Wisdom Feb. 26 in aid of the Jack Buchanan Memorial Fund for Cancer Research.

Miami Beach

By Lary Solloway

(1755 Calais Dr.; Union 5-5389)

Goodman Ace writing an act for Johnny Verdi.

Deauville decided not to pay $40,000 per week for Jerry Lewis.

Shelborne hotel, unable to get the right talent for its new cafe, switched to one-night date policy.

Ritz Bros. headed for Las Vegas and four-weeker at the Flamingo, with several offers for next season dangling.

Lou Irwin setting re-teamed Chico and Harpo Marx for Havana Riviera; they're currently at Roosevelt, New Orleans.

Congressman Jimmy Roosevelt planed to N.Y. for preview of new play, "Sunrise At Campobello," about his late father.

Belden (El Rancho Vegas) Katleman and Danny Arnstein planed in with chum Joe E. Lewis for his Eden Roc opening Feb. 6.

Sue Carson and Bernard Bros. had contracts extended indefinitely by the Latin Quarter, which is insuring a possible non-fill by Milton Berle of his later-in-month date.

Scotland

By Gordon Irving

(Glasgow: BEArsden 5566)

Smaller cinemas report a serious dip in b.o. attendance.

Arthur Matthews named new chairman of Scot exhibs.

Jack Radcliffe, Scot. comedian, doing tv dates in London.

Vauderies and cinemas suffered at wickets during recent heavy blizzards.

Jack Milroy pacted as comedian for new summer revue at Gaiety Theatre, Ayr.

Alma Cogan set for vaude date at Glasgow Empire Feb. 24 after trek to Iceland.

Southlanders, Negro vocal foursome, pacted for vaude week at Glasgow March 3.

"Where's Charley?," starring Norman Wisdom, doing SRO biz in season at King's Theatre, Glasgow.

Neil Kirk, N. Y. concert agent, planed in to look at Auld Lang Syne talent for a 1958 fall tour of Canada.

Douglas Fairbanks Jr. guest at annual Scot Cinema Ball in Glasgow. Also Miiko Taka, Japanese actress.

Rank Organization honored employees with over 25 years of service at a special luncheon in Odeon, Glasgow.

Alec Frutin new chairman of Scot Theatrical Artistes' Variety Fund. He succeeds late Harry F. Ashton.

Robert Wilson, Scot tenor, mulling tour of South Africa and Australia in 1959. He's currently in pantomime at the Pavilion, Glasgow.

Philadelphia

By Jerry Gaghan

Mingo Maynard, chanteuse, off to Atlanta to open new Harem Room, Feb. 3.

Jody Sands, local singer, left on a tour of Australia, her first booking outside the U.S.

The Academy of Music's 101st anni concert grossed $120,000 for the single performance.

Raymond Duncan in for press confabs in advance of his one-man show, "You With Me."

June Valli breaking in act she intends to offer at Hotel Pierre, N. Y., during booking at Celebrity Room here.

Big Bill's Cafe and Hush Room suffered water and smoke damage when fire swept through apartment on floor above.

Paris

By Gene Moskowitz

(28 Rue Huchette; Odeon 4944)

H. G. Clouzot down south working on his next film project to star his wife, Vera.

Since her operatic imbroglio in Rome, the disks (Pathe-Marconi) of singer Maria Callas have tripled in sales here.

Jack Palance saw "The Big Knife" here before heading for Berlin to star in Robert Aldrich's pic, "Six to One."

Roberto Rossellini huddling with Sophia Loren and her hubby, producer Carlo Ponti. A pic project looks to be in the offing.

French pressmen feel that "Bridge on River Kwai" (Col), which won top Yank and Anglo pix awards, might also be eligible for Gallic pic kudos because it was taken from a book by a Frenchman who also scripted.

Minneapo

By Les Rees

St. Paul Civic Opera Co. presented "Samson and Delilah."

Northrop Auditorium gets 11th annual "Parade of Quartets" Feb. 15.

Songstress Pat Windsor in second week at Hotel Radisson Flame Room.

Austrian conductor Karl Boehm guest conductor with Minneapolis Symphony orchestra.

Annual Burton Holmes Travelogue series set for five St. Paul Auditorium Sundays starting Feb. 23.

Local Doc Evans Dixieland band playing its second uptown St. Louis Park cinema one-nighter within month.

Royal Ballet's Northrop Auditorium three-night and one matinee engagement pulled sellout houses.

With guitarist Andrew Segovia as soloist, Minneapolis Symphony in 4,500-seat Northrop Auditorium was complete sellout, season's first.

Victor Borge and his one-man show, which played highly profitable three-performance Radio City Theatre date last year, returning March 12-13.

Minnesota U. Theatre presented "I Remember Mama" for special guest audience before troupe shoved off with it on USO-American Educational Theatre sponsored Far East Tour.

Hollywood

Jan Sterling back from N. Y.

Natalie Roberts joined the Jack Pomercy Agency as an associate.

Dick Irving Hyland named a veepee of Frank Cooper Associates.

Jean Seberg in from east to bally "Bonjour Tristesse."

Garson Kanin arrived for scripting confabs with Perlberg-Seaton.

Melvin Getzler appointed veepee-treasurer of UPA, succeeding Ernest Scanlon, resigned.

George Thomas Jr. resigned post of pub director for Otto Preminger for same spot with Stanley Kramer.

Maurice Chevalier will emcee Screen Producers Guild's annual Milestone Dinner April 13.

Edward L. Hyman due this week to address So. Calif. exhibs-distribs.

Art Gilmore and Lloyd Nolan succeed Jackie Cooper and Donald O'Connon on SAG directorate.

Carl Switzer, onetime "Alfalfa" of "Our Gang" comedies, wounded in the arm by a mysterious assailant.

Columbia Studio Employees Federal Credit Union voted a 4% dividend, distributing some $45,000 among the members.

Communications Counselors Inc., consolidated its Hollywood and Los Angeles offices and put veepee Harry Bennett in charge.

Ethel Barrymore fell and broke her arm, causing forced withdrawal from "Brand of Jesse James," lensed Playhouse 90 show.

Charles Coburn, now 80, will be honored tonight (Tues.) at a dinner at Ben Blue's Supper Club to mark his 65th anni in show biz; nearest longevity champ to Coburn is Edmund Gwenn, a performer for 63 years.

Hollis Alpert and Arthur Knight of Saturday Review named as winners of the Screen Directors Guild's 1957 award for Outstanding Motion Picture Criticism, first time SDG has presented a double award.

Chinese Theatre, a showcase since Sid Grauman opened it in 1927, shuttered Sunday night (2) for two-month period, to prep for opening of National Theatres' first Cinemiracle production, "Windjammer," in early April.

Chicago

(Delaware 7-4984)

Steve Schickel, former WGN deejay, now working for Functional Music Inc.

Ivan Fuldauer, former midwest pubber for Metro, joined Public Relations Board here as account exec.

Trade Winds hosting the stars of the current legit and nitery shows to after-theatre supper on Thursday (6).

Lynn Burton, erstwhile disk jockey, shuttered the Steak House that once had been a second-string nitery and deejay hangout.

Jack Barnett, who had been chief cameraman for Universal's newsreel bureau in Chi, now freelancing since the folding of that operation here.

Jerry Colonna, P. J. Hoff, Tiger Joe Marsh, Eric Braun, Studs Terkel, George Sixta and Jack Conroy make up panel of judges for College of Complexes' seventh anni costume bash.

Thornton Wilder's "Our Town" was first production last weekend of Theatre First, new community repertory theatre organized by Globe Players and former thesps of Chi Catholic University Club.

Berlin

By Hans Hoehn

(760264)

Constantin, top domestic distrib, reissued Chaplin's oldie, "The Kid."

Paramount's "War & Peace" now in its 11th month at the Kurbel. Latter has exclusive showing rights here.

Kurt Ulrich-Productions is due to release its long prepared pic, "Das gab's nur einmal" (That Only Happened Once).

The German tele has started a series under the title of "The Film Studio" which features excerpts from pix which didn't find a buyer in this country.

Local statistics reveal that 898 German feature pix have been produced in 1946 and Dec. 31, 1957. They don't include the East German productions which totalled 133 in this period.

Several top German pix of past years reshown recently over th country's tele including "Viktor and Viktoria," Josef von Sternberg's "Blue Angel" and Curt Goetz' "Napoleon Is to Blame for Everything."

Mario Lanza due to give his first German guest appearances. His tour here includes seven cities—Munich, Stuttgart, Wiesbaden, Hamburg, Kiel, Hanover and Nuremberg, first date being Jan. 24, and final, Feb. 9.

After March 1st, 1958

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See Details Page 63

OBITUARIES

HENRY (PETE) SALOMON JR.

Henry (Pete) Salomon, 40, director of special projects at NBC-TV and producer-writer of "Victory at Sea," died Feb. 1 in New York of a cerebral hemorrhage. Details in Radio-TV Dept.

VICTOR PACKER

Victor Packer, 61, a leading character actor on the Yiddish stage, died Jan. 27 in Miami Beach. He was playing the role of Menachem Mendl in "Menachem Mendl in America," a play by Wolf Younin based on the character created by Sholem Alechem. He also directed the play, which was touring the U.S.

Before coming to America in 1925, Packer appeared on the stage in Poland and Lithuania. In New York, he was with the Jewish Art Theatre and the companies of Rudolph Schildkraut, Jacob Ben Ami and Maurice Schwartz. Among the plays in which he appeared were "The Golem" and "Bronx Express."

For 10 years he had been program director of radio station WLTH, now defunct. He had also been a staff member of WLIB for the last four years and was the originator of the "Jewish Amateur Hour."

Wife, son and daughter survive.

WILLIAM STEINKE

William (Jolly Bill) Steinke, 70, cartoonist and originator of one of the nation's first children's radio shows, died Jan. 28 in Old Orchard Beach, Me. A native of Pennsylvania, he began cartooning for the Allentown, Pa., Morning Call in 1910 and was still contributing to the paper at his death. He also drew for the Bridgeport, Conn., Post and later moved to the New York Daily Mirror, where he illustrated Nick Kenny's radio column.

In 1924 Steinke began his "Jolly Bill and Jane" radio shows on WOR, Newark, and three years later moved to NBC in New York. During World War II he toured

Caldwell H. Brown, Jr.
1911-1936

with the USO and one of these tours brought him to San Francisco, where he settled down, resuming his "Jolly Bill and Jane" show for KNBC, Frisco, ofter the war. He returned East several years ago and spent his last days at Maine convalescent home.

ANTOINETTE Q. SCUDDER

Antoinette Q. Scudder, 72, co-founder and president of the Paper Mill Playhouse in Millburn, N. J., died Jan. 27 in Millburn.

In 1929, Miss Scudder founded a dramatic branch of the Newark Art Club. Out of this grew the Newark Art Theatre, an amateur group in which she was active and which later became the Paper Mill Playhouse.

In 1939, she and her associate, Frank Carrington, now producer and director of the Playhouse, moved their enterprise to Millburn. An old paper mill there was remodeled into a theatre, art and music center. From 1933 until her death she was president of the enterprise, which operates from April to the middle of January.

Her brother survives.

Mr. and Mrs. Mike Hutner, son, New York, Jan. 30. Father is national publicity manager for Warner Bros.

MRS. LOUISE NOONAN MILLER

Mrs. Louise Noonan Miller, 64, who established the Art Film Theatre in Washington, D.C., died Feb. 2 in that city.

Mrs. Miller inherited the Little Theatre at 9th St., in Washington, in 1935 and began to experiment with foreign films, ringing the bell first with the French version of "Mayerling." Later she acquired and established an art and foreign film policy for the nearby Rialto Theatre, and subsequently turned an old bank building into Washington's Playhouse Theatre.

She retired, a few years ago. The Little and Rialto were torn down, but the playhouse operates as an arty first-run operation for Ilya Lopert.

GEORGE LYONS

Dominic Martoccio, 68, harpist and vaudevillian known professionally as George Lyons, died Jan. 31 in Fort Lauderdale-by-the-Sea, Fla. He appeared as a child in vaudeville with Gus Edwards and Eddie Cantor. For a number of years, he toured with the team of Lawrence & Park and Lyons & Yosko.

Lyons also appeared with the Paul Whiteman and Rudy Vallee orchestras and toured Europe and Australia with British bandleader Jack Hylton. He was preparing to open at the Jade House in Lauderdale-by-the-Sea when he died.

Wife, two daughters, brother and two sisters survive.

SAMUEL ANTEK

Samuel Antek, 49, conductor and musical director of the New Jersey Symphony Orchestra and a guest conductor of the Chicago Symphony, died Jan. 27 in New York.

A violinist, he made his debut at N. Y.'s Town Hall when he was 16 years old, and was a violinist with the NBC Symphony under Arturo Toscanini for many years. He served as guest conductor with numerous orchestras including the Houston, Buffalo and Rochester symphonies.

Wife, daughter, mother and two sisters survive.

CARLOS PUGLIESE

Carlos J. Pugliese, 59, veteran Pittsburgh cafe figure, died at his home there of a heart attack Jan. 28. He was manager of the Town House Motel nitery at the time of his death. Pugliese had gone there recently from Dore's supper club, where he had been a captain for some time.

He worked for Tony Conforti at the old Nixon Cafe, then opened his own intimery, the Little Red Door in Pitt., and for a time was connected with the Westmoreland Country Club.

A cousin survives.

ATAULFO ARGENTA

Ataulfo Argenta, 44, orchestra conductor, was found dead Jan. 21 in the garage of his home near Madrid. He was not only one of Spain's top maestros but of Europe, where he batoned a number of celebrated orchestras.

After studying in Brussels and Germany, Argenta was named resident maestro of the Spanish National Symphonic Orchestra. During the last two years he toured several Latino countries.

His wife and four children survive.

GEORGE J. CAREY

George J. Carey, 64, percussionist with the Cincinnati Symphony Orchestra since 1925, collapsed and died Jan. 28 after a xylophone solo in a matinee concert for school children in Cincy Music Hall. Born in Boston, he started as a theatre musician in Rochester, N. Y., trouped with Sousa's band and the Victor Herbert orchestra and played with the New York Summer Opera and Cincy Summer Opera.

Surviving are his wife, a stepdaughter, sister and three brothers.

EDWARD M. DRESSER

Edward M. Dreiser, 84, a former actor and brother of the late novelist Theodore Dreiser and the late composer Paul Dresser, died Jan. 29 at Springfield Gardens, L.I.

His Broadway credits include "The Soldier of Fortune," "Within the Law," "The Climbers" and the lead in "Paid in Full." An accident which nearly cost him his eyesight ended his legit career. He was known professionally as Edward Dresser.

His daughter survives.

LOUISE D. SPOOR

Mrs. O. M. Forkert, producer of children's plays at Chi's Goodman Theatre, died Jan. 28 in Chicago. Known professionally as Louise Dale Spoor, her association with Goodman went back 20 years, first as business manager. She also was founder and editor of the Coach House Press, publishers of children's plays.

Her husband and two brothers survive.

VITTORE VENEZIANI

Vittore Veneziani, 80, onetime chorus master of the La Scala Opera house, died recently in Ferrara, Italy. After debuting as concert pianist and conductor, he became a chorus master first in Venice in 1914 and the following year at La Scala in Milan.

With the rise of Mussolini in 1938 he went to Switzerland, but returned to La Scala in 1945. He retired several years ago.

ELIZABETH PHIMISTER

Mrs. Elizabeth Phimister, 68, mother of Marsh Phimister, comedian and m.c., died Jan. 22 in Winnipeg, Man. She had been active in the entertainment field and took part in one of the first radio broadcasts in Winnipeg.

Surviving are her husband, Alexander (Candy), a Scottish entertainer in Winnipeg; two sons, a daughter and three sisters.

JOHN K. BRENT

John K. Brent, 38, manager-controller of 20th-Fox television studios, died Jan. 31 of cerebral hemorrhage in Hollywood following a short illness. A film industry vet, he had been associated with Selznick International, Motion Picture Center and Desilu before joining TCF-TV in 1955.

Surviving are his mother and brother.

MILES A. GOLDRICK

Miles A. Goldrick, 54, public relations administrator of the Hollywood division of Westrex for the last two years, died in Hollywood Jan. 28 following a stroke. He had been with the firm for many years, serving in an executive capacity in various parts of the world.

His wife, son and daughter survive.

EDWARD CONNE

Edward Conne, 59, former partner in Conne-Stephens Productions, a Coast outfit, died Jan. 23 while on a business trip to New York. Inactive for the past several years, he formerly was head of World Broadcasting in New York and of Radio Luxembourg in Europe.

His sister survives.

KATHLEEN HARDING

Mrs. Kathleen Harding Snyder, 73, secretary of the Metropolitan Opera Ballet School and known professionally as Kathleen Harding, died Jan. 31 in Elmhurst, L. I., after a brief illness. She had been secretary of the ballet school for 49 years.

Son, daughter and sister survive.

EDWARD KOODEN

Edward Kooden, 59, onetime trumpeter with the Ben Bernie, Wayne King, and Paul Whiteman orchestras, died Jan. 31 in Chicago, apparently of a heart attack. He was veepee and sales manager for a Chi glass firm.

A daughter, two sons, a sister and three brothers survive.

VAN A. NOMIKOS

Van A. Nomikos, 61, Chicago theatre owner, died Feb. 1 in that city. He owned several film houses and a drive-in in Champaign, Ill. Nomikos also was a former vice-president of Allied Theatres of America.

Wife, daughter and brother survive.

TRAVIS BANTON

Travis Banton, 64, one of Hollywood's top dress designers, died Feb. 2 in Los Angeles. His most recent work was in collaboration with the designer Marusia on gowns for the film version of "Auntie Mame."

CHARLES L. JUDGE

Charles L. Judge, 43, general manager of the Trans-Lux Theatre, died Feb. 1 in Philadelphia. He had been associated with the Trans-Lux for 18 years.

Wife, daughter and brother survive.

JONAS PERLBERG

Jonas Perlberg, 73, ex-theatre manager, and in recent years Chicago correspondent for a film trade publication, died of a heart attack Jan. 27 in Chicago. He was a member of the Variety Club in Chi.

A brother and sister survive.

Lou Kolb, head of Metro's electrical department for 35 years until his retirement in 1936, and Mrs. Kolb perished in a fire which swept their Beverly Hills, Cal. home Jan. 26.

Sol Goldman, 60, a film projectionist in Chicago for over 40 years, died Jan. 24, apparently of a heart attack, while at work at the Kino Theatre, Chi. Wife, a daughter, three brothers and a sister survive.

Vittorio Trevisan, 89, a former basso buffo with the old Chicago Civic Opera Co., died Jan. 27 in New York. He joined the Chicago Opera in 1912 and remained with it until the 1930's.

Louis Salant, 78, retired attorney and father of Richard S. Salant, v.p. of CBS Inc., died in New York Feb. 3 after a long illness. Other survivors are the widow, a sister, brother and daughter.

Roy V. Starling, operator of the White Theatre, Fort Worth, Tex., died there recently. Surviving are his wife, three daughters, mother, two sisters and a brother.

Mrs. William D. Littleford, wife of the co-publisher of The Billboard, died in Roslyn Estates, L.I., Feb. 2, burial in Cincinnati today (Wed.).

Msgr. Edmund J. Burns, 71, longtime religious broadcaster via station WABY, Albany, died Jan. 26 in Watervliet, N.Y.

Michael J. Murtagh, former Pittsburgh Playhouse actor, died Jan. 27 in New York, where he had made his home for the last several years.

Earl J. Fenston, 62, Fresno, Cal., lawyer who owned Hanford, Cal., radio station KNGS and dailies at Hanford and Santa Maria, Cal., died Jan. 31 in San Francisco. Wife and two sons survive.

Wife, 33, of Maurice L. Levy, staff camera man for NBC-TV news in the Dallas area, died in that city Jan. 21.

Lloyd S. "Eddie" Edwards, 65, a member of the Warner Bros. studio prop department for 31 years, died Jan. 28 in Hollywood. Son and daughter survive.

Paul Young Herrick, 47, songwriter and film composer, died Jan. 26 in Hollywood. His wife, father, two sisters and one brother survive.

Manuel Rodrigues, 70, painter and stage decorator who for years worked with the Lisbon opera house and the Portuguese national theatre, died recently in Lisbon.

Mrs. Maurice L. Levy, 33, staff photographer for NBC in Dallas, Tex., died Jan. 28 in Dallas, after a brief illness.

Father, 72, of soprano Victoria de los Angeles, died recently in Barcelona.

Mario Castillo Tapia, 52, Mexican dramatic actor, died recently in Monterrey, Mexico.

TV Sex Angles

Continued from page 2

down from the Legion and MPAA, the Legion disallowing any reference to abortion, as well as having other objections. Television, according to Schwartz, is "more progressive" in its thinking, treating such topics as dope addiction in drama. That topic had been forbidden by the MPAA in motion pictures, but it is now acceptable.

"I Am A Camera" is one of 25 pix being packaged by DCA for distribution by Flamingo Films.

WTEN's Rules

Albany, Feb. 4.

WTEN's Charles (Gig) Pogan, director of tv operations, follows some simple rules to achieve what he deems as good taste in feature telecasting. (WTEN has a bundle of Metro pix).

Station never schedules a Jean Harlow release on its "Early Show," from 5:30 to 7 p.m., when kids make up the bulk of the audience. The stress on "body" is considered too sexy for the youngsters. "If a youngster stays up after 11 p.m.," opines Pogan, "we feel it is the parent's responsibility. Not ours."

He added that some of the films produced in the early '30's contain scenes, especially anatomical, which WTEN does not consider suitable for home reception. These are eliminated. Older cartoons must be watched, too. WTEN does not wish to have any double entendre telecast, even though it may be over the heads of kid viewers. Nor does it wish to slate cartoons which are prejudicial to amicable race relations.

Paar & Winters

Continued from page 1

goes for everybody from Paar on down, including Winters, Dody Goodman, et al. Going even a step further, the network designated continuity chieftain Stockton Helffrich to stay on top of the program. Henceforth, all material, including that of the regulars and guests, must be cleared in advance by Helffrich. Understood Paar himself has been disturbed by the "offbounds" stuff and has "made his peace" with Miss Maxwell on a more decorous approach to their verbal jousts.

NBC's concern is understandable in view of the show's currently preeminent status as perhaps the major "sleeper" of the season.

Paul Robeson

Continued from page 2

Oakland has come from a group that calls itself a Whit Citizens Council (a la Birmingham) and has as its address General Delivery, Oakland, Cal. It's threatened to picket the theatre.

Among publicity breaks Robeson's had in the past week have been stories in the Scripps-Howard afternoon News, Senator William Knowland's Oakland Tribune and a tepid interview with Jane Todd (Wanda Ramey) on 50,000-watt KCBS.

Asks 'Limited' Passport OK

Paul Robeson, who's been denied a passport to travel abroad since 1950, is asking the State Dept. to reconsider its position in order that he may appear with the Shakespeare Memorial Theatre at Stratford-on-Avon, England, this summer. In the event his request is granted he will be seen as Gower, the storyteller, in "Pericles."

Although Robeson is seeking only "limited" passport, the Government reportedly will not issue such a document until the singer-actor "answers questions in respect to Communist party membership." The "limited" status would restrict the applicant's journey to England, where he would rehearse and act in "Pericles." Latter would be done in repertory from July 8 to Nov. 29.

MARRIAGES

Alice Falvey to Michael Ryan, Brooklyn, N. Y., Jan. 25. He's a member of the VARIETY staff.

Joanne Woodward to Paul Newman, Las Vegas, Jan. 29. Both are thesps.

Irene Abel to James Nairn, Glasgow, Jan. 24. He's an announcer on Scot indie tv.

Angela Bradshaw to Andy Petersen, London, Jan. 27. Bride's a dancer; he's a singer.

Milita Brandon to Nino Villavera, Santiago, Chile, Jan. 5. Bride is a nitery emcee; he's an announcer at Radio Pacifico there.

Emy Boselli to Richard H. Farmer, New York, Jan. 25. Bride is an actress; he's an actor.

Rita Hayworth to James Hill, Beverly Hills, Feb. 2. Bride is the film star; producer is of Hecht-Hill-Lancaster firm.

Verlynne S. Beane to Edgar H. Needham 3d, Burlington, Vt., Jan. 25. He's an announcer at radio station WJOY there.

Denise Pelletier to Basil Zarov, Montreal, Jan. 25. Bride is a stage and tv actress; he's a commercial photographer.

Betty Reilly to Jack D. Diehl, San Francisco, Jan. 28. Bride is a night club singer.

Fritzi Smith-Hall to Angelo Casalini, New York, Jan. 24. He's on the boxoffice staff at the N. Y. City Center.

BIRTHS

Mr. and Mrs. Sam Saran, daughter, Chicago, Jan. 23. Father is news writer for WMAQ-WNBQ there.

Mr. and Mrs. Dale Klemans, daughter, Pittsburgh, Jan. 28. Mother is former Carnegie Tech Drama School and Pittsburgh Playhouse costumiere.

Mr. and Mrs. Bert Freed, daughter, New York, Jan. 29. Father is an actor.

Mr. and Mrs. William J. Monahan, daughter, New York, Jan. 27. Mother is singer Teresa Brewer.

Mr. and Mrs. Pat Boone, daughter, Hackensack, N. J., Jan. 30. Father is a singer.

Mr. and Mrs. Milton Goldentyer, son, Philadelphia, Jan. 29. Mother is daughter of Milt Young, Columbia Pictures publicist.

Mr. and Mrs. Albert Levin, daughter, San Francisco, Jan. 14. Father is manager of the Coronet Theatre there.

Mr. and Mrs. Valentino Sarra, daughter, New York, Dec. 11. Father is the commercial television artist, photographer and producer; mother is former musicomedy star Marcy Wescott.

Mr. and Mrs. Albert Floersheimer Jr., daughter, Neptune, N. J., Jan. 31. Father, former v.p. of Walter Reade Theatres, recently assumed post as public relations director of Theatre Owners of America.

Mr. and Mrs. Sam Coslow, daughter, New York, Jan. 28. Mother is singer Frances King; father is a songwriter.

Mr. and Mrs. Marc Brandel, daughter, Feb. 4, New York. Mother is tv actress Ruda Michelle; father is a tv playwright.



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VARIETY

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THEATRE CRY: 'HOLD LINE AT '49'

West Coast Adman Raps Agencies' Lack of Guts In Making Decisions

Tacoma, Feb. 11.

The advertiser and the agencyman must share the blame "for much if not most of the bad, dull, uninteresting, ineffective and downright silly advertising today." The advertiser makes decisions on creative aspects of his advertising beyond his experience and too often the agencyman goes along because "he lacks guts and is afraid to risk his bread and butter."

This was the criticism leveled at segments of the advertising business here by veteran agency executive Walter Guild, president of Guild, Bascom & Bonfigli.

In an address to the Tacoma Advertising Club, Guild sought to orient those so-called practical businessmen who are constricting advertising and agencymen whose "timidity is not only debatable ethics, it is not even good business."

In his discussion as to how advertising might be made even better than it is, Guild first went on record with the statement that most advertising today is good, effective and does what it is supposed to do—produces sales. "Ad-

(Continuer on page 51)

This Is Grim

Warner Bros. homeoffice executives who have been receiving free haircuts (and manicures) for many years will now have to go out of the building and pay for these services.

Company's private barber, who has been snipping executives' hair for the past 27 years, and the manicurist were among those axed from the company's payroll.

CUT BARTLESVILLE HOME B.O.—$9.50 TO $4.95

Bartlesville, Okla., Feb. 11.

Local Telemovie operation is changing its pattern to attract more subscribers. Under the revised program, which goes into effect March 2, the monthly flat charge of $9.50 is being reduced to $4.95 by Video Independent Theatres, sponsors of the test.

Also, showing of current films will be restricted to a single channel and to four hours nightly, from 7 p.m. to 11 p.m. The second channel, which has also been carrying films, will feature Muzak background music from morning till night. At least five new films a week will be shown on the first channel.

In addition to the regular programming, films of opera, ballet and classic plays will be offered on Sunday afternoons. Subscribers, and their number has dropped to 300, will receive free community antenna service from Video, allowing a better reception on the commercial tv channels from Tulsa.

Met Opera House Jumps Again As Callas Returns

By ROBERT J. LANDRY

Crisis opera, meaning Maria Callas sings tonight—or does she?—reached a new peak of crowded, noisy, nervous excitement last Thursday (7) at the Met in Manhattan. Madame rendered Violetta in Verdi's "La Traviata" like a second staging of the aurora borealis with a new switchboard.

As usual, people were too busy either attacking or defending the American-born Greek from Italy to have time for calm appraisal. But though the dressy charity audience was not too well-mannered musically, and the tenor was in trouble all the way, it was clear that Callas was re-demonstrating her unique ability to make the opera house jump. What part of the will-she-won't-she advance buzz was publicity no one may authoritatively state. Suffice that with Callas present the atmosphere again tingled. Facing the dare-be-good of her taunters, she was like Babe Ruth pointing to the back fence and then cooly clouting out a home run.

This was a tour de force, or close enough. The New York critics are, of course, very much on guard against Callas wiles, suspect she

(Continued on page 24)

Windmill Burley Nudies On British Com'l Tele

London, Feb. 11.

The Windmill Theatre, London's leading home of burlesque revues, whose famous "We Never Closed" tag has been changed by touring companies to "We Never Clothed," was featured in a commercial tv program on the occasion of its 26th anni. And tele showed plenty.

The Windmill femmes were featured in Associated TeleVision's "On Stage" program. For the first number, an Indonesian ballet, they were clad in transparent drapes. As the girls danced, the story was narrated by another femme member of the outfit wearing net and a couple of tinsel stars in appropriate places.

Presumably, for the sake of respectability, a film of tropical fish was superimposed over the second sequence, a fan dance. But not even the fancy lighting disguised the fact that the dancer herself showed no desire to conceal her vital statistics.

BEG NO MORE TV FILM SELLOFFS

Another flood of old movies went down the sluices last week as Paramount sold off some 750 features made prior to 1948 to Music Corp. of America for television syndication. The deal had been anticipated but the depressive impact on the film theatre operators of the country was not less real when the deal went through. The new rallying cry is:

"Life Begins after 1948 — no more sales to tv!"

In the wake of ruthless slashings of payroll and other economies, after one of the worst pre-Christmas slumps in years, there has been an upturn at the box-office and film showmen are trying to nurse a quiet case for future optimism.

The "villain" is not just the country's creeping inflation with unemployment, not just tight money (now somewhat easier) but the mysterious background bankers and capital gains raiders who, operating showmen fear, might sell a still-big industry down the river of immediate fast-buck financial gains.

EXHIBS FACE THE ISSUE

By HY HOLLINGER

Louisville, Feb. 11.

As the delegates to this year's Allied States Assn. drive-in convention gathered in this Kentucky trading centre the issues were about what could be anticipated:

The retailers (theatres) were alarmed lest the suppliers (producer-distributors) unlock their vaults and let flood with the features made after 1948.

Exhibitors were Mr. Two-Thoughts about upcoming new film product. It was (1) the greatest but (2) depressingly and disturbingly over-priced.

"Delight" that the new pictures, after the December horrors

(Continued on page 16)

Some Film Execs Resent State Dept.; See Industry Pushed Out on Limb

'Sorry, Wrong Island'

"Omnibus," which kidded the pants off the telephone company a few weeks back via an Elaine & Mike sketch on the we'll-send-you-stamps routine for a wrong number, got its comeuppance last week in an unexpected manner.

AT&T's retribution came when an "Omnibus" staffer had to do some research on Pitcairn Island with respect to the show's presentation Sunday (9) of "I Found the Bones of the Bounty." Staffer decided on direct action, and put in a direct telephone call to the South Sea Island. After being shuttled through a half-dozen longdistance and international operators for some 20 minutes, the "Omnibus" staffer was told, "Sorry, sir, there are no telephones on Pitcairn Island."

YANKS DUCKING PARIS AS TOO EXPENSIVE

Paris, Feb. 11.

France is getting concerned that its essential tourist industry is on the slip. Due to rising costs and tourists telling one another that Paris is prohibitively expensive the Americans hitting the French capital diminished in numbers, 350,015 in 1957 from 400,821 the year before.

Of every 100 Yank tourists, however, 48 still hit Paris, 40 hit London, 30 go to Rome. French research shows Zurich, Frankfurt, Venice, Madrid, Milan, Florence and Geneva other prime stopovers for Yanks.

A compensation for Paris is that while Yanks have dimi ished more Austrians, Germans, Italians and Swiss are checking in.

TV's Decalcomaniacs

Marlboro Com'ls Bringing Tattoo Back in Favor; Kids Just Wild About 'Em

There's a boom in decalcomania tattoos for the kids of America as a result of the recent Marlboro cigaret commercials from the Leo Burnett ad agency. Video commercials currently depict virile-looking guys, in overalls and tuxedos, sporting small tattoos of anchors, stars or eagles on the backs of their hands. Ad agencies, it appears, have dropped the eye-patch and beard motifs and replaced 'em with the more manly tattoo, once so popular with seamen.

Many a perplexed parent, it is reported is now being accosted by a pistol-packing junior with the request for the price of a tattoo. The kid saw it in a Marlboro commercial on tv, and he wants likewise.

How to get the kids away from the tattoo kick is a problem most parents are learning to solve by buying them bubble gum, the wrappers of which can be used as decals for transfer printing on small and dirty paws of little boys and girls. This may not be Tiffany tattooing, but it can serve as a

(Continued on page 49)

Soviet-American cultural agreement, which is to get off the ground via an exchange of films, has some in the film biz sore, feeling that a dangerous precedent may be set.

"There isn't a thing in the agreement that we couldn't have done years ago if we had felt like doing it," argued a top-placed exec. "All that's happened is that we're being pushed into a deal, and if it doesn't work out, the impression will be left that we've 'let down' the Government."

There's another angle being mentioned in this connection, i.e. that, to honor the culture pact, the industry may have to go some ways to give guarantees to the Soviets re the distribution of their films in the States. That's precisely what the Motion Picture Export Assn. has argued that it can't do and any such concession to the Soviets would immediately bring similar demands from western nations.

Though the cultural agreement specifically doesn't mention "reciprocity," film people say it pretty much amounts to that anyway despite its careful language of "simultaneous premieres" and "film weeks."

According to Turner B. Shelton,

(Continued on page 77)

German Show Biz Hops Up at Tail Of Fasching Span

Duesseldorf, Feb. 11.

The night club and ballroom biz is building to a tremendous crescendo in the Rhineland as the remaining weeks of the pre-Lenten carnival, the Fasching (a la Mardi Gras) season in Germany, approach. And more than 1,500 balls, costume and masked parties, children's parties and carnival court sessions are slated for the top night clubs, hotels, Kurhauses (a la Hot Springs) and spas in the area.

The festivities, which end at the beginning of Lent on Feb. 19, reach their high point in the Rhineland from Feb. 16 to 19, where they are as firmly-established a tradition as New Year's Eve in Times Square. Tourists descend from all over the world to take part in the colorful Fasching rites—champagne corks pop in every corner, all the clubs tote up a healthy profit as they toss special Fasching parties at a tremendously increased rate — and only the cinemas and tv complain as the holidayers spend their money at the clubs and pubs instead.

"We Travel Around the World"

(Continued on page 79)

Brit. Film Biz Unanimity on Control Of Pix for Tele Lasts 24 Hours

London, Feb. 11.

Industry unanimity on a policy for control of the release of feature films for tv lasted precisely 24 hours. A day after the five industry associations announced that they'd agreed on a plan, Lord Archibald, on behalf of the Federation of British Film Makers, revealed that his members' support was "with important reservations."

At about the same time, Val Parnell, managing director of Associated TeleVision, broke the news that this network was seeking counsel's opinion to see whether the industry pact constituted a breach of the Restrictive Trade Practices Act. And, to complicate the situation, Robin International (who negotiated the recent sale of 100 oldies to BBC-TV) indicated that it had a backlog of a further 200 features which were on offer to the commercial networks.

These developments have, naturally, caused some confusion, but there is, within the industry, a firm belief that the question is being brought under control. In top picture circles, it is generally accepted that the flow of feature pix to tele has been halted. And there is every reason to believe that there'll be the fullest co-operation, not only from British producers but also from the U. S. majors. At

(Continued on page 24)

Hypno-Vision?

London, Feb. 11.

A British dentist hypnotized a five-year-old patient into thinking he was watching "The Adventures Of Rin Tin Tin," the tot's favorite tv program, while dental work was carried out. Afterwards the youngster told his mother all about it—and how Rin Tin Tin had fought a band of Indians.

Could hypno-vision be a future branch of the entertainment business?

Shirley Temple's Theatre Re-Runs, Tele Propelled

NTA Pictures, theatrical subsidiary of National Telefilm Associates, is withdrawing all of the Shirley Temple films from tv for another go 'round at the theatres. There are some 19 all made by 20th-Fox in the 1930's.

"Suzanne of the Mounties" will be packaged by NTA with "Gulliver's Travels" to give it its second reissue combo. First teamed "Armored Attack" and "Battle Stripe."

Brubeck May Be 1st U.S. Jazzist in USSR Since '20's

Dave Brubeck and his group may play Soviet Russia. A deal is in dicker with the Russians via the Joe Glaser office. Brubeck is in England right now, beginning a European swingaround which will then carry him to the Middle East, India and Burma, far outposts for jazz.

It's believed only Yankee jazzmen to give out in Russia was back in the 1920s when Sidney Bechet, now a citizen of Paris, and Sam Wooding took their combo to the moujiks.

TV Takes a Back Seat; Now It's Hi-Fi That's A Threat to Cafe Acts

Philadelphia, Feb. 11.

Hi-fi is snowballing in the late-night field. Jack Dubin, owner of the Hotel Rittenhouse, started the trend by installing "Hi-Fi for the Hi-Brows" in his second floor Studio. The gimmick and the room cought on and got heavy play from the college and art crowds. Three other spots have followed suit and a fourth is negotiating for the device.

Joe Marcucci has dropped the entertainment in his Chancellor Room in favor of high fidelity and stereophonic tape. Hi-fi is more than pulling its weight at cocktail hour sessions with ad agency and insurance reps at the Taft Hotel, where entertainment is still featured. Leonard Massetti has an Ampex tape deck and two big speakers in his Carriage Lamp coffee house. Bill Rodstein is readying the Latimer Cafe for both hi-fi and binaural tapes.

VICTOR YOUNG MSS. TO BRANDEIS UNIV.

Orig manuscripts tracing the development of late composer Victor Young from child prodigy concert violinist to pop composer have been presented to Brandeis University, Waltham, Mass., by his widow, Mrs. Rita Young of Los Angeles. Young, who died last year at the age of 57, was awarded the Academy Award for background music for "Around World in 80 Days," and his best known compositions include "Stella by Starlight," "Sweet Sue," "Golden Earrings," "Love Letters," "My Foolish Heart," "Ghost of a Chance," and "Ebb Tide."

A native of Chicago, he studied violin in Warsaw and gave concerts in principal European cities while in his teens. He wrote background music for many Paramount films.

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Chevalier Again Kept Out Of Berlin Longhair Hall

Berlin, Feb. 4.

Maurice Chevalier again faced a strict nix on the part of this city's longhair officials. The French singer was to appear at the local Congress Hall. Latter's management, however, turned this down, claiming that the appearance of a chanson-singer would be against the regulations of this Benjamin Franklin foundation. This is the second such case Chevalier has encountered here. In April, 1955, the West Berlin High School of Music refused to place its Concert Hall at Chavalier's disposal, the management claiming that its hall is restricted to serious music only.

After this refusal, the local Titania Palast opened its doors for Chevalier's concert. Again the Titania Palast has saved Chevalier's scheduled Berlin appearance. He will appear there Feb. 15 at a late-night performance.

The "Chevalier case" has stirred considerable controversy here, with practically the entire press on Chevalier's side. The local newspapermen opine that it wouldn't give offense to the Benjamin Franklin foundation if Chevalier appeared at this organization's Congress Hall. The Gallic singer is extremely popular here. All his concerts here kept registering SRO biz with enthusiastic press and audience applause.

Minute Man Award To Gen. Sarnoff

Washington, Feb. 11.

Brigadier General David Sarnoff received the Minute Man Award of 1958—highest honor given by the Reserve Officers Association—at its dinner here Saturday night (8)). Read at the dinner was a telegram from President Dwight Eisenhower who said:

"I understand you are bestowing upon Brigadier General David Sarnoff your association's Distinguished Service Citation. This remarkable American has indeed rendered exceptional service to our country i many capacities. I congratulate your Association for making this award to him. And to General Sarnoff go my warm personal compliments upon receiving it."

The citation read in part:

"Pioneer in the communication

(Continued on page 20)

Rockefeller Started It, Work-Watching Now Rates Notice of Psychiatrists

By JO RANSON

Sidewalk superintending is rapidly becoming one of New York City's major free acts. The wave of Manhattan skyscraper construction is flooding the burg with curbstone kibitzers.

Hole-digging, some angle-shooters insist, should no longer be free to the gaping public. There should be a fee for the right to view giant cranes and bulldozers at work, it is maintained.

However, trained recreation leaders pooh-pooh the notion of taxing sidewalk superintendents. The construction rubbernecker, experts opine, is a purposeless individual with no place to go and no money in his trousers.

Social scientists say sidewalk superintending in New York provides man with a two-fold purpose, namely, to come in almost intimate contact with the soil, as did his forefathers, and to pursue an absorbing activity without assuming

(Continued on page 77)

Theatrical Subject-Matter Upbeat

Spring Number of Publishers' Weekly, book trade journal, reveals that both publishers and booksellers continue to regard book with show biz and allied themes as strong b.o. in the bookstalls. It didn't used to be that way.

Here are some of the tomes scheduled for the next few months:

PLAYS—ANTHOLOGIES

Author—Title	Publisher
John Osborne—"The Entertainer"	Criterion Books
John Gassner—"Best Plays of Modern American Theatre: Fourth Series"	Crown
Paul Vincent Carroll—"Irish Stories and Plays"	Devi-Adair
Djuna Barnes—"The Antiphon"	Farrar, traus & Cudahy
Samuel Beckett—"Endgame"	Grove Press
Eugene Ionesco—"Four Plays"	Grove Press
Ugo Betti—"Three Plays"	Grove Press
Tennessee Williams—"Orpheus Descending"	New Directions
Kotti Frings—"Look Homeward, Angel"	Scribner
Jack Gavar—"Playwrights Company Presents"	Hawthorn
Lawrence Gellart—"Lost Plays of Eugene O'Neill"	Citadel Press
Paddy Chayefsky—"The Goddess"	Simon & Schuster

FICTION

Bernard Shaw—"An Unfinished Novel"	Dodd, Mead
Carl Rainer—"Enter Laughing"	Simon & Schuster
Arthur Kober—"Ooh, What You Said!"	Simon & Schuster
Shepherd Mead—"The Admen"	Simon & Schuster
Lucilla Fletcher—"Daughters of Jasper Clay"	Holt
Robert Lewis Taylor—"Travels of Jaimie McPheeters"	Doubleday
Kate O'Brian—"As Music and Splendor"	Harper
John Marquand—"Script by Thomas Harrow"	ittle, Brown
Harbert Stainhouse—"Time of the Juggernaut"	Morrow

TECHNICAL

Joel Tall—"Technique of Magnetic Recording"	Macmillan
H E. Penrose—"Television and Radio Line Distri "	Transatlantic Arts
E. Molloy—"High Fidelity Sound Reproduction"	Transatlantic Arts
R. E. B. Hickman—"Magnetic Recording Handbook"	Transatlantic Arts
Paul Rotha—"Rotha on the Film"	Essential Books

TOPICAL-NON FICTION

Charles A. Siepmann—"TV and Our School Crisis"	Dodd, Mead
Martin Mayer—"Madison Avenue, U.S.A."	Harper
Jamas Playsfad Wood—"Story of Advertising"	Ronald
Robert T. Holt—"Radio Free Europe"	U of Minnesota
Otis Pease—"Responsibilities of American Advertising"	Yale U.

SCHOLARLY—MUSIC, DRAMA

H. D. F. Kitto—"Form and Meaning of Drama"	Barnes & Noble
Allardyce Nicoll—"British Drama; Historical Survey From Beginnings to Present Time"	Barnes & Noble
Caroline Spurgeon—"Shakespeare's Imagery and What it Tells Us"	
Lazare Saminsky—"Essentials of Conducting"	British Book Centre
Percy M. Young—"The Concerto"	British Book Centre
David Grossvogel—"Self-Conscious Stage in Modern French Drama"	Columbia U.
E. J. West—"Shaw on the Theatre"	Hill and Wang
George Pierce Baker—"Oliver Goldsmith"	Hill and Wang

BIOGRAPHIES

Raymond Horricks—"Count Basie and his Orchestra"	Citadel Press
Mary Coakley—"Mister Music Maker, Lawrence Welk"	Doubleday
Lillian Roth—"Beyond My Worth"	Frederick Fell
Hesketh Pearson—"Gilbert: His Life and Strife"	Harper
Francas Winwar—"Oscar Wilde and Yellow Nineties"	Harper
Jean Lee Latham—"On Stage, Mr. Jefferson"	Harper
Agatha Fassett—"Naked Face of Genius: Bela Bartok"	Haugton Mifflin
Otto E. Deutsch—"Schubert: Memoirs by His Friends"	Macmillan
Katherina S. Walker—"Robert Helpmann"	Macmillan
George Freedley—"The Lunts"	Macmillan
G. B. Garrison—"Shakespeare at Work"	U of Michigan
Donald Inskip—"Jean Giraudoux: Making of a Dramatist"	Oxford
Vincent Sheean—"Orpheus at Eighty—Giuseppe Verdi"	Random House
Maurice J. E. Brown—"Schubert: Biography With Critical Digressions"	
Dagmar Godowsky—"First Person Plural: Lives of Dagmar Godowsky"	St. Martin's Press
Ninette de Valois—"Come Dance With Me"	Viking Press
Agnes Boulton Kaufman—"Part of a Long Story" (bio of Eugene O'Neill)	World
Arthur Marx—"Not as a Crocodile"	Doubleday
Agnas da Mille—"Book of Reminiscences"	Harper
	ittle, Brown

Film Scorer Dragon's Tape Recorder Symph Draws Critical Blast

Washington, Feb. 11.

A Hollywood-ish musical suite world-preemed with Washington's National Symphony Orch Saturday night (8) to a big house, warm applause . . . and a critical burning.

"Santa Fe Suite," written "for orchestra and tape recorder" by Carmen Dragon, who conducts at the Hollywood Bowl and on radio and tv, and has more than a score of motion picture music credits, was conducted by Dragon.

Paul Hume, music critic for the Washington Post and Times Herald, delivered an even rougher review than the one of Margaret Truman which drew the famous blasting letter from Prexy Truman. "Last night," he wrote, "was the occasion of a gross misuse of the National Symphony." He spoke of the world premiere and what we may devoutly trust will be our only hearing of Mr. Dragon's "Santa Fe Suite."

Whether or not it was good music, it had plenty of lively theatrical effects which drew a solid hand from the audience—some the invited guests of the Santa Fe Railroad.

Composition includes tape recorded sounds of railroad engines and whistles, a galloping horse, coyotes, crickets, frogs, honkeytonk piano, a station master's voice, and announcement of dinner on the Super-Chief.

National Symphony Orchestra was backed up by the Catholic U. Choir which made whoo-whoo sounds, clapped hands, whistled and gave Indian whoops.

Glasgow's 1st Gala For Liz Crowned With Int'l Thorns

By GORDON IRVING

Glasgow, Feb. 11.

Glasgow, key centre of British show biz, is to have its very first Royal Variety Performance. Junket, in aid of the Scottish Theatrical Variety Artistes' Benevolent Fund, is skedded for Thursday, July 3, in the plushy 2,300-seat Alhambra Theatre of the Howard & Wyndham chai

Queen Elizabeth and the Duke of Edinburgh will attend during a visit to the Auld Lang Syne land.

Decision to stage this gala show, with British Royalty present, has sparked off one of the biggest show biz controversies in years. The $64,000 question is—should international talent be included along with local talent?

Names already being bandied about include several Americans. Danny Kaye, a big fave in Glasgow, has been mentioned. So has Bob Hope. American acts are big draws in Scotland and at the local Moss Empires' vaudery, and it is felt their inclusion would be appropriate.

Another name mentioned is that of Jeannie Carson, the "Hey, Jeannie!" actress who played a Scot girl in the tv series. She clicked several years ago in the musical "Love from Judy" at the King's, Glasgow, and will be filming on the West Scotland isle of Barra

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See Details Page 71

PAR PLEDGES NO POST-1948 SELL

Par to Hold Best for Reissue

Paramount is going into the reissue business in a big way, both domestically and abroad. As part of its deal for the "backlog" unloading to Music Corp. of America, Par has the right to withhold 25 feature productions pending their second-time-around playout in the rerun market in the United States and Canada.

These include top entries on the Par all-time lineup. Among them are the "Road" pictures with Bing Crosby and Bob Hope, Jerry Lewis and Dean Marti comedies, entries from Cecil B. DeMille, Hall Wallis and others.

It's noted that in just the past year Par was unusually successful with the re-release of DeMille's "Reap the Wild Wind." Further, as noted in VARIETY recently, reruns generally are providing the distributors with returns well above television's absolute maximum rental of $100,000 per film.

Also as part of the terms of the MCA transaction, Par is authorized to hold rights to the backlog for the foreign market for up to five years. This means, of course, the oldies are to be given a hefty workout in theatres before they go to television.

Showmen Still Key to Film Money Despite Bankers in Background; Sperling Rues End of Steady Jobs

Continued predominance of the major film companies, though with changed operating procedures, not only is assured, but also is vital to the future on the film biz, Milton Sperling predicted in New York last week.

Sperling, an independent releasing through Warner Brothers and producer of the upcoming "Marjorie Morningstar," said the big change taking place was in the shift of creative activity from the major lots to indie teams.

However, he added, "the banks today rely on the big production heads, and in this area of financing the responsible studio managements still are very important. We aren't self-financing any longer and credit today is more valuable. For instance, if I want to do a film, I deal with Jack Warner, not with the First National of Boston. So the studio management is still the critical conduit for financing."

He said that, eventually, the point may come where he may have to deal with the banks directly, "but I'm too tired to fight with them and to persuade the banking mind whether a film should or shouldn't be done."

Sperling said it was "healthy" that the major companies were still the ones taking the major gamble in picture financing, but thought there would be increasing reliance on indie producers.

Guaranteed Employment

"The reflection of reduced production on the major lots is demoralizing," Sperling held, main-

(Continued on page 24)

Man of Few Words

Alex Stein, Columbia Pictures' top man in Venezuela, is not one to burden the home-office with an overabundance of details concerning current events in his territory, including revolution.

His full report, sent from Caracas, on the recent conflict was this: "No losses among staff. Had to close for three days. Office all right except for a few bullet holes."

Ventura-Levy End Partnership

Ray Ventura and Raoul Levy have severed their partnership in film production and Levy in New York last week negotiated a new deal with Columbia Pictures Co., under which he will produce a number of films for Col release. Three have been set. They'll all be in English. Ventura's N. Y. attorney is Irving Moskovitz of the Wall St. partnership, Graubard & Moskovitz.

Before returning to Paris over the weekend, Levy said Ventura would continue to get a percentage of any films he (Levy) makes over the next three years. As for the production of local French films, Levy and Ventura continue to split 50-50.

Reason for the breakup, according to Levy, is that he wants to make no more than one film a year. The Ventura-Levy team produced the smash "And God Created Woman," starring Brigitte Bardot, which—in the U. S. alone—should gross close to $2,000,000 and is estimated to run up a $4,000,000 to $5,000,000 gross worldwide. At the Paris Theatre, N. Y., alone, the picture racked up $250,000 net (af-

(Continued on page 20)

New Broadened Master Formula For O'Seas Sales

American film distribution companies are working out a new global license division formula. It'll take in some new territories, such as Indonesia, Burma, Pakistan, etc. which weren't originally covered.

Master formula was devised in 1955 and ran through the end of 1957. It has worked to the general satisfaction of the companies and has eliminated the former lengthy hassles over the divvying up of permits.

Under the formula, 36% of the total licenses allocated are split evenly among the member companies of the Motion Picture Export Assn. Another 32% are based on billings in the respective countries, and the remaining 32% are guided by billings in eight selected "control" countries.

According to present advices, the basic structure of the new formula will not differ from that of the old one except for the changes necessitated via the inclusion of additional countries. Republic, which has quit MPEA, will continue to benefit from the formula in countries where license allocations were made while it was still a member. After that, it'll have to fend for itself.

Charles Wolcott Replaces Johnny Green at Metro

Hollywood, Feb. 11.

Charles Wolcott succeeds Johnny Green, resigned, as general musical director for Metro. Associate musical director since 1950, he assumes new duties next month.

Wolcott previously worked with Green on N. Y. radio and was arranger-pianist for Columbia Records. Later, he joined Walt Disney in 1937 and became head of studio's music department on films.

Gina Lollobrigida huddling with 20th-Fox on a one-picture-a-year deal.

BUT 750 OLDIES TO REACH VIDEO

By GENE ARNEEL

While having sold its pre-1948 features to Music Corp. of America, Paramount Pictures Corp. has committed itself to a policy of withholding its "new" pictures—those made after 1948—from television interests.

This was declared this week by Barney Balaban, president in telegrams to Par field execs in the domestic market and in cables to overseas representatives.

Balaban's message adopted the argument that to unload films made after 1948 would seriously hurt theatres. Thus it also was an oblique recommendation from Balaban to other distributors that they, too, should stay way from any deals that would have the more current pictures being offered to the public for free on tv in competition with standard exhibition.

Balaban is the first top company president to state specifically that post 1948 selloff to tv is to be shunned. However, recently a similar position was expressed in behalf of 20th-Fox by Alex Harrison, general sales manager.

60%-40% Rental

Deal with MCA expectedly will provide Par with gross proceeds of about $50,000,000. Of this, $10,500,000 is to be in the form of an immediate cash payment. Then, $24,500,000 is guaranteed, this amount to come out of MCA's rentals on the basis of 60% of the rental money to Par and 40% to MCA. The same kind of split will continue after Par collects $35,000,000, but with no additional guarantee, until Par receives the full $50,000,000.

Going to MCA are all rights to a library of 750 theatrical features under the deal which was negotiated by Balaban and v.p. Paul Raiburn for Par and Jules Stein and Lew Wasserman, chairman and president, respectively, of MCA.

Par officers and directors stated they had no alternative but to sell out these "Vaulties." Cited were stockholder considerations, the fact that all other companies previously had unloaded their backlogs

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With $10-Mil Down Payment MCA Gets Paramount's Pre-'48 Library; Money Finances Theatrical Films

Key question in financial circles this week centered on what Paramount intends to do with the proceeds from sale of its pre-1948 pictures to Music Corp of America, amounting to an estimated eventual gross of about $50,000,000 and a net, after capital gains taxation, of $37,500,000.

Sources from within the company provided the answer. Only immediate plan is to pour the money into theatrical production—strictly top-budgeted properties. In line with this the company will not be too hesitant about spending in the area of $10,000,000 for a single entry if it shows promise of matching the boxoffice weight of Cecil B. DeMille's "Ten Commandments."

There is no intention now of declaring an extra dividend despite the fact that MCA's immediate down payment comes to $10,500,000. This is equivalent to more than $2 per share, obviously, on Par's nearly 2,000,000 shares outstanding.

However, it's stressed the film corporation is maintaining a flexible policy—that is, holding itself in readiness to move in any direction. In addition to production investments, the possibilities include purchases of the Par stock on the open market and outlays for the

(Continued on page 16)

Word From Rackmil

Hiatus of new production at Universal was called for by the need for "inventory review," according to Milton R. Rackmil, president. He says he's concerned with the welfare of the business and particularly his company and would prefer it that all rumors are ignored.

U will continue to be a "vital part of the motion picture business," Rackmil told the company's employees in a special message this week. He added, however, that the distribution end of U is "in the process of review," adding that "the realignment and consolidations we are effecting are designed to strengthen our company to meet the needs of our changing industry."

Arnall: Producer Owes No Loyalty To Film Houses

Ellis Arnall, who is an attorney and president of the Society of Independent Motion Pictures Producers Assn. while in New York on Monday (10) probably articulated with more candor and less euphemism the prevailing opinion of many film producers with respect to producer "obligation" to theatres.

Regarding post-1948 film sales to tv, Arnall said he couldn't quite understand the conflict inasmuch as "television is nothing much more than a home theatre." Producer only has film to sell and shouldn't be concerned with where he sells it as long there's a market

(Continued on page 16)

Cinerama Reports: Selheimer Out

Perry N. Selheimer, dissident stockholder and board member of Cinerama Productions, was removed from the board at a stockholder meeting in New York yesterday (Tues.), according to the management side. Prior to a tally of the proxy ballots, Theodore R. Kupferman, v.p.-secretary, said the company had corralled over 600,000 shares. Selheimer claimed around 400,000.

Selheimer, a Philadelphia stock broker, indicated he would challenge the management's proxies, implying a court bout.

Selheimer in recent weeks has been an outspoken critic of president Milo Swtliffe's regime.

The final days before the annual stockholders' meeting of Cinerama Productions Corp. were featured by heated exchanges between management and Perry N. Selheimer.

Selheimer, in his appeal for proxies supporting him at the

(Continued on page 24)

National Boxoffice Survey

Biz Continues Brisk; 'Arms' First, '80 Days' 2d 'Peyton' 3d, 'Sayonara' 4th, 'Woman' 5th

Some fresh, sturdy product plus continued big longruns enabling key cities covered by VARIETY to hold to high grosses in current session. Showing is being made in the face of unusually cold weather and severe snowstorms in numerous localities.

New champion is "Farewell to Arms" (20th), out on release for first time to any extent this session. Major portion of its strength is coming from opening week biz. "Around World in 80 Days" (UA) is pushing up to second position on the basis of some new engagements and improved showings in several keys.

"Peyton Place" (20th), in No. 1 spot last week, is finishing a close third despite being on extended-run in nearly every key where currently playing. Fourth money is going to "Sayonara" (WB), in much the same category as regards long-run dates.

"And God Created Woman" (Kings) is soaring to fifth position, highest it has been in weekly ratings. "Don't Go Near Water" (M-G) is winding up sixth as against seventh a week ago. "Raintree County" (M-G) is seventh.

"Old Yeller" (BV) is capturing eighth place. "Search for Paradise" (Cinerama) is taking ninth spot while "Seven Hills of Rome" (M-G), comparatively new, is finishing 10th.

"Seven Wonders of World" (Cinerama) is landing 11th money while "Quiet American" (UA) rounds out the Golden Dozen. "Gervaise" (Cont) is the runner-up pic of the week.

"Ft. Dobbs" (WB), one of better newcomers, is fine in Chi, good in Frisco, Portland and Denver. "Witness for Prosecution" (UA) looms as standout new entrant on the basis of its smash showings in N.Y. and Frisco. It still is solid on long-run in L.A.

"Darby's Rangers" (WB), also a newie, is hotsy in Chi, fine in Buffalo but modest in Philly. "Gift of Love" (20th) is rated perky in L.A.

"Spanish Affair" (Par) looms sock in N.Y. "Beautiful But Dangerous" (20th) shapes fine in Boston, okay in Balto but fair in N.Y.

"Bonjour Tristesse" (Col) still is spotty, being mild in N.Y., hep in Frisco, torrid in Washington but light in Philly. "10 Commandments" (Par) now mainly on first subsequent-runs or first-runs in smaller keys, still is great in N.Y. and trim in L.A.

"18 and Anxious" (AB-PT), great in Detroit, shapes hefty in Omaha and okay in Providence. "Legend of Lost" (UA) is sock in Philly.

"Bridge on River Kwai" (Col) continues sockeroo in N.Y., Boston and L.A., where currently playing.

(Complete Boxoffice Reports on Pages 8-9.)

YUL BRYNNER ALCIONA $25-MIL ROLL FOR UA

Alciona Productions, independent company headed by Yul Brynner will make 11 pictures at a minimum cost of $25,000,000 for release by United Artists, UA board chairman Robert S. Benjamin stated this week. Brynner will star in eight of them and direct one or two.

First is "The Gladiators," based on the novel by Arthur Koestler, in which Brynner will team with Anthony Quinn and an actress as yet unselected. Brynner and Paul Radin, Alciona's exec v.p., said this is budgeted at $5,500,000. Radin will produce and Martin Ritt will direct with Koestler acting in a supervisory capacity. Lensing is to be in Argentina or Italy.

In New York this week, both Brynner and Radin said they aligned with UA because this company provides the "greatest amount of creative autonomy." Other distributors, while financing indie product as does UA, insist on seeing pictures in various stages of production and otherwise making their presence felt, whereas UA gives the film-maker complete freedom once a budget is agreed upon, they said.

COURTING THAT OLD TIME POPULARITY, METRO YENS 'FRIENDLY COMPANY' REPUTE

Metro is on the way toward regaining its position as the "friendly company" as a result of a revision of its sales policy. According to exhibitor sources, M-G is easing up on its terms and has dropped its "tough" rental and playing time demands.

It's understood that prexy Joseph R. Vogel and sales chief John P. Byrne, who succeeded Charles M. Reagon, have agreed that the company's main objective is to obtain as many dates as possible. As a consequence, the company—in its desire to keep the films moving—is giving its sales representatives greater leeway in setting deals with exhibitors.

For many years, under the sales aegis of the late William Rodgers, Metro was usually listed as the best company with which to do business. This designation, however, changed during the regime of Reagan when the company was accused of becoming "arrogant" in its sales demands. At exhibitor conventions during the past two or three years, M-G found itself listed with Warner Bros. and Paramount as the "toughies" of the industry. Inevitably WB and Par headed the list as being the "worst" companies with which to do business. Metro, according to exhibitor calculations, joined them and, as a matter of fact, was on top of the list at one Allied States Assn. convention.

Want Big Playoff

During Metro's tough period, there was an unofficial boycott of some M-G pix by a number of exhibitors who bypassed the films rather than give Metro the terms and playing time demanded. As a result, several M-G pictures were not obtaining the full potential of the dates available.

With Vogel attempting to revitalize Metro and put the company in the black again, the sales staff was ordered to snare as many dates as possible without holding out for the originally-set terms. It appears obvious that the company's new policy has found favor with theatremen. The return of the "friendly" feeling toward Metro is perhaps best indicated by the invitation to Vogel to address the closing banquet of Allied's drive-in convention in Louisville tomorrow (Thurs.).

'Sing, Boy, Sing' Is Yanked In Houston, Tommy Sands' Habitat

Houston, Feb. 11.

The story of the home town boy who made good apparently doesn't have all the ingredients necessary to put over Tommy Sands in Houston. Singer's first 20th-Fox film, "Sing, Boy, Sing!", opened at Metropolitan Theatre Wednesday (5) and ankled the firstrun dowtown house yesterday (7).

Flick's inauguration was hypoed by personal appearance of Houston-raised Sands, and according to Art Katzen who handles the press for Interstate Theatres, Metropolitan owners, attendance for the p.a. was up to par.

"It was a good personal appearance house," Katzen said. Nevertreless, Katzen went on to explain quick yank of "Sing, Boy, Sing!" by adding: "Our attendance figures showed it was time to pull the film though our runs usually extend for a week."

This is the second fiasco locally for Sands. In early summer he headlined at special one-shot in the Houston Coliseum (seats (10,000). Cops and reporters were readly for a Presley riot, but teen audience never materialized. About 1,500 bought tickets and news stories reflected big, echoing spaces.

Sands had good advance press in both instances.

18 In Warner's Wings

Building up a considerable backlog, Warner Bros. now has 18 films completed and awaiting release.

Four others are in the filming stage and 18 are in various stages of preparation.

How's That?

Moose Jaw, Sask., Feb. 11.

Film companies should pay actors and actresses less money and give theatres some help in payment of their amusement tax, Alderman Ed Gillespie contends.

He suggested this when city council heard a request from the Capitol and Orpheum theatres for a tax reduction because attendance has declined in recent months. No decision was reached by council.

"The industry as a whole must be making money or it would not be paying the money it does to Marilyn Monroe and some of the others," Gillespie said.

"It seems to me that some of that money could be channeled into helping local theatres come from that end and not from city coffers," he commented.

M-G To Finance Bardot Feature A La Columbia

Columbia's experience with the financing and distribution of foreign language pictures, particularly those from France, may prompt Metro to step up its activities in that department. Big click of the Columbia-bankrolled "And God Created Woman" and the acclaim of Brigitte Bardot has Metro ready to provide the coin for a new Bardot starrer that will be shortly filmed in Spain.

Similar to Columbia, Metro will seek world-wide distribution rights, with the possible exception of Europe. Col has been distributing the lingualers to art houses in the U.S. when the pictures meet the approval of the Production Code and the Legion of Decency. However, pix that don't receive the greenlight are turned over to Edward Kingsley who gets first crack at U.S. distribution. Kingsley International is currently distributing "And God Created Woman" in the U.S.

In the financing and distribution of foreign product, Metro has a somewhat similar deal with Sir Michael Balcon's Ealing Films of England. M-G has world-wide distribution rights to a group of Balcon films. In the U.S., it, however, has a six-month option whether or not to release the films there. If Metro turns down the film, Balcon can make a separate deal with a U.S. distrib or Metro can make the arrangements with an indie distrib.

Two of the Balcon films delivered to Metro—"Shiralee," made in Australia, and "Davy"—have as yet not been released in the U.S. although Metro has sold them in Canada and in other parts of the world. So far M-G has distributed the following Balcon films in the U.S.: "Decision Against Time," known in England as "Man in the Sky"; "All at Sea," an Alec Guinness starrer, and plans to release "Dunkirk."

N. Y. to Europe

May Dalziel
Clay V. Hake
Geoffrey Horne
Jack Hylton
Raoul Levy
Anthony Quayle
Jack Short
Sam Spiegel
Peter Witt

N. Y. to L. A.

Lewis Allen
Marc Brandel
Dave Gordon
Abner J. Greshler
Arthur Israel Jr.
Lester Lewis
Shari Lewis
Kenneth MacKenna
Mike Mindlin
Giorgia Moll
Dore Schary
Eddi Wolpin

'Natural' Childbirth Film, Dubbed Into English, For Big U.S. Buildup

In what it calls an "experiment in depth," Trans-Lux Distributing Corp. is giving major treatment to the Jean Gabin-starrer, "The Case or Dr. Laurent." French film will be dubbed into English and is due for release in June, preceded by a $100,000 national buildup.

Picture deals with natural childbirth and contains a sequence showing the birth of a baby via this method. Described by Richard P. Brandt, T-L prexy, as an "adult" film, it'll be handled promotionwise by a special unit under Lowell Benedict who has joined Trans-Lux to work specifically on the film.

According to Brandt, this is the first time that an import is to be given this sort of "blockbuster" treatment. No original French version will be released at all in the States. George Roth, T-L sales v.p., reported that the film would be released on a concentrated territorial basis and, in some areas, would be roadshown. Wide interest in the natural childbirth method is expected to boost reception of the picture.

In the case of the Italian "La Strada," handled in the U.S. by Trans-Lux, there were some limited engagements in the original titled version, followed by the wide general release of the dubbed picture. It's now to be brought back into the arties in the original version. Roth said that "La Strada" to date had about 4,000 dates, with many more in the offing. It's expected, ultimately, to gross about $1,400,000.

DAVE LEAN, DON WEIS AS 'BEST DIRECTORS'

Hollywood, Feb. 11.

David Lean (for "Bridge On the River Kwai") and Don Weis (for "Lonely Wizard Steinmetz") shared honors as the best feature film and telefilm directors respectively of 1957 at the Screen Directors Guild's annual dinner-dance here last week.

Almost 960 attended the sellout event, chaired by SDG prexy George Sidney. Frank Capra introed Hollis Alpert and Arthur Knight of the Saturday Review, winners of the critics award.

The Guild presented a gold director's chair to Edwing Schallert, retiring film critic of the Los Angeles Times.

John Ford made the presentation to directors called to received awards as nominees for the top directors of the year, to wit (besides Lean) Mark Robson for "Peyton Place," Sidney Lumet for "12 Angry Men," Joshua Logan for "Sayonara" and Billy Wilder for "Witness for the Prosecution."

L. A. to N. Y.

Edie Adams
Marisa Allasio
Morey Amsterdam
Yul Brynner
Hernando Courtright
Anton Diffring
Sonja Henie
Arthur Hornblow
Curt Jurgens
Bob Longnecker
Netta Packer
Gloria Winters

Europe to N. Y.

Binnie Barnes
Sidney Bernstein
Victoria De Los Angeles
Don Cossack Chorus
Alan Cowgill
Marsland Gander
Jimmy Greene
Milton Feldman
Mike Frankovich
Massimo Freccia
Glynis Johns
Marijane Maricle
Mario del Monaco
Rodney Millington
Jack Minster
Emery Pearce
Hugh Williams
Bob Wilson

New York Sound Track

The Broadway Paramount, a pioneering flagship of bigtime stageshows, vaudfilm and bandshows, gave its then concurrent "I Was A Teenage Frankenstein" last week this solo billing, a marquee distinction once reserved for the potent names from Hollywood, AGVA and AFM rosters: "Fiendish, Frenzied, Blood-Chilling!"

Metro's suit against CBS and **Jack Benny** for the "parody" on "Gaslight," which is first spoofing of literary material test case ever to reach the U.S. Supreme Court, reminds **Jess Freeman**, VARIETY's oldest N.Y. staffer, of a disaster in a Syracuse legit house, circa 1900, when **Julia Marlowe**, the future **Mrs. E. H. Sothern**, arrived in the Civil war melodrama, "Barbara Frietsche.'" A scene where she has slaves bring in a wounded Union soldier to her bedroom was hilarious in Syracuse because **Weber & Fields** had played there ahead with a parody of the same scene but with the Union soldier drunk and disorderly and the bedroom collapsible.

Dore Schary puts it this way: "Show business is a mercurial one. One day you can be the white-haired boy and then . ." Picture business puritans are saying of "Oh, Captai ," that if it were on film, the scissors would be given heap big workout. **Jose Ferrer-Al Morgan** sex cracks.

Michael Bryan, author of novel "Intent to Kill," now being filmed partly in Montreal, is actually **Brian Moore**. An Irishman now living in Montreal, he's own-name author of "The Lonely Passion of Judith Hearne," also sold to Hollywood. He's married to Weekend Magazine staffer **Jacqueline Moore**.

Sample reel of the 20th-Fox newsreel in CinemaScope was shown to the 20th board last week. Unless there's a goahead, 20th may drop the news subsid which has been losing money . . . FBI now is on the trail of some secret Air Force footage which disappeared—along with the contracts—from the Pathe Pictures vaults . . . Producer **Milton Sperling** broke his toe in an unromantic fashion—by rushing to his son's bedside one night when the child woke up crying . . . New series of **Mike Todd** ads for "Around the World in 80 Days," drawn by **Reamer Keller**, ram home—in humorous fashion—the fact that the film will "never" go on tv. One shows a couple stranded on a Pacific isle. Caption reads: "What good would tv be here. 'Around the World in 80 Days' will never be shown on television." Campaign will be used N.Y. and nationally.

Harold Loeb, who headed his own agency to represent theatrical artists, has joined Peter Witt Associates artists and authors representative. At one time Loeb was associated with the publicity departments of Warner Bros. and PRC . . . On the heels of the initial click of "Seven Hills of Rome," Metro is dickering with **Mario Lanza** for another picture . . . In light of the front page stories relating to hoodlumism in the schools, Metro had considered re-releasing "The Blackboard Jungle," but cooler heads prevailed and it was decided that it would not be in the public interest at this time . . Republic's future one of the enigmas of the industry.

Dale Sandahl writes from Detroit to remind VARIETY that in reporting "Peyton Place" (20th) with $168,000 as second only at the Roxy, N.Y. to "The Robe" in gross, time had dimmed memory of the old Fox comedy wow of 1929, "The Cock-Eyed World" which grossed $173,391 the first week at the house and second week topped the first with $173,667 . . .

Charles C. Moskowitz, film pioneer and former treasurer and veepee of Loew's Inc., awarded the Order of the Lion by Alpha Epsilon Pi, national collegiate fraternity, at a dinner last (Tuesday) evening, at the N.Y. University Club. Among the speakers were Dean G. Rowland Collins of the NYU Graduate School of Business. One of the three living founders of the farternity, which was established in 1913 at N.Y.U., Moskowitz was also the first Supreme Master. Alpha Epsilon Pi now has more than 12,000 members in 60 college chapters throughout the U.S. and Canada. There are also 30 alumni clubs.

First American film society for children launches Feb. 16 with a showing of kidpix at the Beekman Theatre, N.Y. Called "The Children's Cinema," it's sponsored by Cinema 16. It was developed jointly by **Peretz Johnnes**, in charge of film programs at the Museum of the City of New York, and **Amos Vogel**, Cinema 16 exec secretary. There'll be five Sunday showings at the Beekman, ranging through the end of April.

David O. Selznick dictated easily 1,000,000 words in memos and wires—one of which cost $750—during filming of "A Farewell to Arms." So writes **Lloyd Shearer** from Hollywood in Weekend Magazine. He quotes "an executive at 20th Century-Fox, which is releasing the film," as saying, "Selznick sent such lengthy cables from Italy that we could have made a medium-budget picture for what they cost." . . . **Charles Vidor**, who replaced **John Huston** as director, told Shearer in Rome during the shooting, he says, that he had to decide how to allot his time: "Either I direct the film or I read David's memos." . In N.Y. Insiders are still talking about the 19-page Selznick memo to Huston, just as production started. It started i a friendly enough tone and ended with a virtual ultimatum to Huston to quit.

Paramount execs assigned to "Ten Commandments" are continuing on the hop globally. **Clay Hake**, whose homebase is Sydney, was in town last week, left at the weekend for Lisbon and South Africa . . International Rescue Committee collected $23,400 via the benefit preem of "Quiet American" at the Victoria . . . Before sailing for the Far East (vacation), circuit operator **A. H. Blank** got into the controversy about seasonal releases, noting he did just fine business the week before Christmas with "Sad Sack."

Dore Schary and **Miriam** will remain on the Coast, departing today (Wed.), until daughter Jill makes them first-time grandparents in early April.

There are numerous reports concerning various syndicates attempting to buy out **Herbert Yates'** interests. In addition, there's also a rumor of a possible proxy fight for control of the company . . **Dale Wasserman**, who scripted "The Vikings," is off on a freighter to the Dutch West Indies and South America to soak up background for his screenplay based on **Stanley Wolpert's** novel, "Aboard the Flying Swan." Tilton-Johnston Productions will produce the film as soon as Wasserman completes the script, much of which will be written during his one-month's voyage . . . **Irving Kahn**, president of the Teleprompter Corp. tried to get **Elvis Presley** for a nation-wide closed-circuit "concert" before the hip-swinger entered the Army, but the deal failed to come off . . . **Yul Brynner**, who is in Metro's "The Brothers Karamazov," in from the Coast en route to Europe to start shooting "The Journey," which he is making for Metro release in association with **Anatole Litvak** . . . Metro bypassing Broadway with two new release—"The Safecracker" (with **Ray Milland** as director-star) and "I Accused" (with **Jose Ferrer** ditto). Pictures will open as a double bill at Loew's Metropolitan in Brooklyn on Feb. 19 . . . **Charles Wolcott** signed as Metro's new general musical director, succeeding **Johnny Green**.

Producer **Paul Gregory** set Raoul Walsh, currently directing his "Naked and the Dead," for a second helming chore, still unchosen . . . **Charles Coburn** to do Benjamin Franklin character in **Samuel Bronston's** "John Paul Jones" for Warner Bros. release . . . **David E. Rose** launches his second production for Metro, "The House of the Seven Files," on location in Holland around April 1 . . . **Jerry Wald's** deal for the still-to-be-written **Sheilah Graham** memoir, in collaboration with **Gerold Frank** (who also collaborated on the **Lillian Roth** autobiog, "I'll Cry Tomorrow," with Mike Connelly, and soloed on **Diana Barrymore's** "Too Much, Too Soon"), is still in the option stage. The 20th-Fox pro-

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HOLE IN TALENT GUILDS' DIKE

Republic Net Deficit: $1,362,420

Representing its severest loss in years, Republic had a net deficit of $1,362,420 for the fiscal year ended last Oct. 26. This came after a Federal tax credit of $500,000 under the carry-back provisions of the Internal Revenue tax provisions.

Film corporation has been inactive in new theatrical film production over the past year, instead engaging in distribution of a previously-unreleased backlog, along with television activities (self production and rentals to independents, mainly Music Corp. of America) on the North Hollywood lot and laboratory processing.

Rep in the year ended Oct. 27, 1956, had a net profit of $1,023,401 before provision for Federal taxes (estimated at $265,000) or a net after taxes of $758,401.

Sindlinger: 'Ya Coulda Had Backlog'

Adams Cracks: 'After We're Broke, They Want Us To Buy Libraries'

Louisville, Feb. 11.

Paramount would have preferred to sell its pre-1948 backlog to theatremen and would have accepted $40,000,000 for films instead of the $50,000,000 it received from MCA, Albert E. Sindlinger told delegates to Allied States Assn.'s Drive-In Convention today (Tues.) research analyst, whose controversial report compiled for to a predicted dire fate for film business if feature films continued to be released to television, stated flatly that he knew "for a fact" that Par would have sold pix to exhibitors for lower price, but that "it was unfortunate that theatres of America couldn't have found way to get together and keep this group of pre-1948 pictures from Paramount off television screens."

However, Sindlinger maintained that there was still hope and he challenged exhibition to act immediately to purchase from MCA the par backlog. He suggested that since pix went to MCA rather than direct to tv, perhaps talent agency can be convinced that it can obtain greater dollar value from ex-

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Hyman: No 1958 Reprise of Film Biz's '57 Slump

San Francisco, Feb. 11.

AB-PT vice-president Edward L. Hyman preached doctrine of "orderly distribution" last week to 115 members of Variety Club Tent 32 and said "this, gentlemen, is how we plan to answer Eddie Silverman."

Hyman said he had "every confidence the slump starting last September will not re-occur in 1958, thanks to all segments of the industry pulling together."

Hyman felt that since his mid-December exhibitor meeting in Boston, business has nosed up nicely and—more important—he felt the industry attitude, thanks to planned-distribution idea, had improved vastly.

He said producers and distribu-

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DISNEYLAND 'BLAMED' FOR LOWER (34c) DIVVY

Burbank, Cal., Feb. 11.

Consolidated net profit of $527,684, equal to 34c per share on 1,537,054 shares of common stock, was chalked up by Walt Disney Productions for first quarter of fiscal year ended Dec. 28, 1957.

Figure compares with $685,601, or 46c per share on 1,492,206 common shares, for corresponding period last year.

Roy O. Disney reported principal reason for the decline in earnings for quarter was consolidation this year of the figures for Disneyland Inc., which reflect seasonal loss of amusement park during winter months. Exec stressed, however, that the full 1958 fiscal year is expected to show a substantial profit.

Due to outfit's theatrical distrib-

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THORNTON SARGENT OUT

Was With National Theatres 24 Years—Valentine Day Exit

Los Angeles, Feb. 11.

Thornton Sargent, associated with National Theatres for 24 years, is out as head of advertising and publicity, effective Friday (14).

During his years with company, at various times he was first-run district manager in L.A., directed ad-pub and headed up public relations. He previously was ad director for Skouras Theatres in St. Louis.

Sol C. Siegel Is Vogel Favorite For Studio Boss

Loew's prexy Joseph R. Vogel is continuing efforts to conclude a deal whereby Sol C. Siegel, currently operating at Metro as an indie, would assume the top production post which has been vacant since Dore Schary exited the company.

Finalization of the deal, it's said, depends on the approval of the board of directors. Vogel, who returned from the Coast last week, presumably will present Siegel's demand to the new slate of directors to be elected by the stockholders at the annual meeting late this month.

Siegel, it's reported, is holding out for an agreement that would see Loew's buying out his independent company so that he can realize a capital gains deal. A similar demand by Siegel proved the stumbling block in his assuming the presidency of Loew's when the company was frantically casting around for a new chief executive a year and half ago. However, in the confusion that existed before Vogel took over the top spot, there were no executives in the company strong enough to make a deal that would receive the approval of the board.

Vogel, because of his group's victory in the recent proxy fight and because of his drastic efforts to revitalize the company, has gained new stature and is believed to have gained the confidence of the board and the stockholders. As a consequence, it's felt that a realistic proposal presented by Vogel would be more likely to be accepted at this time than during the previous uncertain period when the topper's own position with Loew's was shaky.

Studio Credit Union's 4%

Hollywood, Feb. 11.

Universal Studio Credit Union showed net earnings of $54,975.87 for year 1957, an increase of $4,869.68, repping nearly 9%, over earnings for 1956. A total of 1,805 loans, amounting to $809,791.92, were made to members.

Union will pay a 4% dividend Feb. 25.

O'SEAS-MADE PIX OPEN TO VIDEO

By MURRAY HOROWITZ

What the Hollywood craft unions, but not just these elements, has long termed "runaway production," and attributed in part to a desire to evade American union scales is developing another complication. Feature films made overseas by American producers may slip free of the one effective restraint against a selloff of post-1948 releases to television syndication—namely, the requirement of cutting talent in on residual income.

Note is being taken of the fact that 126 features, or about 31% of the Academy Award 1957 eligibles (411 in all) were shot abroad by the surviving majors or sundry independent producers releasing through the majors, or other sales channels.

Is this potentially a big hole in the dike? Over a period of years 126 features annually would accumulate into a substantial "backlog" which could presumably be sold off to television in disregard of American exhibitor or Hollywood craft union objections.

Consensus of many distributors' opinion in N.Y. is that the residual clause, which has been one of the major blocks to the release of post-1948's to tv, does not encompass overseas production. Hollywood talent guilds already reportedly question this interpretation and are expected to bring pressure on the majors for an altered understanding. Other than pressure, though, the guilds may not have legal basis for effective influence.

To date overseas production is only a trickle compared to the huge libraries exhumed these past few years. But once European-made U.S. productions were on the market, television clamor for rest of the post-1948's could be expected.

Of the 126 films lensed abroad, 49 were either produced or distributed by American firms, bringing the percentage down to about 12% which could be classed as very desirable tv material.

Who—Gets—What?

Policy to date in the release of the comparative few post-1948's made abroad is to pay the regular American Federation of Musicians scoring fee. If an American script writer was utilized, he gets a residual cut, the understanding there being that the script was penned on American soil.

But nixed for a share in the residual pie have been the actors and directors, two hefty items in home screen economics. Screen Actors Guild and Screen Directors Guild contracts exempt the overseas lensed pix. Of course, agents or CPA's for individual stars may oc-

(Continued on page 16)

Strongly Reported, Flatly Denied

Richard Altschuler Denies Republic Closedown Of Domestic Branches

Is Republic getting ready to close its domestic branches and turn over its product to another company for distribution?

Reports to that effect were circulating within the trade last week and were generally accepted as valid and logical in the light of Rep's current non-production status.

However, Richard W. Altschuler, Rep's sales topper, when asked point-blank about the closing rumor, denied it flatly. *"We aren't closing any of our branches,"* he said.

Trade observers have expected for some time a Rep move to cut down the company's considerable overhead. Company reported a whopping $1,362,420 loss for 1957. Example of RKO, which eliminated its domestic exchanges and turned over its product for release via Universal, serves as a reminder of economics already instituted.

Abroad, Republic has virtually dissolved its distribution organization, in most cases selling it to local franchise holders.

Whether it intends to go through with a domestic merger a-la-RKO or not, there's no question that Rep execs have had discussions with at least two companies for the possible turnover of the Rep features yet to be released. Rep so far is maintaining all of its domestic exchanges.

Rep's been discussing a deal with Allied Artists. If it goes through, AA may take over some of the Rep exchanges which are the most modern in the business.

Company in recent months repeatedly has announced production plans, so far hasn't gone through with them. Reports that it was getting out of production altogether each time have brought vehement denials from Rep topper, Herbert J. Yates.

Unless Shoestring Is Goldplated, Distribs Snub 'True Independent'; Offbeat Saga of Morris Engel

By HY HOLLINGER

All New Nowadays

Buffalo, Feb. 11.

Here's a double switch!

"Final" Buffalo performance of Cinerama on Feb. 15 is being sponsored by a group of executives from Rochester, N.Y.

Ozoners Clamor: 'Give Us Vaulties, Not Syndicators'

Minneapolis, Feb. 11.

Picking up several stories on the subject in VARIETY, exhibitors in this area are urging that back-number theatrical productions be made available to drive-in theatres instead of unloading them to television. It's pointed up that many ozoners, including 10 operated locally, have been doing well with the programming of re-issues and oldies. Further, the distributors can receive more rental money from the outdoor exhibition than tv.

Reno Wilk, Minneapolis circuit exec, noted this week that the family and youngster trade provides most of the drive-in business and these ticket-buyers prefer the westerns and action pictures that make up a substantial part of the distribs' backlogs.

This type of product actually is wanted at the ramp operations more so than the big-scale productions now being made. Further, Wilk said, to be considered are the new generations of fans who haven't ever seen the vintage films.

Shapiro-Kronenberg Form Indie Distrib, Manhattan

New indie distribution outfit, Manhattan Films, has been organized by Irving Shapiro and Robert Kronenberg and has acquired three French films as a starter.

Titles include "Folles Bergere," "Le Lang de Trottoire" and "Paris, Palace Hotel."

Shapiro used to be in foreign film distribution some years back, then went into films-for-tv.

Producer-director - cinematographer-writer Morris Engel is of the firm opinion that the size of the budget does not necessarily reveal the quality of a picture. Although he describes "Weddings and Babies," his latest picture, as an "obviously low-budget picture," he feels that revelation of the actual costs tends to "hurt its artistic appreciation because people immediately believe there is something wrong with the picture."

According to Engel, he experienced this reaction with his first film—"Little Fugitive," which won an award at the Venice Film Festival. Because of reports that the picture cost $25,000 (without deferments), Engel said he had difficulty in even getting a distributor to look at it. Eventually it was picked up for distribution by the late Joseph Burstyn and it succeeded in grossing more than $500,000 world wide.

Like "Fugitive" and his well-received follow-up film—"Lovers and Lollipops"—Engel produced "Weddings and Babies," starring Viveca Lindfors and John Myhers, with coin obtained from private investors. Although he has made a reputation with his previous projects, Engel prefers to continue this policy because "I've had happy past experiences with independent investors."

The quadruple-threat film-maker said he had no objections to work-

(Continued on page 17)

Banana Peels In Films' Path; 'Courtesy' Video

Looks like television has declared open season on Hollywood. Within a recent period three different tv programs of the discussion type called attention to the film industry's present uncertainties, with each placing emphasis on the downbeat.

"Seven Lively Arts" chose as its specific subject the matter of the rise of independent production and participating in the chit-chat were a group of indie producers, including Sam Spiegel, David O. Selznick, Joseph L. Mankiewicz and Otto Preminger. There was no one or hand to represent the major companies.

The premise was that studio production is on the way out, and that the salvation of the industry (or "art form," insisted Mankiewicz) lies with the indies.

For the viewers, there was only one conclusion to be drawn: The picture business is in a bad way and many more theatres are to close. The trade was likened to legit, for physical size.

Over the past week on the Tex & Jinx program Otto Preminger

(Continued on page 22)

ANTITRUST LAWS NO HELP TO L'I'L BIZ?

Washington, Feb. 11.

The Sherman Anti-Trust Law works too slowly to help small business, and the motion picture industry is the horrible example. So George Romney, president of American Motors, told the Senate Anti-Monopoly Subcommittee last week.

Explaining why his firm needs action from Congress, Romney said:

"It took more than 10 years in the courts to try and settle the problems of monopoly in the motion picture industry. In the meantime, the advent of television had completely changed industry patterns."

Cowboy

Out of Frank Harris classic memoirs comes rough, tough, adult story of the education of a cowboy. Hefty b.o. prospects.

Hollywood, Feb. 7.

Columbia release of a Phoenix production. Stars Glenn Ford, Jack Lemmon, Anna Kashfi, Brian Donlevy, Fess Parker, Dick York, Victor Manuel Mendoza, Richard Jaekel, King Donovan, Vaughn Taylor, Donald Randolph, James Westerfield, Eugene Iglesias, Frank de Kova. Produced by Julian Blaustein. Directed by Delmer Daves. Screenplay, Edmund H. North; based on a book by Frank Harris; camera, Charles Lawton Jr.; music, George Duning; editors, William A. Lyon, Al Clark. Previewed at the studio, Feb. 6, '58. Running time, 92 MINS.

Tom Reece	Glenn Ford
Frank Harris	Jack Lemmon
Maria Vidal	Anna Kashfi
Doc Bender	Brian Donlevy
Charlie	Dick York
Mendoza	Victor Manuel Mendoza
Paul Curtis	Richard Jaeckel
Joe Capper	King Donovan
Mr. Fowler	Vaughn Taylor
Senor Vidal	Donald Randolph
Mike Adams	James Westerfield
Manuel Arriega	Eugene Iglesias
Alcalde	Frank de Kova
Slim Barrett	Buzz Henry
Aunt	Amapola Del Vando
Charlie's girl	Bek Nelson
Tucker	William Leslie
Peggy	Guy Wilkerson

"Cowboy" proves once again that there are really no old, tired stories, just old, tired story-tellers. Taking a told and re-told tale auspices comes up with one of fastest, freshest Westerns in a long time. Julian Blaustein production for Columbia, directed by Delmer Daves, is blunt and brutal. It is also loaded with salty dialogue, vigorous humor and enough romance to make it clear that if this is a man's world it is not so by choice. It has cowboys and Indians, cattle (including a stampede) and cow ponies, barroom brawls and bronco-busting, all the classic elements but seen with a fresh approach. "Cowboy," photographed in Technicolor and widescreen, should get unusual critical attention and with Glenn Ford and Jack Lemmon top-starred and giving fine portrayals, it should also be a prime box office attraction. Anna Kashfi in the single important feminine role.

The good screenplay by Edmund H. North is based on "My Reminiscences as a Cowboy" by Frank Harris and it is as forthright as the other works by that international literary know-it-all and tell-it-all of the last generation. In essence it is simply the story of a romantic young man, Jack Lemmon, who (being stuck in the East) sees the West in glowing, golden terms. He wants to mix it up with the men who are men and prove it 24 hours a day, fighting, working, loving.

He persuades Glenn Ford, easily the hardest-bitten trail boss in history, to take him on a cattle drive when Ford runs short of cash and Lemmon is able to tide him over. The story is of the education of Lemmon as a cowboy in which the romanticism is whipped out of him by the hard facts of the situation.

He discovers, as Ford warns him in a funny speech that is one of the picture's highlights, that cattle are not lovable, that horses are not necessarily a friend to man, that riding the trail is seldom as the ballad singers rhyme it, and that there is a camaraderies among the cowpokes but it is based on survival and not collegiate goodfellowship. It is, in short, a tough life, but its attraction to this peculiar breed of men is made understandable.

Delmer Daves' direction doesn't waste a minute on unessentials. The life on the trail, for instance, is shown in quick shots, some of them only seconds in length, yet the impact is to set the mood exactly without delaying the progress of the story. North's dialogue, especially his brusque comments on cowboys and cowpunching achieve the effect of stripping the false glamor and still leaving the situations attractive and fascinating.

Glenn Ford is vigorously and maturely masculine, the essence of the kind of boss who held in his horny hands the feckless lives and casual deaths of his men. His transition to a softer attitude, late in the picture, is even a little disappointing; his calculated coldness has been so intriguing. Jack Lemmon gives a performance that broadens his range greatly, completely convincing as he matures from a comical young tenderfoot—tender of feet and tender of seat—into a man and a trail boss. Anna Kashfi's role is that of the feminine side of his education as a cowboy. The romance is there, it lightens the story by its implication, but it is not allowed to drag the main story. Casting of Miss Kashfi as a daughter of Mexican aristocracy, was an inspired touch. She does a good job and her name should make an already good picture more attractive.

Brian Donlevy has a relatively small role but it is vital. He plays a disillusioned gun-slinger, an anachronism from the earlier days of the West, a man who knows his time has run out as the area changes and modifies its pattern. His suicide, briefly noted and succinctly commented upon, is a grace note to the story making clear that commercial values of the bovine gold on the hoof has doomed this kind of individualism once and for all. Others in the cast who stand out include Victor Manuel Mendoza, Donald Randolph, Dick York, Richard Jaeckel, James Westerfield, King Donovan and Vaughn Taylor.

Charles Lawton as director of photography, with second unit work by Ray Cory, has caught the ornate Chicago interiors—where the story starts and ends—and the broader outdoor areas, plus the closeups that tell what the people involved are thinking. Art direction by Cary Odell is as fresh as the story viewpoint, with equal aid from set decorators William Kiernan and James M. Crowe. George Duning's score, ably conducted by Morris Stoloff, is varied and inventive, skillfully brought out in the orchestrations by Arthur Morton. Sound by John Livadary and editing by William A. Lyon and Al Clark complete the overall excellence of the production.

Powe.

Mark of the Hawk
(SUPERSCOPE—COLOR)

Weakly scripted political yarn of Africa yearning for freedom from the white man. Eartha Kitt out of setting. Spotty outlook.

Hollywood, Feb. 7.

Universal release of Lloyd Young production. Stars Eartha Kitt, Juano Hernandez, John McIntire, Sidney Poitier; features Patrick Allan, Earl Cameron, Gerard Heinz, Helen Horton, Clifton Macklin, Ewen Solon, Marne Maitland. Directed by Michael Audley. Screenplay, H. Kenn Carmichael; story, Young; camera (Technicolor), Edwin Hillier, Toge Fujihira; editor, Edward Jarvis; music, Matyas Seiber. Previewed Feb. 3, '58. Running time, 83 MINS.

Renee	Eartha Kitt
Obam	Sidney Poitier
Amugu	Juano Hernandez
Craig	John McIntire
Barbara	Helen Horton
Sunday Lal	Marne Maitland
Governor General	Gerard Heinz
Gregory	Patrick Allan
Prosecutor	Earl Cameron
Kanda	Clifton Macklin
Inspector	Ewen Solon
Magistrate	Lloyd Hood West
Overholt	Francis Matthews
Ben	Phillip Vickers
Fred	Bill Nagy
Dr. Lin	Dr. Deo
Ming Tao	David Goh
1st Officer	Harold Siddons
2nd Officer	Frederick Treves
African Doctor	Lionel Ngakane
Chinese Officer	Andy Ho
Chinese Soldier	John A. Tinn

Religious, inter-racial politics and native plotting background this melodrama of modern-day Africa, Technicolor-filmed partially on the Dark Continent and balance in England. Its theme of Africa trying to gain freedom on an equal footing with the white man who has taken over the country doesn't come off too well as story material, as here developed, so bookings necessarily will be confined to selected situations, indicating spotty returns.

With the exception of its four principals the entire cast of the Lloyd Young production is either English or native. Stars are Eartha Kitt and Sidney Poitier, latter an educated African wed to Miss Kitt, who reps the workers on legislative council of the colony, torn between his duties here and young terrorists led by his brother, John McIntire, American missionary; and Juano Hernandez, native pastor who urges the seeking of equality for his people by peaceful means.

Miss Kitt, her character of a highly educated African unexplained and seemingly out of place, warbles one song, "This Man Is Mine," in her usual sensual style but there's nothing catchy about number.

Director Michael Audley maintains good pace in the action sequences of the H. Kenn Carmichael screenplay, which deal with the menace of native attack on the white residents of the colony. However, he's up against an overage of dialog in both the political and religious sequences, in which Poitier is the principal participant. Young man comes under the influence of McIntire, who is killed by natives in an attack on a plantation, and yarn ends without any seeming solution for the Afro-white problem.

Poitier delivers strongly as the confused legislator, and Miss Kitt handles her brief footage well enough. McIntire capably portrays the missionary, Hernandez comes through okay and good support is afforded by Helen Horton, missionary's wife; Gerard Heinz, governor general; Ewen Solon, police inspector; Patrick Allan, a strong-arm colonist.

Interesting color photography by Edwin Hillier and Toge Fujihira lead off competent technical credits.

Whit.

Cattle Empire
(C'SCOPE—COLOR)

Lavish outdoor spectacle of rivalry in cattle drives. Talk overshadows action to dim interest and b.o. prospects.

Hollywood, Feb. 7.

20th-Fox release of Robert Stabler production. Stars Joel McCrea. Co-stars Gloria Talbot, Don Haggerty, Phyllis Coates. Features Bing Russell, Paul Brinegar, Hal K. Dawson, Duane Grey, Richard Shannon, Charles Gray, Patrick O'Moore, Bill McGraw, Jack Lomas. Directed by Charles Marquis Warren; screenplay, Endre Bohem and Eric Norden; camera (DeLuxe color), Brydon Baker; editor, Leslie Vidor; music, Paul Sawtell and Bert Shefter. Previewed Feb. 3, '58. Running time, 83 MINS

John Cord	Joel McCrea
Sandy	Gloria Talbott
Ralph Hamilton	Don Haggerty
Janice Hamilton	Phyllis Coates
Douglas Hamilton	Bing Russell
Tom Jeffrey	Paul Brinegar
George Jeffrey	Hal K. Dawson
Aruzza	Duane Grey
Garth	ichard Shannon
Tom Powis	Charles Gray
Cogswell	Patrick O'Moore
Jim Whittaker	William McGraw
Sheriff Brewster	Jack Lomas
Corbo	Steve Raines
Guince	Rocky Shahan
Barkeep	Nesdon Booth
Grainger	Bill Hale
Stitch	Ronald Foster
Preacher	Howard B. Culver

"Cattle Empire," a CinemaScope picture in DeLuxe Color presented by 20th Century-Fox, is a big and often spectacular trail-driving saga highlighted by some refreshing shots of sweeping background scenery. The story in the foreground, however, is a long time getting underway, plays too lengthily at suspense and mystery, and when the "secrets" are unfolded they do not merit the build-up. Joel McCrea's name must be the prime bait on this film for the action houses.

McCrea plays a hated trail boss, who has recently been released from prison, in the screenplay by Endre Bohem and Eric Norden. He was imprisoned for complicity in a mob action by his trail drivers who burned, looted and maimed to celebrate the completion of a successful drive. McCrea is still necessary to the people of the town his men almost destroyed and he is signed to drive a herd owned by Don Haggerty, blinded in the previous melee, the sale of which will bring back the town's prosperity. Haggerty, who has married McCrea's girl, Phyllis Coates, has faith in McCrea although he does not give his reasons. McCrea meanwhile also guarantees to deliver a rival herd owned by Richard Shannon. The action develops with McCrea leading both herds, each out of sight of the other and—for a time—ignorant of the other's movements. The resolution comes when McCrea, overcoming his bitterness, brings Haggerty's cattle to safety while the other herd founders seeking water.

Some elements of the story are not well enough established to prevent audience skepticism, i.e., how two herds of about 5,000 each could move through the same territory without being aware of each other.

The good things about "Cattle Empire" are the performances. Each of the principals, McCrea, Haggerty, Miss Coates and Gloria Talbott, does a convincing job, well supported by such actors as comedians Bing Russell and Paul Brinegar, and by Hal K. Dawson, Duane Grey and Richard Shannon.

Brydon Baker's photography takes splendid advantage of the mainly outdoor settings to give a handsome, lavish feel to Robert Stabler's production. The music by Paul Sawtell and Bert Shefter is also helpful in setting the background and atmosphere, while editing by Leslie Vidor and sound by Frank McKenzie are both good.

Pow.

The Gift of Love

Tearjerker with good casting; especially attractive to femmes, with overall b.o. prospects sound.

Hollywood, Feb. 7.

20th-Fox release of Charles Brackett production. Stars Lauren Bacall, Robert Stack; with Evelyn Rudie, Lorne Greene, Anne Seymour, Edward Platt, Joseph Kearns. Directed by Jean Negulesco. Screenplay, Luther Davis; from a story by Nelia Gardner White; camera, Milton Krasner; editor, Hugh S. Fowler; music, Cyril J. Mockridge; title song by Sammy Fain and Paul Francis Webster; art direction, Lyle R. Wheeler and Mark-Lee Kirk. Previewed at studio, Feb. 5, '58. Running time, 105 MINS.

Julie Beck	Lauren Bacall
Bill Beck	Robert Stack
Hitty	Evelyn Rudie
Grant Allan	Lorne Greene
Mad Masters	Anne Seymour
Dr. Miller	Edward Platt
Mr. Rynicker	Joseph Kearns

A story of two kinds of love, each beautifully deep in its own way, "The Gift of Love" is one of those tear-eliciting pictures that has strong feminine appeal and therefore should do well at the boxoffice. Charles Brackett's 20th-Fox production should benefit from star names Lauren Bacall and Robert Stack plus a lilting title tune by Sammy Fain and Paul Francis Webster that should give pic an added thrust just as the pair's previous tune did for "April Love."

Director Jean Negulesco works with a poignant touch, making the loves so real, so moving, it's a cinch handkerchiefs will be in use.

Scripted by Luther Davis from a Good Housekeeping magazine article that provided material for 20th's "Sentimental Journey" in 1946, "The Gift of Love" tells the story of a theoretical physicist (Stack) who's more than theoretically in love with his wife (Miss Bacall). Married for five years and childless, Miss Bacall learns she is suffering from a serious heart condition and may not be around much longer. To provide Stack with something to hold onto after she's gone, she convinces him they should adopt a child. Their choice (Evelyn Rudie) turns out to be unsuited to Stack, resulting in a conflict between the daughter who lives in fantasy and the father who's interested only in truth. To compound the irritation, Stack becomes deeply jealous over his wife's attention to the tot. Within months, Miss Bacall dies, leaving Stack a broken man. Evelyn insists she can talk to her departed mother, Stack blows his top at this last bit of nonsense, and back the girl goes to the orphanage. She takes a nasty fall and is about to be swallowed by the Pacific just as Stack lives through a bit of extra sensory perception, knowing at the precise moment that his daughter is in trouble, He knows he can't lose her, and he doesn't.

Totally proper casting keeps "Gift" above board, never falling into undue sentimentality. Miss Bacall's individual style shines brightly in this effort, her plight always reasonable and deeply rooted. Stack, whose problems are different from his wife's retains all sympathy, clearly showing how strong he can love. And Miss Rudie shows she can be as sweet as she can be precocious. Topnotch support comes from Lorne Greene, Anne Seymour and Edward Platt.

Milton Krasner's camera has captured some effective shots of northern California and the Pacific. Settings by Lyle R. Wheeler and Mark-Lee Kirk appear to have too much sameness, in decoration as well as DeLuxe Color, to other sets in recent 20th-Fox. pictures.

Cyril J. Mockridge's score marks action nicely, with the title theme used effectively and sung well by Vic Damone. Although pic seems slow in getting off the ground, with too much time and too little action before the titles, it all turns out to be quite a clever device to open five years of exposition before the body of the picture begins. *Ron.*

Los Amantes Del Desierto
(Desert Lovers)
(SPANISH-ITALIAN)
(Color-C'scope)

Madrid, Feb. 4.

CEA release of Benito Perojo-Roma Films' production. Directed by Goffredo Alessandrini, Fernando Cerchio. Leon Klimovsky, Gianni Vernuccio. Stars Ricardo Montalban, Carmen Sevilla, Gino Cervi; features Jose Guardiola, Franca Bettoia. Screenplay, Alfonso Pase and Mariano Ozores; camera (Eastmancolor, Agfacolor, Ferraniacolor) A. L. Ballesteros; art director, Sigfrido Burman and M. Garbuglia; music, Michel Michelet. At Avenida, Madrid.

Marquee names of Ricardo Montalban and Carmen Sevilla, an abundance of desert action, violence and mayhem, plus some good color lensing of sand, sphinx and pyramids lend weight to this costly Benito Perojo production, which was over a year in the making.

This cost, however, is only partially found on the screen, since it stems largely from English-French foray into Egypt which kept stars and the unit air-raid sheltered for weeks as well as the rotation of three Italian and one Spanish director, and bankruptcy of several Italo coproducers.

Montalban makes Valentino-Fairbanks nostalgia as the Arab prince who scimitars throat for throat until the usurper of his father's throne (Gino Cervi) and the traitor (Jose Guardiola) make a bloody exit. He also woos the impostor's righteous daughter and saves this desert pearl (Carmen Sevilla) in a kiss-censored romance.

Montalban, heroically unsparing of physical effort, played this one by ear. His drive is overpowering despite infantile situations and horse-opera dialogue. Other performances apparently suffer from the unusual directorial turnover. Technical credits are spotty.

Pic has exportable hip-swinging footage (scissored in Spain) and is one that lends itself to facile trimming. This looks possible for lower-case programming or late-hour tele circuits. *Hank.*

The Bride and the Beast

Gorilla-meets-girl. Sub-par adventure melodrama with African hunting and hypnotic regression an old mixture. Dim prospects.

Hollywood, Jan. 31.

Allied Artists release of Adrian Weiss Production. Stars Charlotte Austin, Lance Fuller; features Johnny Roth, Steve Calvert, William Justine, Jeanne Gerson, Gil Frye. Director, Adrian Weiss. Screenplay, Edward D. Wood Jr.; from a story by Adrian Weiss; camera, Roland Price; music, Les Baxter; editor, George Merrick. Previewed at the studio, Jan. 30, '58. Running time, 78 MINS.

Laura	Charlotte Austin
Dan	Lance Fuller
Taro	Johnny Roth
The Beast	Steve Calvert
Dr. Reiner	William Justine
Marka	Jeanne Gerson
Capt. Cameron	Gil Frye
Soldier	Slick Slo..n
Native	Bhogwan Singh
Stewardess	Jean Ann Lewis

A cheap quickie designed for the exploitation market, "The Bride and the Beast" will need lurid advertising to pay off. Produced and directed for Allied Artists by Adrian Weiss, the story is an odd and unconvincing mixture of hypnotic regression and big game hunting in Africa. The first element is pretty old-hat these days and the second is covered mostly by stock shots so there is little in the picture that is novel or diverting.

The story itself has unpleasant undertones. Charlotte Austin is the "Bride" of the title who discovers on her wedding day that her groom, Lance Fuller, keeps a full-grown gorilla in a cage of their home. Miss Austin finds herself attracted to the "Beast" and he displays a reciprocal tenderness. Before anything is made of this, Fuller shoots the gorilla dead.

To overcome Miss Austin's shock, hypnotic regression is brought into play and the point is made that the bride and the beast have known each other before sometime in one of Miss Austin's past lives when she was a gorilla herself. Well, this is dropped for a long sequence while Fuller and Miss Austin hunt, photograph and shoot African game.

An abrupt ending comes when Miss Austin is carried off by a male gorilla. There the story ends except for a brief tag shot where Fuller (back in America) remarks philosophically . . . *"And I never saw her again."*

The kids who make up the bulk of audiences for this kind of item are likely to be more amused than excited or fearful by the animal chase sequences. As for the girl-gorilla relationship, this is fortunately not deeply explored.

The cast does the best it can under the circumstances, with the only acting called for being variations on wide-eyed amazement or terror. Technical credits are standard although Les Baxter's music brightens up some of the sequences that otherwise would be even more tedious than they are. *Powe.*

The Beast of Budapest

Patchy, sporadic melodramatic recreation of Hungarian revolt. Selling angles despite weak script.

Hollywood, Jan. 31.

Allied Artists release of Barlene Corp. production. Features Gerald Milton, John Hoyt, Greta Thyssen, Michael Mills, Violet Rensing, John Mylong, Joseph Turkel, Booth Jolman, Svea Grunfeld. Produced by Archie Mayo. Directed by Harmon C. Jones. Screenplay, John McGreevey; from a story by Louis Stevens; camera, Carl Guthrie; music, Marlin Skiles; editor, George White. Previewed at the studio, Jan. 30, '58. Running time, 72 MINS.

Zagon	Gerald Milton
Professor Tolnai	John Hoyt
Christi	Greta Thyssen
Charles Tolnai	Michael Mills
Marissa	Violet Rensing
General Foldessy	John Mylong
Martin	Joseph Turkel
Lieut. Stefko	Booth Colman
Teresa	Svea Grunfeld
Dr. Kovach	John Banner
Josef	Charles Brill
Geza	Kurt Katch
Karoly	Robert Blake
Moricz	Tommy Ivo
Elizabeth	Colette Jackson

"The Beast of Budapest," a Barlene Corp. production for Allied Artists, is a fictionalization of the abortive Hungarian revolt of 1956. Archie Mayo's production, directed by Harmon C. Jones, is a serious effort to understand and portray the tragic episode but it still comes off as superficial comment. It is reminiscent of those early pictures about the Nazis. It is being teamed with the same studio's "The Bride And The Beast" as an exploitation package.

John Mylong plays the respected Hungarian military leader whose daughter, Violet Rensing, is a militant communist. She is attracted to Michael Mills, son of the liberal professor, John Hoyt, but politics keeps them apart. Gerald Milton is the "Beast," head of the secret police whose job is to cooperate with the Russians in maintaining a reign of terror. His lighter moments are spent with Greta Thys-

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PATHE 'AUCTION' JUST AUDITION

Film Corporation Economy Notes

In addition to the $125,000 annual salary he receives from Universal, prexy **Milton R. Rackmil** also gets $42,500 as president of Decca Records, which owns approximately 80% of U's stock. According to last year's Decca proxy statement, Rackmil also receives $18,200 annually from Universal as a flat allowance for entertainment and other expenses in connection with the business of the film company.

Loew's prexy **Joseph R. Vogel** apparently wants to remove all association with the regime of former prexy **Nicholas M. Schenck.** Vogel has moved out of Schenck's former office on the seventh floor of the N.Y. homeoffice building and has shifted to the 11th floor to the office formerly occupied by **Arthur M. Loew,** who headed the International department and served as Loew's prexy for a short time . . . As part of its economy program, Warner Bros. has abandoned the elaborate cocktail lounge which it had been building on the sixth floor of its new Fifth Ave. headquarters. A substantial investment had already been made in the room, but now WB's is thinking of sub-leasing the sixth floor.

Commercial Tie-Ups' Discrimination

Bill Doll Comments on '80 Days' Gratis Promotion—He Values It at $1-Million

Determined specialized handling of commercial tieups can pay off in a big way via free newspaper and magazine space. Proof's in the pudding via the $1,000,000 in gratis promotion which "Around the World in 80 Days" has received since it first opened 16 months ago.

As outlined by Bill Doll, Mike Todd's press and publicity rep, the "80 Days" campaign paid rich divvies simply because he and his men didn't jump at every offered tieup, but picked and chose carefully. In many cases, block buys of tickets were involved, and in each case the Todd office insisted that the ads make it perfectly clear that the tickets were *sold* by Todd, and not given away.

Doll said the tieup breaks were in addition to the normal ad campaign preceding and following openings. We didn't go for any national magazine advertising on this roadshow picture," Doll explained. "It wouldn't have made sense. On a roadshow there's less reason for a national ad campaign. In fact you might say we set records in *not* spending money, and—percentage wise—we spent less of the net film rental than probably any other roadshow."

Second Year

Doll pointed out that the newspapers didn't lose anything by this "since we stay in town for so long, and we do spend a lot on ads." He noted that, though "80 Days" is in its second year, it still attracts a lot of tieup advertising. Anaconda Co., for instance, spent $11,000 on a tieup ad and Benton & Bowles is laying out $60,000 for a national

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13 FROM RANK-YANK FIRST NINE MONTHS, '58

Rank Film Distributors of America will release 13 films during the first nine months of 1958, RFDA general sales manager, Irving Sochin, said following close of the company's New York sales meet last week. In addition, Rank will have two specialized pix, "The Bolshoi Ballet" and "Henry V."

Of the 13 pictures skedded so far for '56, seven will be in color. Sochin said his org would undertake an intensified drive to sell the 13 Rank releases of 1957 to outdoor and conventional houses in areas where the RFDA product hasn't yet been shown.

Fixing Up After 35 Years

Omaha, Feb. 11.

Remodeling of the Omaha Theatre, including a new marquee, doors and concession stands, was completed last week by manager Carl Hoffman. It was the first major work done on the 2,066-seater in 35 years.

Theatre will be used by the local Variety Club, Tent 16, for world preem of "Cattle Empire" on Feb. 27. The pic's star, Joel McCrea, will do an in-person stint.

Movielab Is Rolling

A new $2,000,000 color film processing laboratory was unveiled yesterday (Tues.) by Movielab, New York outfit, at an open house hosted by prexy Saul Jeffee.

New addition to the company's plant facilities has an initial capacity of more than 500,000 feet of color film daily. The lab, one of the largest in the east, last year chalked up a $500,000 rise in annual volume and expanded its staff by 40%.

Main St. Alarm; Film Theatres Retailers' Pal

Minneapolis, Feb. 11.

In an effort to help their town's only film theatre survive, small-town newspapers throughout this territory again are pleading editorially for better public support of the showhouses. As hitherto, the editorials point out what an asset a movie house is to town, both as regards to entertainment and business, and what it probably would mean to the community if the showhouse shuttered.

Asserting that unless improved patronage is forthcoming, the Ritz movie theatre, the community's lone showhouse, will have to close permanently, the Madison (Minn.) Enterprise in an editorial declared this would be a "disaster" for the town.

"Maybe someone can figure out a magic solution to the problem," said the editorial. "To our way of thinking the only solution rests in a nine-letter word—'patronage.' If all the businessmen and parents who are interested in having the theatre remain open would make it a point to attend regularly there would be no problem."

At Mora, Minn., warning has been served in the newspaper that unless business improves the theatre will be closed permanently in the spring and converted to other purposes.

Buffalo, S. D., Chamber of Commerce will meet with the American Legion post there to try to find means to reopen the closed Legion theatre. The post shuttered the house because of an unprofitable operation.

Theatres also have given up the ghost in recent weeks at Chisholm and Preston, Minn., and Hurley, S. D., in the territory.

George Zellor, formerly general manager of Penn-Harris UA theatres in Pittsburgh, becomes managing director of downtown first run Century (UATC), Buffalo, succeeding Robert T. Murphy deceased.

HELLER BIDDERS TRY-ON-FOR-SIZE

By FRED HIFT

One of the strangest auctions in motion picture history, in which bidders heard their bids accepted and made downpayments only to find that they hadn't acquired a thing, was held last week at Pathe headquarters in New York.

On the block were the assets of Pathe Pictures including the huge 20,000,000 feet Pathe newsreel film library, camera equipment, the News Magazine of the Screen (aimed at schools), 38 shorts and assorted office equipment. Assets were auctioned off at the behest of Walter Heller & Co., Chicago factoring outfit, which is the bankrupt Pathe outfit's chief creditor, to the tune of $275,000.

Auction, it appeared, was nothing more than a legal formality, with Heller & Co. under no obligation to accept the highest bid, though it went through the motions. Those who had submitted high bids, and had seen the auctioneer's hammer come down on them, were informed that the company would review each bid.

It was made clear that, under the law, any subsequent purchase willing to pay more than the top bid offered at the auction, would get consideration. This despite the fact that downpayments had been accepted from the original "winners" via bids.

Mrs. Dewey's Discovery

For instance, Mrs. Roberta Dewey, wife of the late philosopher John Dewey, bid $27,000 for the Pathe newsreel library and was — apparently — awarded the property. She made a downpayment. Mrs. Dewey planned to start an educational film library in honor of her husband. Later she was informed that her bid was too low to please the Heller Co., and it's understood that, since then, higher offers for the library were received.

A similar fate befell Hearst Metrotone, which wanted to buy the News Magazine of the Screen, put out once a month during the schoolyear. It's a sponsored roundup of news events and goes to the schools for free. Metrotone (owned jointly by Metro and the Hearst Corp.) submitted a bid of $10,000. It was accepted. But even as Jack LeVien, Metrotone's director of special productions (and formerly a Pathe exec), wrote out a downpayment check, the auctioneer started auctioning off the property "on terms," i.e., so much down and so many months or years to pay.

There were three bidders on that basis, the top bid being $130,000,

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Taplinger, Though Semenenko Choice, Retreats Before Ben Kalmenson; Seeing Banker in Acapulco

Republic's Last Man

Albany, Feb. 11.

Republic lopped off its lone remaining employee in the Albany area, Thomas G. Carroll, originally a shipper, later booker, and then sales representative. Carroll had been covering the territory from his home, since Republic closed its exchange almost two years ago.

Albany is now sold from Buffalo.

Indie Producers' Voice in New M-G Adv. Campaigns

Independent film-makers at Metro will be partners in advertising hereafter as well as partners in production following the step taken by pub-ad chief Howard Strickling in naming Clark Ramsey, former executive assistant of Universal pub-ad v.p. David Lipton, to the post of studio advertising manager.

Metro's new operation will consist of initial campaign ideas being worked out in the east between national advertising director Si Seadler and the Donahue & Coe agency, then being sent to the studio for discussions by Strickling and Ramsey with the individual producers. Ramsey's function will be to translate the reactions and wishes of the producers in a shape from which New York will then complete the final campaign. The new modus operandi ties in with the policy of Loew's prexy Joseph R. Vogel and other industry toppers in inviting the thinking of the indie producers while the pictures are being filmed so they can cooperate in the promotional approach.

Seadler, one of the highest paid ad men in the industry and a veteran at Metro, will make more frequent trips to the Coast although he will maintain his headquarters at the homeoffice so that he'll be close to sales and management.

Ramsey, who has been at Universal for the past six years, was formerly a v.p. of the Monroe Greenthal Advertising Agency.

Resignation last week of Robert S. Taplinger as v.p. and director of advertising and public relations at Warner Bros. is presented as yet another facet in the company's overall retrenchment program. There appear to be no plans for a replacement.

Taplinger returns as chairman of his public relations shop, Taplinger Associates, which he organized in 1948. Outfit will establish a separate division to handle publicity and promotion for indie film producers and for tv programs.

Resignation of the WB ad-pub topper, after serving only 17 months of his three-year contract (at $1,500 a week), has come as no particular surprise inasmuch as, for some months, it was known that he didn't see eye-to-eye on policy with Ben Kalmenson, the WB exec v.p. It's known that Taplinger felt that, with the sharp reductions in staff, including field men, he couldn't do the job he wanted to do and was hired to do.

There is, however, another version of the Taplinger exit, his second from Warner Bros. He was studio publicity head at the WB studios for four years prior to World War II. This version holds that Taplinger parted company with Jack L. Warner, WB prexy, after the latter had disagreed sharply with Serge Semenenko, prime factor in the Warner management. Semenenko is first v.p. of the National Bank of Boston. He recently sold a sizable block of his WB holdings to David Baird.

Taplinger is close to Semenenko and was sponsored by him for the WB job. Taplinger serves out another week at Warners, then flies to Acapulco to huddle with Semenenko. Taplinger meantime says his parting with Warners was "amicable" and that there would be no problem settling his contract.

He said he did not think, for the moment at least, that his shop would become heir to the Warner

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MARION E. JORDAN REPLACES U'S SPIRES

Marion E. Jordan has been named Continental Supervisor for Universal. He succeeds John B. Spires who resigned to join Music Corp. of America as its European representative on film sales.

Jordan's appointment, made by foreign general manager Americo Aboaf, is in keeping with the company's preference for promoting from within the ranks. Jordan moved up from the post of Continental sales manager to supervise the company's affairs in Europe with headquarters in Paris. At the same time, John Marshall, UI supervisor for Scandinavia and Middle Europe, advances to Continental sales manager.

Jordan entered the film industry with Paramount in Europe in 1928. He joined U's foreign staff in 1951 after serving as general manager for Western Germany for the Motion Picture Export Assn.

'Get Away From Yakking Pitchmen'

Kingsville, Texas, Exhibs Advise Public to Uproot From TV Influence

Kingsville, Tex., Feb. 11.

Long before the industry launches its business building campaign, theatreowners in this city of some 17,000 have joined forces to embark on their own drive. The opening gun of the campaign consists of an outright declaration of war on television.

In a half page ad in the local newspaper, The Kingsville Record, local exhibitors urge the public "to go out to a movie" for "complete relaxation." They point out that "the sensational new theatre season is now here" with "over $365,000,000 in new theatre attractions." In addition, it's noted that "our giant screen is 330 times larger than your tv" and that by "sitting home" the public is "missing 96% of the wonderful quality of any film."

Urging the public to "get away from those four-walls," the ad further points out that at the theatre "you'll find no beer cans . . . no poor lighting . . . no distorted sound . . . you'll suffer no eye strain . . . no telephone ringing . . . no screams, squawks or arguments . . . there'll be no interruption of your relaxation by yakking pitchmen . . . no shallow-greys, no fades, no flips, no distracting shivering lines . . . you'll be in a different world—of beautiful color—comfortable, completely and emotionally relaxed."

Jake Trussell, the papers' amusement columnist, has commented fully on the theatre-tv battle and he feels that "the theatre people in Kingsville are going to pick up an immediate following merely by the fact that they have proven willing (and therefore able) to stage a battle. The theatre people are, so far, the underdog in the theatre-tv fight, but Americans traditionally favor the underdog. Also, you have to give the theatres credit—by starting this brawl they've given all of us some exciting gratis entertainment."

Booking Service President Goes to Howard Ackerman

Cincinnati, Feb. 11.

Annual meeting of the stockholders of Theatre Owners Corp. elected Howard Ackerman as president for 1958. Other officers named were: Willis Vance, first v.p.; Maurice Chase, second v.p.; Gordon Pape, treasurer; F. W. Huse, secretary; James W. McDonald, general manager.

TOC is a buying, booking and service organization for film theatres. Now in its 12th year, it represents theatres in Ohio, Kentucky and West Virginia.

Yul Brynner is the winner of the 1957 Detroit Free Press "New Faces Going Places" award.

Holdovers Still Pace L.A.; 'Peyton' Brisk 29G in 9th; 'Water' Sock 90G In 12 Spots; 'Hills' Handy $15,000

Los Angeles, Feb. 11.

Trio of incoming bills evidence fair strength but extended-runs and holdovers again are dominating the first-run scene, with "Peyton Place," in ninth week, heading for whopping $29,000 in four situations. Hard-ticket pix also are making with the b.o. bell and contributing to good outlook here.

"Don't Go Near Water," in first multiple-theatre run, looks good $23,000 in three first-runs and sock $90,000 with four nabes and five ozoners included. "Seven Hills of Rome" should do a handy $15,000 opening week at Pantages.

"Gift of Love" is eyeing a perky $8,000 at Fox Wilshire. "Girl Most Likely" looms only fair $8,600 in two first-runs plus about $27,400 in one nabe and eight drive-ins. "Sayonara" again is proving strong with $18,500 in seventh at Hollywood Par. "Witness For Prosecution" still is solid in eighth Warner Beverly week.

"Bridge on River Kwai" looks sturdy $19,000 In eighth Egyptian week while "Around World in 80 Days" is rated smash $22,000 in 60th week at the Carthay.

Estimates for This Week

Pantages (RKO) (2,812; $1.25-$1.80) — "Seven Hills of Rome" (M-G). Healthy $15,000. Last week, "Don't Go Near Water" (M-G) (6th wk), $14,600.

Hillstreet, New Fox (RKO-FWC) (2,752; 965; 90-$1.50)—"Girl Most Likely" (U) and "Day of Badman" (U). Fair $8,500. Last week, with Ritz, "Man in Shadow" (U), "That Night" (U), $10,100.

Fox Wilshire (FWC) (2,296; $1.25-$1.75) — "Gift of Love" (20th). Perky $8,000. Last week, "Old Yeller" (BV) (6th wk), $6,200.

State, Hollywood, Ritz (UATC-FWC) (2,404; 756; 1,320; 90-$1.50)—"Don't Go Near Water" (M-G) and "Happy Road" (M-G) (1st multiple-theatre run). Good $23,000. Last week, State with Hawaii, "Raintree County" (M-G) (2d wk), $17,500. Hollywood with Orpheum, Uptown, "Last Paradise" (Indie), "Man on Prowl" (UA), $11,300.

Downtown Paramount, Iris, Uptown (ABPT-FWC) (3,300; 825;

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Broadway Grosses

Estimated Total Gross

This Week $578,700
(Based on 27 theatres)

Last Year $528,000
(Based on 23 theatres)

'Arms' Whopping $16,000, Toronto

Toronto, Feb. 11.

"Farewell to Arms," in on four-a-day policy, shapes smash at Hollywood, with nightly turnaways. Only other newcomer at major de luxers is "Robbery Under Arms," which is not up to hopes. "Sayonara" and "Don't Go Near Water," both in fourth frames, are great, biz generally being good at all houses on holdovers and longruns.

Estimates for This Week

Carlton (Rank) (2,318; 60-$1)—"Robbery Under Arms" (Rank). So-so $7,000. Last week, "Enemy Below" (20th) (2d wk), $9,000.

Downtown, Glendale, Scarboro, State (Taylor) (1,054; 995; 698; 694; 50-75)—"Tin Star" (Par) and "Naked Sun" (AA). Okay $11,000. Last week, "Decision Against Time" (M-G) and "Hired Gun" (M-G), $10,000.

Hollywood (FP) (1,080; $1-$1.25)—"Farewell to Arms" (20th). Smash $16,000. Last week, "Old Yeller" (BV), $6,000 at $1 top.

Hyland (Rank) (1,357; $1)—"How To Murder Rich Uncle" (Col) (3d wk). Fine $4,500. Last week, $5,000.

Imperial (FP) (3,344; 75-$1.25)—"Sayonara" (WB) (4th wk). Hefty $18,000. Last week, $24,000.

International (Taylor) (557; $1)—"Blue Murder at St. Trinian's" (IFD) (7th wk). Big $3,000. Last week, $3,500.

Loew's (Loew) (2,098; 75-$1.25)—"Don't Go Near Water" (M-G) (4th wk). Great $14,000. Last week, $15,000.

Tivoli (FP) (955; $1.75-$2.40)—"Around World in 80 Days" (UA) (26th wk). Steady $8,500. Last week, $9,000.

Towne (Taylor) (693; $1)—"Modern Times" (UA) (reissue) (2d wk). Nice $4,000. Last week, $5,000.

University (FP) (1,233; $1.50-$2.40)—"This Is Cinerama" (Cinerama) (16th wk). Socko $12,000. Last week, same.

Uptown (Loew) (2,093; 60-$1)—"Tarnished Angels" (U) (3d wk). Lusty $7,500. Last week, $9,000.

York (B&F) (745; 75-$1.25)—"Torero" (Col) (2d wk). Fine $3,000. Last week, $3,500.

'Raintree' Wow $11,000, Seattle; 'Days' 7½G, 43d

Seattle, Feb. 11.

With Cinerama closing shop and equipment moving to Vancouver, B.C., "Around World in 80 Days" has new lease on life at Music Box, 43d stanza holding great despite its run of nearly a year. "Old Yeller" is holding great in second week at Coliseum. "Farewell to Arms" at Fifth Avenue still is sock in second stanza. "Raintree County" is top newcomer with a terrific take at the tiny Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50)—"Around World" (UA) (43d wk). Great $7,500. Last week, $8,200.

Coliseum (Fox-Evergreen) (1,870; 90-$1.25)—"Old Yeller" (BV) and "Outlaw Son" (UA) (2d wk). Wham $11,000. Last week, $12,800.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50) — "Farewell to Arms" (20th) (2d wk). Great $9,000. Last week, $12,300.

Music Box (Hamrick) (850; 90-$1.25)—"Raintree County" (M-G). Terrific $11,000. Last week, "God Created Woman" (Indie) (4th wk), $4,300.

Music Hall (Hamrick) (2,200; 90-$1.25) — "Tarnished Angels" (U) and "Black Tent" (Rank). Fair $7,000 or near. Last week, "Sayonara" (WB) (5th wk-9 days), $7,100.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Man in Shadow" (U) and "Flood Tide" (U). Sad $4,000 or close. Last week, "Deep Six" (WB), and "Street of Sinners" (UA), $6,800.

'Arms' Sockeroo $17,000, Pitt Ace

Pittsburgh, Feb. 11.

Bitterly cold weather over weekend cut down potentials everywhere but "A Farewell to Arms" at Fulton, only new entry in the Golden Triangle, will still wind up great. Also, long-runners "Sayonara" at Stanley and "Peyton Place" at Harris are showing sufficient strength to hold again. "Raintree County" is falling off in fourth and final at Penn but on the whole it's done surprisingly well.

Estimates for This Week

Fulton (Shea) (1,700; 90-$1.50)—"Farewell to Arms" (20th). Took off very big, then was hit by cold wave. Still will wind up great at $17,000 or over. Stays indef. Last week, "Damn Citizen" (U), $4,500.

Guild (Green) (500; 85-$1.25)—"Escapade" (DCA) and "Panic in Parlor" (DCA) (4th wk). Way off to $1,400 at the windup. Last week, $1,900.

Harris (Harris) (2,165; 90-$1.50)—"Peyton Place" (20th) (5th wk). Holding very firm at $11,000 this session, a sharp dip from last week's $15,000, but still highly profitable.

Penn (UA) (3,300; 90-$1.50)—

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Balto Big; 'Yeller' Lofty $14,000, 'Spee' Oke 5G, 'Water' Lively 9G, 3d

Baltimore, Feb. 11.

Holdovers led the pack here and with only three new entries that looked fair, grosses were still in warmish bracket. "Old Yeller" was capturing the juve trade at the Stanley but "Pursuit of Graf Spee" at the New and "Beautiful but Dangerous" at the Mayfair are rated disappointing. "Peyton Place" still looks good in seventh frame at the Century as did "Raintree County" in same at the Film Centre. "Don't Go Near Water" in third session is neat at the Hipp. "Seven Wonders of World" was rated oke at the Town.

Estimates for This Week

Century (Fruchtman) (3,100; 50-$1.50)—"Peyton Place" (20th) (7th wk). Good $9,000 after $9,000 in previous week.

Cinema (Schwaber) (460; 50-$1.25)—"God Created Woman" (Kings) (13th wk). Nice $3,000 after same last week.

Film Centre (Rappaport) (890; 50-$1.50)—"Raintree County" (M-G) (6th wk). Okay $7,000 after $8,200 for previous frame.

Five West (Schwaber) (460; 50-$1.25)—"Nana" (Indie) (4th wk). Steady $3,500 after $3,800 in third.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Don't Go Near Water" (M-G) (3d wk). Neat $9,000 after $11,000 in second.

Mayfair (Fruchtman) (980; 50-$1.25)—"Beautiful But Dangerous" (20th). Okay $4,000. Last week, "Flesh Is Weak" (DCA) (3d wk), $5,500.

New (Fruchtman) (1,600; 50-$1.25)—"Graf Spee" (Rank). Oke $5,000. Last week, "Tarnished Angels" (U) (2d wk), $5,000.

Playhouse (Schwaber) (460; 50-$1.25)—"Uncle Vanya" (Indie) (3d wk). Good $3,800 after same in second.

Stanley (SW) (3,200; 50-$1.25)—"Old Yeller" (WB). Lofty $14,000. Last week, "Sayonara" (WB) (6th wk), $10,000.

Town (SW-Cinerama) (1,125; $1.25-$2.25) — "Seven Wonders" (Cinerama) (7th wk). Oke $8,000 after $7,500 in previous week.

'Witness' Smash $17,000 in Frisco; 'Bonjour' Hep 14G, 'Peyton' 15G, 3d

San Francisco, Feb. 11.

First-run biz is holding amazingly strong despite very heavy rains. "Witness For Prosecution" shapes smash at the United Artists. "Fort Dobbs" is rated good at Paramount while "Bonjour Tristesse" looms fine at St. Francis. "Peyton Place" still is great in third Fox stanza while "Old Yeller" continues solid in second Golden Gate round. Longruns are holding well. "God Created Woman" still is fancy in seventh week, playing two arty houses. "Gervaise" looms smash in sixth Presidio session.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Old Yeller" (BV) and "Spanish Affair" (Par) (2d wk). Solid $9,000. Last week, $16,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Peyton Place" (20th) (3d wk). Great $15,000. Last week, $21,000.

Warfield (Loew) (2,656; 90-$1.25)—"Don't Go Near Water" (M-G) (8th wk). Fancy $8,000. Last week, $8,200.

Paramount (Par) (2,646; 90-$1.25)—"Fort Dobbs" (WB) and "Escape From San Quentin" (Col). Good $14,000. Last week, "Sayonara" (WB) (6th wk), $12,000.

St. Francis (Par) (1,400; 90-$1.25)—"Bonjour Tristesse" (Col). Hep $14,000. Last week, "Deep Six" (WB) and "Parson and Outlaw" (WB) (2d wk), $8,500.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Seven Wonders of World" (Cinerama) (64th wk). Fine $15,000. Last week, $14,500.

United Artists (No. Coast) (1,207; 90-$1.25)—"Witness For Prosecution" (UA) and "Ride Out For Revenge" (UA). Smash $17,000. Last week, $5,250 for 6 days.

Stagedoor (A-R) (440; $1.50-$2)—"Raintree County" (M-G) (7th wk). Big $5,500. Last week, same.

Larkin (Rosener) (400; $1.50)—"God Created Woman" (Indie) (7th wk). Solid $5,000. Last week, $6,000.

Clay (Rosener (400; $1.50)—"God Created Woman" (Indie) (7th wk). Fine $4,000. Last week, $5,000.

Vogue (S.F. Theatres) (364; $1.25)—"Pather Panchali" (Indie) (7th wk). Oke $1,800. Last week, $2,000.

Bridge (Schwarz) (396; $1.25)—"Smallest Show On Earth" (Times) (2d wk). Big $5,500. Last week, $6,500.

Coronet (United California) (1,250; $1.50-$3.75)—"Around World In 80 Days" (UA) (59th wk). Fancy $14,000. Last week, $14,500.

Rio (Schwarz) (397; $1.10) — "Razzia" (Kass) (2d wk) and "Fruits of Summer" (Indie). Okay $1,200. Last week, "Razzia" (Indie) and "Red Inn" (Indie), $1,500.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Gervaise" (Cont) (6th wk). Great $4,000. Last week, $4,500.

Cincy Holds Strong; 'Water' Torrid $13,000, 'Yeller' Big 14G, 'Peyton' 9G

Cincinnati, Feb. 11.

Major houses are adding this week to the string of winning grosses ushered in by 1958 despite a severe cold snap. "Don't Go Near Water," only newcomer at first-runs, looms hotsy at Albee. "Old Yeller" in second round at Keith's bids to retain the downtown lead with a great take. "Around World" is bowing out strongly in 35th week at suburban Valley Theatre, making way for "Oklahoma" at pop scale.

"Search for Paradise" continues firm in 10th frame at Capitol. Holdovers of "Peyton Place" and "Raintree County" both doing well.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Don't Go Near Water" (M-G). Hotsy $13,000. Last week, "Sayonara" (WB), nine-day windup of run into sxth week, at 90-$1.50 scale, $10,000.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Search for Paradise" (Cinerama) (10th wk). Sustaining firm $14,000 tempo of last week.

Grand (RKO) (1,400; 90-$1.50)—"Raintree County" (M-G) (7th wk). Fancy $7,000. Last week, $8,000.

Guild (Vance) (300; 50-90)—"All At Sea" (M-G) (7th wk). Okay $1,600 after $1,700 sixth round.

Keith's (Shor) (1,500; 90-$1.25)—"Old Yeller" (BV) (2d wk). Great $14,000 on heels of $17,500 preem. Holds indef.

Palace (RKO) (2,600; 90-$1.50)—"Peyton Place" (20th) (7th wk). Solid $8,500. Last week, $10,000.

Valley (Wiethe) (1,300; $1.50-$2.50)—"Around World in 80 Days" (UA) (35th wk). Shapes to match boff $14,500 of last week for closing of highly successful engagement which had a $16,000 preem. Windup at profitable level due to dispute over percentage split. "Oklahoma" (20th) follows at pop scale.

Key City Grosses

Estimated Total Gross

This Week $2,719,000
(Based on 23 cities and 250 theatres, chiefly first runs, including N. Y.)

Total Gross Same Week Last Year $2,766,400
(Based on 24 cities and 248 theatres.)

'Woman' Huge 30G, Philly; 'Hills' 20G

Philadelphia, Feb. 11.

Weekend biz was chilled by the rain and then the extreme cold. However, "And God Created Woman," apparently helped by the probe in progress, is breaking house records at both the Studio and World, with an amazing combined take. "Seven Hills of Rome" is being aided by spot announcements on Italian radio station for a great round at the Viking. Ace holdover looks to be "Peyton Place," still smash in sixth session at the Fox.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Don't Go Near Water" (M-G) (6th wk). Fine $10,000. Last week, $12,000.

Boyd (SW-Cinerama) (1,340; $1.20-$2.80) — "Search for Paradise" (Cinerama) (19th wk). Steady $9,200. Last week, $9,000.

Fox (National) (1,250; 65-$1.25)—"Peyton Place" (20th) (6th wk). Great $20,000. Last week, $23,000.

Goldman (Goldman) (2,500; 65-$1.25)—"Going Steady" (Col) and "World Was His Jury" (Col). Sorry $7,000. Last week, "Ft. Dobbs" (WB) and "Green-Eyed Blonde" (WB), same.

Green Hill (Serena) (750; 75-$1.25)—"Cast Dark Shadow" (Indie) (4th wk). Hep $2,100. Last week, $2,700.

Mastbaum (SW) (4,370; 99-$1.49)—"Banjour Tristesse" (Col) (3d wk). Sad $6,000. Last week, $9,000.

Midtown (Goldman) (1,000; 99-$1.89)—"Raintree County" (M-G) (6th wk). Okay $10,000. Last week, $12,000.

Randolph (Goldman) (1,250; 65-$1.25)—"Sayonara" (WB) (7th wk). Nifty $18,000. Last week, $19,000.

Stanley (SW) (2,900; 99-$1.80)—"Darby's Rangers" (WB) (3d wk). Slowing down to $8,000. Last week, $12,000.

Stanton (SW) (1,483; 99-$1.49)—"Legend of Lost" (UA). Sock $18,000. Last week, "Old Yeller" (BV) (6th wk), $7,500.

Trans-Lux (T-L (500; 99-$1.80)—"Quiet American" (UA) (2d wk). Weak $3,700 for 6 days. Last week, $4,500.

Studio (Goldberg) (499; 99-$1.49)—"God Created Woman" (Indie). Wham $15,000 or near. Last week, "Wild Oat" (Indie), $3,100.

Viking (Sley) (1,000; 99-$1.49)—"Seven Hills of Rome" (M-G). Great $20,000 or close. Last week, "Spanish Affair" (Indie) and "Safecracker" (M-G), $5,000.

World (Pathe) (500; 99-$1.49)—"God Created Woman" (Indie). Wow $15,000 or near. Last week, "Miss Julie" (Indie) (2d wk), $2,300.

COLD HITS OMAHA BIZ; 'TRAVELER' FAST 8G

Omaha, Feb. 11.

A cold wave is putting the damper on the boxoffice at downtown first-runs this week. "Missouri Traveler" looks great at the State. "18 and Anxious" is hefty at the Omaha. "Steel Bayonet" is on fairish side at the Brandeis. "Peyton Place" is still okay in third stanza at Orpheum.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Steel Bayonet" (UA) and "Gun Fever" (UA). Fairish $3,000. Last week, "Quiet American" (UA) and "Man on Prowl" (UA), $2,700.

Omaha (Tristates) (2,066; 75-90)—"18 and Anxious" (AB-PT) and "Girl in Woods" (AB-PT). Hefty $6,000. Last week, "Tall Stranger" (AA) and "Bowery Boys Looking for Danger" (AA), $5,500.

Orpheum (Tristates) (2,980; 90-$1.25)—"Peyton Place" (20th) (3d wk). Okay $8,500, but not enough to hold. Last week, $11,000.

State (Goldberg) (850; 75-90)—"Missouri Traveler" (BV). Hotsy $8,000. Last week, "Old Yeller" (BV) (2d wk), $6,000.

'Peyton' Still Champion In L'ville, Boff $8,000, 6th; 'Woman' Wham 9½G, 3d

Louisville, Feb. 11.

Despite unusually cold weather, with sleet and icy streets, holdovers and new entries are showing surprising strength at downtown wickets. "Peyton Place," going into sixth week at Rialto, is something of a record for that house. First time film has been held that long at the Fourth Avenue's big-seater. "God Created Woman," playing third week at the Brown, still sockeroo, is running nearby on a pat with the first two sessions. "Missouri Traveler" shapes potent at the Mary Ann. "Seven Hills of Rome" is very disappointing at Loew's.

Estimates for This Week

Brown (Fourth Ave.-Loew's) (1,000; 85-$1.25) — "God Created Woman" (Kings) (3d wk). Expecting great $9,500 after second week's $10,000.

Kentucky (Switow) (900; 50-85)—"Zero Hour" (U) and "Mister Rock and Roll" (U). Nice $5,000. Last week, "Man In Shadow" (U) and "This Is Russia" (U), same.

Loew's (Loew) (UA) (3,000; 50-85)—"Seven Hills of Rome" (M-G) and "Crash Landing" (Col). Slow $5,000. Last week, "Quiet American" (UA) and "Valerie" (UA), $5,500.

Mary Ann (People's (1,000; 50-85) — "Missouri Traveler" (BV). Brisk weekend trade indicates a virile $6,000. Last week, "Sayonara" (WB) (6th wk), $5,000.

Rialto (Fourth Ave.) (3,000; 85-$1.25)—"Peyton Place" (20th) (6th wk). Excellent $8,000 after same figure on in fifth.

'Arms' Paces Denver, Hot 23G, 'Water' 13G, 2d

Denver, Feb. 11.

"Farewell To Arms," great at the Center, is best bet here this session. It continues, naturally. "Old Yeller" goes into an eighth week at Aladdin, "Don't Go Near Water" still is solid in third at Orpheum. "Quiet American" looks fair at Paramount.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90)—"Old Yeller" (BV) (7th wk). Fine $4,000. Stays. Last week, $4,500.

Centre (Fox) (1,247; 90-$1.50)—"Farewell to Arms" (20th). Smash $23,000. Holds. Last week, "Peyton Place" (20th) (6th wk), $10,500.

Denver (Fox) (2,586; 70-90)—"Fort Dobbs" (WB) and "Ride Violent Mile" (20th). Good $11,000 or

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DET. FIRST-RUNS STILL SOLID

Chi Continues Boff; 'Rangers' Rich $24,000, 'Dobbs' Dandy 17G, 'Arms' Hot 32G, 'Gervaise' 7G, 'Woman' Hep 11G

Chicago, Feb. 11.

Loop area biz is continuing its surprising show of strength, thanks mainly to sturdy holdovers. Condition figures to be fortified in current frame with some new entries in the action genre, although the weekend coldwave is hindering activity.

"Gervaise" first Carnegie round looks smash $7,000. Preem stanza of "Darby's Rangers" should reach a great $24,000 at State-Lake Roosevelt's combo of "Fort Dobbs" and "Long Haul" figures on fine first week haul of $17,000.

"Last Bridge" rates fine in second World sesh. "Viking Women and Sea Serpent" and "Astounding She-Monster" combo is tidy in second week at Garrick.

"Farewell to Arms" is falling below expectations but should still stay stout in third round at Oriental. "Rodan," looms okay in third Woods week.

Liveliest holdovers, all in their seventh week, are the Chicago's "Sayonara," "And God Created Woman" at the Loop and "Don't Go Near Water" at United Artists. "Wild is Wind" shapes good in eighth Esquire round.

"Raintree County" looks okay in its 16th week at McVickers. Other roadshows continue apace, "Around World in 80 Days" in 45th week at Cinestage, and "Seven Wonders of World" in 60th at Palace.

Estimates for This Week

Carnegie (H&E Balaban) (485; $1.25) — "Gervaise" (Cont). Sock $7,000. Last week reissues.

Chicago (B&K) (3,900; 90-$1.80) —"Sayonara" (WB) (7th wk). Busy $26,000. Last week, $33,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.50)—"Wild is Wind" (Par) (8th wk). Good $7,000. Last week, $7,500.

Garrick (B&K) (850; 90-$1.25)—"Viking Women and Sea Serpent" (AI) and "Astounding She-Monster" (AI) (2d wk). Tidy $9,700. Last week, $10,800.

Grand (Nomikos) (1,200; 90-$1.25)—"Noah's Ark" (indie) (reissue). and "Tlajuana Story" (Col) (2d wk). Tepid $6,500. Last week, $16,000.

Loop (Telem't) (606; 90-$1.50)—"God Created Woman" (Kingsley) (7th wk). Boff $11,000. Last week, $12,500.

McVickers (JL&S) (1,580; $1.25-$3.30) — "Raintree County" (M-G)

(Continued on page 20)

Mpls. Good With Fresh Entries; 'Arms' Sock 16G, 'Rodan' Wow at $11,000

Minneapolis, Feb. 11.

Loop was somewhat enlivened by a trio of newcomers, the largest number in some time, the "Peyton Place" departure after six big weeks making room for an additional fresh entry. The arriving "Farewell to Arms," "Rodan" and "Missouri Traveler" all boast boxoffice boosting virtues, but they suffered during the weekend because of sub-zero temperatures, the winter's first extremely cold weather. Impressive holdover array comprised the hard-ticket "Around World in 80 Days" and "Seven Wonders of World" in their 79th and 31st weeks, respectively; "Don't Go Near Water" in the seventh; "Sayonara," its sixth; "And God Created Woman," fifth, and "Old Yeller," third.

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"Around World in 80 Days" (UA) (31st wk). Continues to more than hold its own. Big $9,000 Last week, $8,500.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Seven Wonders of World" (Cinerama) (79th wk). Only a few weeks left to go and getting some repeat business. Sockeroo $10,000. Last week $9,500.

Gopher (Berger) (1,000; 85-90)—"Don't Go Near Water" (M-G) (7th wk). Chalking up one of the longest runs at this house. Virile $5,000. Last week, $5,500.

Lyric (Par) (1,000; $1.25-$1.50)—"Sayonara" (WB) (m.o.). Here after five big Radio City weeks. Still good $5,000. Last week, "18 and Anx-

(Continued on page 20)

'Woman' Rousing 10G, Port.; 'Arms' 10½G, 2d

Portland, Ore., Feb. 11.

Biz continues in high gear at most first-runs despite the number of holdovers currently. Downtown action has been terrific since first of year with strong product luring the patrons to the theatres. "God Created Woman" stays for a third lusty session at Guild and Fine Arts. "Seven Hills of Rome" is down to mild take in second week at Broadway. However, "Farewell To Arms" at the Fox is rated sock as is "Old Yeller" at Paramount.

Estimates for This Week

Broadway (Parker) (1,875; $1-$1.50) — "Seven Hills of Rome" (M-G) and "Affair In Havana" (AA) (2d wk). Mild $5,500. Last week, $7,900.

Fine Arts (Foster) (425; $1.25)—"God Created Woman" (Kings) (3d wk). also at Guild. Strong $4,500. Last week, $5,900.

Fox (Evergreen) (1,536; $1-$1.50) —"Farewell To Arms" (20th) (2d wk). Sock $10,500. Last week, $14,200.

Guild (Foster) (400; $1.25)—"God Created Woman" (King) (3d wk). Big $5,500. Last week, $7,000.

Liberty (Hamrick) (1,890; $1-$1.50)—"Girl Most Likely" (U) and "Day of Badman" (U). Slim $5,800. Last week, "Teenage Frankenstein" (AI) and "Blood Dracula" (AI), same.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Fort Dobbs" (WB) and "Jamboree" (WB). Hep $8,000 or near. Last week, "Deep Six" (WB) and "Green-Eyed Blonde" (WB), $7,300.

Paramount (Port-Par) (3,400; $1-$1.50) — "Old Yeller" (BV) and "The Outlaw's Son" (UA) (2d wk). Lofty $10,000. Last week, $11,400.

'Yeller' Huge 20G, Indpls., 'Arms' 14G

Indianapolis, Feb. 11.

Biz is generally good at first-runs here despite zero weather over the weekend. "Old Yeller" had a smash opening at Circle, and will hold. "Around the World," closing its 26-week run at the Lyric this week, has come back strongly. "Farewell To Arms" looks set for several weeks after a smash start at Keith's. "Peyton Place" still is holding up solidly in sixth week at the Indiana. But "Quiet American" is dull at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Old Yeller" (BV). Sock $20,000. Last week, "Tarnished Angels" (U), $11,000.

Indiana (C-D) (3,200; 90-$1.25)—"Peyton Place" (20th) (6th wk). Going slightly better than fifth week's big $9,000.

Keith's (C-D) (1,200; 90-$1.25)—"Farewell To Arms" (20th). Smash $14,000. Last week, "Sayonara" (WB) (6th wk). Oke $6,000.

Loew's (Loew) (2,427; 60-85)—"Quiet American" (UA) and "Monte Carlo Story" (UA). Slow $6,000. Last week, "Don't Go Near Water" (M-G) (3d wk), $6,500.

Lyric (C-D) (850; $1.25-$2.20)—"Around World In 80 Days" (UA) (26th wk). Upbeat to sock $12,000, closing Feb. 11 to make way for "Raintree County" (M-G). Last week, $10,500.

'ARMS,' 'PEYTON' 'WOMAN' WOW

Detroit, Feb. 11.

Downtowners are enjoying terrific biz currently, thanks to the smash impact of newcomers and continuing tremendous draw of unusually strong holdovers. "Farewell to Arms" is heading for a great opening week at United Artists. "Search for Paradise," handicapped by benefits on two successive days of its opening week at Music Hall, still will manage a respectable total.

"18 and Anxious" shapes socko at the Palms. "Steel Bayonet" looms okay in first week at the Broadway-Capitol.

Sensational biz continues to be chalked up by "Peyton Place," in sixth week at the Fox; "Sayonara," in sixth at the Michigan, and "And God Created Woman," in fourth round, at Trans-Lux Krim.

"Old Yeller," in fourth week, looms wow at the Madison, and "Don't Go Near Water," in the seventh session at the Adams, shapes fancy.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"Peyton Place" (20th) (6th wk). Terrific $18,000 or near. Last week, $21,600.

Michigan (United Detroit) (4,000; 90-$1.50)—"Sayonara" (WB) (6th wk). Wow $20,000. Last week, $23,000.

Palms (UD) (2,961; 90-$1.25)—"18 and Anxious" (AB-PT) and "Girl in Woods" (AB-PT). Great $18,000. Last week, "Damn Citizen" (U) and "Flood Tide" (U), $16,000.

Madison (UD) (1,900; 90-$1.50)—"Old Yeller" (BV) (4th wk). Hotsy $14,000. Last week, $16,000.

Broadway-Capitol (UD) (3,500; 90-$1.25) — "Steel Bayonet" (UA) and "Man on Prowl" (UA). Oke $12,000. Last week, "Viking Women Sea Serpent" (Indie) and "Astounding She-Monster" (Indie), $16,000.

United Artists (UA) (1,667; $1.25-$1.80)—"Farewell to Arms" (20th). Socko $25,000. Last week, "Around World in 80 Days" (UA) $28,532 in final (58th) week which was only $114 less than in first week of run.

Adams (Balaban) (1,700; $1.25-$1.50) — "Don't Go Near Water" (M-G) (7th wk). Fine $9,500. Last week, $11,500.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65) — "Search for Paradise" (Cinerama). Good $11,000 in three days. Last week, "Seven Wonders of World" (Cinerama), terrific windup of 79 weeks at $25,400.

Trans-Lux Krim (Krim) (1,000; 90-$1.65)—"God Created Woman" (Indie) (4th wk). Colossal $19,000. Last week, $21,500.

'Hills' Lush $17,000, D.C.; 'Yeller' 10G, 3d

Washington, Feb. 11.

Despite freezing temperatures and an almost solid holdover situation, main stem b.o. is holding its own. "Seven Hills of Rome" at Loew's Capitol, sole newcomer, shapes nice if below hopes, with tepid crix reaction hurting. Most holdovers remained steady. "Raintree County," in second stanza at Columbia, continues sock on second-run. "Old Yeller," in third week at Keith's, and "Bonjour Tristesse," in holdover stanza at Translux, are both solid. "Peyton Place" remains fine in seventh week at Palace, and will stay through ninth week, setting an all-time house record, topping, in

(Continued on page 20)

Cold Wave Dents B'way; 'Witness' Fat 54G, 'American' Quiet 17G, 'Affair' Socko 13G, 'Dangerous' Modest 14G

Six new bills are helping the general boxoffice outlook on Broadway this session although all the newcomers are not big. Heavy downpour all day last Friday washed out trade and the severe cold of Sunday as well as Monday (10) and yesterday (Tues.) put a further dent in business. Longruns seemed to be hurt mostly by the near zero weather.

Top newcomer is "Witness For Prosecution," great in two theatres. Opening session at the Astor looks great $35,000 or close while it is doing comparatively even better at the arty Plaza with a wow $19,000 or over. Fast turnover was an important factor in such a showing at the latter, a 525-seater.

"Quiet American" at the Victoria is somewhat disappointing with just $17,000 for opening round. "Beautiful But Dangerous" looms modest $14,000 or near at the Mayfair for initial stanza. Return engagement of "Snow White" for the 'steenth time at the Normandie is smash $21,400. "Henry V" is doing okay for an oldie at the Odeon. "Spanish Affair" was socko $13,000 opening week at the Guild.

"Bridge on River Kwai" still is capacity $34,500 for eighth round ended last night (Tues.) at the Palace. "Around World in 80 Days" continued capacity $37,700 in 69th stanza ended last night (Tues.) at the Rivoli.

"Seven Hills of Rome" with stageshow is holding with a lofty $130,000 in second session at the Music Hall, being helped some by the Lincoln Birthday biz. Stays only one more week. "Farewell To Arms" with stagebill shapes mild $54,000 in third round at the Roxy.

Paramount brought in "Gift of Love" yesterday (Tues.) after 13 disappointing days with "Teenage Frankenstein." "Raintree County" is heading for a great $19,000 in current (8th) stanza at the State.

"Bonjour Tristesse" finished its fourth round yesterday with a mild $20,000 at the Capitol. "Gervaise," sock $7,400 in 13th round at the arty Baronet, still was very big with $5,300 in fourth week at the Fifth Avenue Cinema.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Witness for Prosecution" (UA). Initial week ending today (Wed.) is heading for smash $35,000. Holding. In ahead, "Wild Is Wind" (Par) (8th wk), $14,000.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80) — "Adultress" (Times) (5th wk). Fourth stanza finished Sunday (9) was trim $7,200. Third was $8,600.

Baronet (Reade) (430; $1.25-$1.70) — "Gervaise" (Cont) (14th wk). The 13th round finished Sunday (9) was socko $7,400. The 12th was $8,800.

Capitol (Loew) (4,820; $1-$2.50) —"Bonjour Tristesse" (Col) (5th-final wk). Fourth stanza ended yesterday (Tues.) was mild $20,000. The third was $24,500. "Cowboy" (Col) opens Feb. 19.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (66th wk). This session is heading for great $33,500 with 16 shows, Lincoln's birthday (12) helping. The 65th week was $33,200 for 15 shows.

Fine Arts (Davis) (468; 90-$1.80) —"Gates of Paris" (Lopert) (5th wk). Fourth session ended Monday (10) was okay $6,500. Third was $7,900. Stays only a couple of weeks longer, according to present indications.

55th St. Playhouse (Moss) (300; $1.25-$1.80) — "Bolshoi Ballet" (Rank) (9th wk). Eighth frame finished last night (Tues.) was solid $4,500. The seventh was $5,000.

Embassy (Guild) (582; 75-90)—"Golden Age of Comedy" (DCA) (8th wk). Seventh week was fine $8,000. The previous was $10,000.

Guild (Guild) (450; $1-$1.75)—"Spanish Affair" (Par) (2d wk). Initial frame ended yesterday (Tues.) was socko $13,000 or close.

Trans-Lux 85th St. (T-L) (550; $1.25-$1.65) — "Story of Vicki" (BV) (3d wk). Second stanza slipped to mild $4,500. First was $8,000.

Mayfair (Maurer) (1,736; 79-$1.80)—"Beautiful But Dangerous"

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'Arms' Socko $20,000 In Buff.; 'Rangers' 13G

Buffalo, Feb. 11.

Biz has turned spotty here, with severe cold and snow not any help. However, there are still some very strong spots. "Farewell To Arms" is rated great at the Center while "Darby's Rangers" looms fine at Paramount. "Peyton Place" continues solid in sixth stanza at Century.

Estimates for This Week

Buffalo (Loew) (3,500; 90-$1.25) —"Raintree County" (M-G) (3d wk). Mild $8,000. Last week, $15,000.

Paramount (AB-PT) (3,000; 70-90)—"Darby's Rangers" (WB) and "Naked Gun" (WB). Fine $13,000. Last week, "Ft. Dobbs" (WB) and "Crooked Sky" (Indie), $14,500.

Center (AB-PT) (2,000; 70-$1.25) —"Farewell To Arms" (20th). Great $20,000 or close. Last week, "Sayonara" (WB) (6th wk-5 days), $8,500 with 90c top.

Lafayette (Basil) (3,000; 70-90)—"Tall Stranger" (AA) and "Affair in Havana" (AA). Good $9,000. Last week, "Tarnished Angels" (U) and "Slim Carter" (U) (2d wk), $8 500.

Century (UA-TC) (2,900; 90-$1.25)—"Peyton Place" (20th) (6th wk). Stout $9,000 or close. Last week, $11,000.

Teck (SW - Cinerama) (1,200; $1.20-$2.40) — "Search For Paradise" (Cinerama) (19th wk). Good $7,000. Last week, $7,500.

'Arms' Bangup 33G, Hub, 'Peyton' 18G

Boston, Feb. 11.

Picture biz here continues sturdy, with storms and freezing temperatures no deterrents. "Peyton Place" is amazing, holding at the Memorial since Christmas and now in seventh round to outlast all the holiday holdovers. "Farewell to Arms" is torrid at the Metropolitan, biggest thing in town, but "Fort Dobbs," also new, looks only so-so at Paramount and Fenway.

"Beautiful But Dangerous" is slick in second at Pilgrim. "Seven Hills of Rome" is mild in second at State and Orpheum. "All at Sea" is smash in second at the new Capri. Hard-ticket pix are holding solidly, with "Bridge on River Kwai" bright in seventh frame. "Gervaise" is fine at the Kenmore in third week.

Estimates for This Week

Astor (B&Q) (1,372; 90-$1.50)—"Wild Is Wind" (Par) (3d wk). Oke $12,500. Last week, $14,000.

Beacon Hill (Sack) (678; 90-$1.25) —"God Created Woman" (Kings) (rerun). Opened Monday (10). Last week, "Old Yeller" (BV) (7th wk) (4 days), $4,500.

Boston (SW-Cinerama) (1,354; $1.25-$2.65)—"Search for Paradise" (Cinerama) (12th wk). Stout $17,000. Last week, ditto.

Capri (Sack) (990; 90-$1.50)—"All at Sea" (M-G) and "Invitation to Dance" (M-G) (2d wk). Hotsy $15,000. Last week, same.

Exeter (Indie) (1,200; 60-$1.25)—"Admirable Crichton" (Col) (9th

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General Strike of All Italo Film Biz Workers Looms Over High Taxes

Rome, Feb. 4.

In a last-minute development, at VARIETY's presstime the Italian Government had indicated it may make tax concessions and thus the theatre strike may be cancelled.

All 17,000 Italian film houses will observe a one-day shutdown next Wednesday (12). Large-scale protest move was decided here today by the three film industry labor unions, FULS, FIALS, and FILS, who voted a general strike of all their members in sympathy with current Italian exhib agitation over high government admission taxes. While at one time or another in recent weeks all Italian theatres have been shut for 24 hours at a time, this is the first instance of a general nation-wide closedown.

Interesting sideline angle to the protest is the fact that while on the one hand the labor unions are striking in sympathy with exhibs to get government concessions and lower taxes, on the other hand they are protesting against theatre owners' threats of possible firing of cinema personnel in the face of the continuing exhib crisis.

IRIBERRI AGENTING N.Y. ORCHESTRA TOUR

Buenos Aires, Feb. 11.

New York Philharmonic Orchestra is to tour South America this year for the first time, with State Dept. assistance to cover the considerable cost of air transport. Iriberri Concerts Management has received the appointment of agent in the South American countries.

Organization of a tour of this kind is complex, as the group can spend only a limited time abroad, and dates in the principal cities of each country must be fitted in like pieces of a Chinese puzzle, allowing time for rehearsals, rest and travel over vast distances. Any slight mishap which dislocates departure and arrival dates, can throw the whole schedule out of gear, mainly because theatres are much in demand.

The group will play several concerts in Montevideo's SODRE theatre, perhaps three at the Colon Theatre, Buenos Aires, as part of its golden anniversary. The present schedule mapped out also calls for dates in Cordoba, Rosaria and Mendoza, although it is doubtful if grosses in these cities will leave any margin. The orchestra will receive a blanket dollar fee per concert, which in terms of soft South American currencies, runs very high.

Cinerama Due for '58 Preem in Aussie Key

Sydney, Feb. 4.

Pact has been signatured here between Hoyts Theatres Ltd. and Dudley-Cinerama Corp. for the introduction of Cinerama at the 1,500-seat Plaza in this key city. Turnbull is now abroad for huddles with Spyros Skouras. No definite date has been set for the bow in, but understood it will be this fall, depending partly on how long it takes to convert the house to the new (for here) medium.

Dudley unit was here for several weeks filming a local background pic, with Newbery, onetime Republic chief in this territory, handling the biz deals. Following the Sydney preem, a suitable keyer will be equipped later in Melbourne.

British Town Loses Cinema By 20 People

Grange-over-Sands, Eng., Feb. 4.

Because it has 20 inhabitants too many, this coast town has lost its only cinema.

Exemption for tax applies to communities with a population of less than 3,000, but official figure for the Grange is 3,020. Hence, the Palace Theatre now bears a notice stating it is shuttered "because the management is unable to obtain exemption from Entertainments Tax."

Brussels, Venice Okayed

Rome, Feb. 11.

Both the Brussels and the Venice international film festivals have been approved by the International Federation of Film Producers Assns. meeting Paris.

The Venice okay came without opposition, with the Motion Picture Export Assn. going along despite the complaint that the Venice regulations don't conform to the rules of the IFPA.

Lower Eady Coin Hurts Producers

London, Feb. 11.

The fact that the first full year of the statutory Eady Fund is likely to yield considerably less than was legislated for by the government is regarded as a "serious blow" to British film producers. On present performance, the compulsory levy is likely to yield only $6,800,000 in a full year against the estimate of almost $10,000,000.

The effect this may have on future production programs has already been brought to the attention of the Board of Trade. And there has been an oblique suggestion that the president may wish to introduce a higher scale for theatres to insure that the original target is achieved. It is, however, recognized that such a procedure could be operated on a two-way basis and if, in future years, levy returns were higher than anticipated, the minister would be entitled to introduce a cut rate.

British producers had originally hoped that the first year of the statutory levy would result in a distribution to them equivalent to between 40 and 50% of the gross. In fact, the distribution began at 22½% and has now been upped to 30%. But film makers see no immediate prospect of the higher figure being achieved if the present scale is continued.

Although this would not necessarily effect output in the current year, it may well prove to be a deterrent in next year's program plans and could reasonably affect the current 30% quota clause, which is due for renewal next month.

TALK CINERAMA DEAL WITH SPANISH EXECS

Madrid, Feb. 11.

European Cinerama topper, Jean Bouchel Ysaye, arrived here for confabs with two Barcelona exhibs and show business impresarios, Jose Farquer and Alfredo Matas, on Cinerama concession for Spain.

Farquer and Matas contemplate revamp of a Madrid showcase and construction of a new salle in Barcelona to house the giant-screen system.

Robert Clark Out As Elstree Studios Exec

London, Feb. 4.

In a surprise announcement last week Associated British Picture Corp. revealed that Robert Clark has been relieved of his executive responsibilities at Elstree Studios. According to an official statement, he has been freed "for other important work in connection with the future development of the corporation." J. R. Wallis, who has been Clark's aide at Elstree for some time, takes over executive control of the studio under the direction of C. J. Latta, corporation's managing director.

Although there is no official indication of Clark's new assignment, it's generally believed that he will be even more closely connected with the company's television activities. Its wholly owned subsidiary, ABC-TV, operates the Midlands and Northern outlets on weekends.

Films Lensed in Dublin Now Qualify for Quota As Result Union Pact

London, Feb. 11.

As the result of a deal made between the Irish Trades Union Congress and the Assn. of Cine and Television Technicians, motion pictures lensed in Dublin will now qualify for British Quota and will be entitled to their normal cut from the statutory Eady Levy. The arrangement is subject to the employment of an agreed number of British technicians on films made in southern Ireland.

Recently, a new studio was built in Eire and a number of British producers have been urged to switch their production there. But they hesitated to do so in case it meant the loss of a quota ticket and the resultant benefits. Now that they've got the go-ahead signal, it is expected that a steady flow of British pix will emanate from the new lot.

Although the British union will insist that a proper proportion of its members should be engaged in quota production, it will not oppose employment of certain grades of local personnel, provided they become members of ACTT. It will not, however, accept Eire trade union its who are in the membership of the Transport and General Workers Union.

The Films Act, which governs the rules defining quota production apparently is silent on the use of southern Ireland studios but now that the technicians' union is giving its support there is no likelihood of a squabble over definition.

Brit. Longhair Orchs Ask Bigger Subsids

London, Feb. 4.

Major British longhair orchestras are appealing to the Treasury and local authorities for an additional grant of $252,000 a year to share between them on the terms that if this amount is not forthcoming the number of concerts given by them will have to be cut down. The appeal is made in a pamphlet entitled, "Facing The Music," which reproduces a memorandum sent to the Arts Council.

The orchestras involved number nine and include the London Philharmonic, the London Symphony and the Royal Philharmonic. They state that they can no longer economically afford to give all the concerts the public demands. The pamphlet says that there has been an enormous increase of public interest in orchestral concerts over the last 15 years, but it goes on to show that in 1956-57, the public concerts given by the nine orchestras were attended by 2,500,000 people, cost almost $2,640,500 and brought in only $2,016,000. During that period, local authorities contributed nearly $400,500, and the Arts Council $223,450.

Schinners Conductor Of 'Witch' at Spoleto, Italy

A highlight of The Festival of the Two Worlds to be held next June in Spoleto, Italy, will be the world preem of "The Witch," an opera by Lee Hoiby. Patricia Neway will sing the title role. Piece will be done on the evening of June 20 according to Thomas Schippers, musical director of the fest.

"The Witch" is one of three operas Hoiby has written, but will be the first to be produced. Based on a story by Chekhov, the libretto is by Harry Duncan, a U. of Iowa instructor. Spoleto fest, incidentally, opens June 5 and ends June 29.

Spoleto is a promotion of Gian-Carlo Menotti whose representative, Dario Soria, is currently in Italy setting the organization for 1958.

B'way Actress Signed For British Picture

London, Feb. 4.

Anne Kimbell, Broadway actress who made a personal hit in her first London appearance, "Roar Like a Dove," has been signed for her British screen debut. She will star in "Grils at Sea," Associated-British remake of the Ian Hay-Stephen King-Hall farce, "The Middle Watch."

Fabia Drake, Michael Hordern and Guy Rolfe also have been assigned to roles in the pic.

Tebaldi Wows Barcelona

Barcelona, Feb. 11.

Italian opera star Renata Tebaldi is credited with a personal triumph as the main attraction of Barcelona's biggest opera season in years at the lyrice showcase Liceo.

Soprano opened opera Jan. 23 with her first public performance of "Madame Butterfly" and followed several days later with "La Boheme."

With orchestra seats priced at $10, Liceo owner Jose Farquer said house has been full at every performance. Season winds Feb. 12.

(Miss Tebaldi, who will open the 1958-'59 season at the Metropolitan Opera House, N. Y., next October, cancelled all her American commitments this season after the death of her mother some months ago. She has since accepted several European dates, including Vienna.—Ed).

Tarrio Boots Out Colon's Socialites

Buenos Aires, Feb. 4.

Prof. Orlando Tarrio is now in practically sole control of the Colon Opera preparations for the Golden Jubilee, since most of the Board has resigned in dudgeon. As a professional musician with many years work in the organization, he had little patience with the socialite directors on the Board, and as he had the Mayor's full confidence, his was the stronger position.

Soprano Herva Nelli, contralto Nan Merriman and the tenor Anton Dermota, as well as bass Norman Scott have been signed as soloists for performances of Beethoven's 9th Symphony on April 1 and 5. Symphony concerts under maestro Pierre Monteux's baton follow throughout that month, and in the first part of May there will be special ballet performances by the theatre's Corps de Ballet, possibly with the addition of Alicia Alonso and Igor Youskevitch.

AIRBORNE SYMPHONY FOR SNOWED-IN BURGS

Vancouver, Feb. 11.

Vancouver Symphony, under Irwin Hoffman's baton, sets out on a Centenary-celebrating 18-stop British Columbia Tour, March 1. Itinerary, which Vancouver is referring as "Apple Blossom Tour," necessitates the 75-man orch planing into remote towns where winter road conditions bar any approach by bus, such as Fort St. John and Dawson Creek. Since Fort St. John's airfield, according to Dept. of Transport officials, is a bog during Spring thaw, symphony's arrival in that area demands ice. Specially updated appearance there, March 21 and 22, assures orch of a Frosty Friday, literally.

Symphony's tour embraces 11-weeks. Dates in early March will be filled between Vancouver concerts, and performances in interior towns, reachable by bus, tee-off May 1, at Quesnel. Orch expects to play before 60,000 British Columbians who have never had the opportunity to see a symphony "live."

Granada Gross Up, Net Off $116,877 From '56

London, Feb. 4.

Trading profit for the Granada Group Ltd., (including theatres and tv) for the year ended last Sept. 30 was $1,096,000 or around $29,000 more than in the previous year. Net profit after taxation, however, dropped to $98,000 or $116,877 below 1956.

It was reported that Granada TV Network Ltd., had been operating at a profit since last April 30, although a loss has been registered by that company in the preceeding seven months.

Scot Exhib Leader Warns About Sharp Dip in British Cinema Biz

Glasgow, Feb. 11.

Cinema attendances in Britain for 1958 may well drop to the 740,000,000 mark. Such a forecast was given at annual confab of Scot exhibitors by Sir Alexander King, cinema owner and operator. He said it would be a drastic drop from the 1,182,000,000 of 1955.

Sir Alexander recalled that an economist had estimated that, by 1960, attendances would be about 945 million per annum. Yet for the year ended last Dec. 31, attendance was approximately 40,000,000 less than the forecast for 1960.

Sir Alex warned that if Cinema Tax was not abolished in the upcoming Budget, then by next annual meeting, there might not be a cinema industry worth rescuing from the impost of the tax. He cautioned against an attitude that abolition would automatically happen this year. He hoped the Conservative Government in London was not going to sit idly back, and watch the indie exhib being taxed out of existence.

"The fate of the British film industry is in the hands of one man—his name is Heathcoat Amory, the new Chancellor of the Exchequer."

Sir Alexander refuted a suggestion (from the Association of Independent Exhibitors) that large circuits were holding back in their efforts against tax in the hope that small exhibs might go out of existence.

Tom Johnson, leading Scot figure, and a former British cabinet minister, also attacked the Cinema Tax, saying: "It must ultimately fail as a revenue producer for the law of diminishing returns operates here as elsewhere in life.

"If it goes on at this rate, the Chancellor of the Exchequer will find at the end of the day that he will get nothing at all for having taxed a vital entertainment industry." He described the tax as "the slow strangulation of the goose that lays the golden egg."

PAST PREXIES PRAISE FRENCH'S BFPA WORK

London, Feb. 11.

Two past presidents of the British Film Producers Assn., John Davis and Robert Clark, paid tribute to their first salaried prez, Sir Henry L. French, who is retiring later this month. The tributes were paid at a special council meeting.

Davis suggested that the retirement marked the end of an era in the affairs of British film production. He recalled the formation of the association in 1941 and regretted that some of the founder members no longer thought in terms of collective security. Fortunately, this was a free country and they were each entitled to their own view. Personally, he believed unity to be strength.

The Rank executive kudosed Sir Henry for the role he had played in shaping the 1948 Films Act, for his initiative in bringing about the voluntary Eady Levy and, finally, persuading the government to put it on a statutory level.

In supporting the tribute, Robert Clark said that, apart from their bank managers, he did not know of any man to whom the Association owed so much. Sir Henry was made an honorary life member of the BFPA's executive council.

Takarazuka Troupe Set For 1959 Tour of U.S.

Tokyo, Feb. 4.

Japan's all-girl Takarazuka Opera Troupe will tour the U.S. for 13 weeks sometime next year, according to the troupe management and Glns Attractions, Inc. of New York, American promoters of the tour. Forty performers plus a staff of 12 are scheduled to visit 36 U.S. cities including San Francisco, Chicago, Boston, N.Y. and Los Angeles. At least 52 performances are slated, all in theatres.

Troupe has visited Hawaii three times in recent years, but has not touched the U.S. shores in postwar years. This Takarazuka Troupe is the company depicted by James A. Michener in "Sayonara," and later thinly disguised for the film version.

'WHERE ARE OUR ROYALTIES?'

Venezuela Calm,Showbiz Perks; Some Theatres Destroyed in Revolt

Caracas, Feb. 11.

Venezuelan show biz is returning to normal following the overthrow two weeks ago of the government headed by Marcos Perez Jiminez. Theatres and night clubs were hard hit during the hectic days that followed the bombings, but patrons again are flocking to the wickets now that a relative political calm prevails.

Before a military and civilian junta forced Gen. Jiminez to flee to the Dominican Republic, the city's entertainment centres suffered a drastic cut in attendance due to the unrest. At the height of the revolution film theatres were unable to open. However, police requested exhibitors to remove metal barriers in order to create an appearance of calm and normality.

Radio and tv employees joined in the strike and the now fallen government stations, Radio Difusora and Televisora, played classical music interspersed with communiques. The rebel radio from Los Teques manifested a gentlemanly note worthy of the high military officials directing it. Station ired Venezuelan songs, punctuated by occasional communiques seldom more indiscreet than saying the government communiques were untrue.

Although most employers failed to pay advance salaries to workers during the course of the recent strike, it is generally understood that tv actors will be paid for their time over the walkout. Practice of employers in making advance salary payments during a strike was observed some time ago in a similar situation in the neighboring country of Colombia.

In the past reports of political trouble have invariably prompted soldiers to swarm to tv and radio stations. Entrances to these prime arteries of communication were guarded by police. Such moves, however, may become merely memories for the new regime has ended censorship.

Elimination of blue-pencillers, meantime, has brought about a freedom of expression for communication media—particularly the press which has been exposing corruption and irregularities allegedly long existent under the blessing of the deposed Jiminez government.

Mobs of revolutionaries wielding bottles, rocks and sticks ransacked entertainment spots throughout Venezuela. Among the torn-up theatres are the Florida in Caracas, the Michelena in Barcelona and the Avila, Independencia, Bocano and Andes in Maracaibo. Why certain theatres were destroyed is odd. For instance vandals must have pillaged the Andes because the fallen dictator was born in the Andes section of Venezuela.

Police do not guard any entertainment spots, because the populace attacks anyone vaguely resembling a member of the past secret police. The Imperial Theatre (VARIETY office is upstairs) left five employees 24-hour guard detail.

Would Be Perplexing

Paris, Feb. 11.

During absence of leading dancer Wladimir Skouratoff from cast of "Rendezvous Manque" (Missed Appointment) Francoise Sagan Ballet, due to injured leg, the part was danced by two other dancers of the cast. Jean Guellis danced first act role while Ernie Preston, from the Judy Garland troupe, took over second act chores. Since the men do not resemble each other physically spectators did a lot of blinking trying to figure what meant whom.

Ballet has been sold to J. Arthur Rank for London showing at a price of $18,200 per week.

Not mentioned in local press is fact that the two co-choreographers, John Taras and Don Lurio are both Americans. Taras is currently ballet master for Marquis de Cuevas.

Dublin Exhibs Blast Com'l TV

Dubli Feb. 4.

The Theatre and Cinema Assn. here has sent a lengthy squawk to Prime Minister de Valera asking for "second thoughts" about the projected commercial tele station for Ireland. It claims business is already poor and will need a cutback in Entertainments Tax bite this year, adding that if tv starts up the government is likely to lose around $3,000,000 a year in taxes from cinemas.

After stating the dulling effect tv may have on biz, document takes off in a different direction and seeks to prove that service could not pay. Also, that it may become dependent on government funds, that advertisers don't want it and that it will not aid home industry.

Newspapers here printed the document, which was not signed on release, but made no comment. On the day of publication, Minister for Posts and Telegraphs Sean Ormonde, who will sponsor legislation for tv service, told a meeting of the Advertisers' Assn. that he was examining the detailed proposals for the tv service.

Theatre and Cinema Association, which covers cinemas in Dublin and other cities, is headed by Edmond A. Grace, secretary to J. Arthur Rank's Irish Cinemas setup.

'57 Yank Film Grosses In Italy Decline 10% In Year; Italo Biz Up

Rome, Feb. 4.

Yank film grosses on the Italian firstrun market dropped some 10% under the 1956 figure during the past year, statistics released by a source close to ANICA have just revealed. During the same period, Italo returns jumped some 5%, French pic grosses around 4%, and British about 1%, which accounted for the U.S. loss.

One of the reasons for the rise in Italian pix returns is ascribed to the fact that more local pix were released on the market. There were 44 in 1956 as against 67 native pix in 1957. This raised the total number of the local productions even though, on an average basis, the first-run gross for Italian films dropped from $27,000 to $25,000.

While this drop is considered drastic, statistics reveal that the decline in Yank pix averages at Italo firstruns, was proportionately much greater. Figures do not take into account the boxoffice gross rise in French-Italian co-productions, estimated at some 3%.

17 Yank Films Earned Top Coin in Japan, '57

Tokyo, Feb. 4.

Of the 101 pictures released in Japan by major U. S. companies in 1957, 17 earned more than 50 million yen (about $140,000) with three reaping more than $280,000. Those in the latter category were "Teahouse of August Moon" (M-G), "Gunfight at O.K. Corral" (Par), and "Anastasia" (20th).

Others in the $140,000 bracket included Metro's "Tarzan and Lost Safari," "Tea and Sympathy" and "Wings of Eagles"; "Brink of Hell" and "Spirit of St. Louis" (both WB) "Hollywood or Bust" and "Funny Face" (Par) "Boy On Dolphin" and "True Story of Jesse James" (20th) "God Created Woman" and "Man and Wolf" (Col) and "Battle Hymn" (U).

FRENCH CLEFFERS SEEK FILM COIN

SACEM, the French equivalent of the American Society of Composers, Authors and Publishers, is once again pressing America's independent distributors of French films for a deal on composer royalties. If no agreement can be reached, a suit may be filed against both the indies and exhibitors.

In France, film music writers share in the boxoffice receipts, collecting 1½% of the gross as royalties. Procedure is followed all over Europe, but not in the U.S. As a result, the French composers haven't been getting a cent from French pictures released in the States.

Conversations to find a solution to this situation have been going on for some time between the indies and Jean-Loup Tournier, the SACEM rep in New York. French position is that the distributors should set aside a given sum for the composers, paying it out of the producers' share. Some of the indies are said to be amenable to such a procedure, others are not.

An arrangement such as this obviously would involve a deal between the indies and the French producers. The French themselves, working in the U.S. through ASCAP, don't think it practical to collect via the theatres, but feel that obtaining a cut from the distributors' take is the only way. In days past, ASCAP tried to make a deal, but didn't succeed.

An arrangement does exist for the payment to the composers on films released in the U.S. by the major companies. However, these are relatively few.

If efforts to collect from the indies continue fruitless, SACEM may have to result to court action, Tournier said. If, on the other hand, a licensing system is worked out, the composers would then license the indies on the basis of earnings due the French producer. Moves to collect direct from the French filmmakers have been fruitless inasmuch as the basic contract calls for collection of royalties from the theatres.

In the U.S., composers at one time collected both via the studios on their mechanical rights and via the theatres on their performing rights. This was changed by court action, and the American writers now collect "at the source," i.e., from the producers only.

Tournier acknowledged that, as his principals figure it, a large amount would be due the French composers on French films played off in the U.S. since the war. However, he said no decision had been made, if suit was to be filed, whether any retroactive demands would be presented.

Composer agreement would set an important precedent in the light of the fact that French scenarists also have been pressing for government action to give them a participation and let them collect royalties from the theatres. If they are successful, the composer pattern then would apply to them as well.

Some of the indies in New York feel that the music royalties must be arranged between the French producers and the SACEM and can not involve them. One commented: "Let them collect from the theatres, if that's the arrangement. Our contract with the French producers doesn't call for any music payments." What the precise percentage of the composers' cut would be hasn't been established, but the indies don't pretend that it would be a staggering sum.

Guts Unused Film House

Saskatoon, Sask., Feb. 11.

Damage estimated at $30,000 was done Sunday (26) when fire of unknown origin destroyed the Orpheum theatre in Rosthern, Sask. The 250-seat house has not been operating this year.

Owner Stanley Siutra, who had a suite in the rear of the frame building, escaped without injury. The loss was covered by insurance.

Restore Distribs' Quota, Re-define English Film Aims of British Unions

London, Feb. 11.

An up-to-date definition of a British film and a demand for the restoration of distributors' quotas are among the main issues which the film industry unions will submit to the Board of Trade in their recommendations for the revision of the Film Act. A draft document, prepared by a sub-committee of the organizations concerned, is due for endorsement at executive level today (Tues.), prior to its submission to the government.

It is understood that the unions are making no move to interfere with the present arrangement, whereby American companies operating in Britain are allowed to produce here and collect all the advantages accruing to British quota films. That issue was separately disposed of last year in an agreement with the Motion Picture Assn., under which terms of employment of foreign producers, directors and stars were brought under control.

The unions, however, believe that the time is right to up-date the Act insofar as defining a British film is concerned, bearing in mind that the present classification was introduced in the original 1928 Act in the days of silent films. They are, therefore, submitting agreed proposals on this question.

The unions are also expected to ask the BOT to restrict the use of Commonwealth and Colonial studios for the making of British quota films unless a suitable reciprocity deal is worked out with the countries concerned. Under the existing legislation, any film made within the Empire, providing it fulfills the other conditions in the Act, automatically qualifies for a quota tag. The unions now want to halt that one-way ticket.

Casals Fest Upcoming

San Juan, Feb. 11.

Pablo Casals, rated by legend and most musicians the world's top cellist, will appear April 22 through May 6 at Puerto Rico's "second annual" Casals festival. Last year a heart attack conked out the virtuoso, now age 81.

Casals' appearance Dec. 30 at a party given in his honor by Gov. and Mrs. Luis Munoz Marin has stimulated advance ticket sale among natives here.

Reds May Enter Berlin Pix Fest

Berlin, Feb. 4.

As things stand now, there is a possibility that the forthcoming Berlin Film Festival (June 27-July 8) will see Soviet participation. Plans to invite the Russos to this fest also were discussed last year, but political arguments led to their being dropped again. In both instances, idea was based on a festival rule which states that every country which maintains diplomatic relations with West Germany, may be given the right to participate.

The rule is still maintained, but now it looks as though more people, both on the part of the press and film officials, are interested in seeing the Soviet Union participate in the fest. The West Berlin Senate has decided to apply to the Foreign Office in Bonn so the Soviets will receive an official invitation to enter the festival. The senate can only recommend such invitation, last word resting with the Foreign Office of the Federal Republic.

Dr. Alfred Bauer, head of Berlin's fest, argued that for reasons of competition, the East European countries cannot be ignored any longer. Cannes, Brussels, Karlovy Vary, Venice and Leningrad are all inviting all film producing nations of the world. And even the West German (Mannheim) Cultural Film Weeks have been seeing East European participation for the last five years. The Soviets have been particularly active there.

Regarding the possibility that the Soviets may send in Communist films for the Berlin festival, Bauer said this danger is not prevalent. The festival committee has the right to exclude such films.

Constantine, U.S. Singer Who Clicked in French Pix, Broadens Market

Paris, Feb. 11.

Eddie Constantine, the Yank singer who became a top film and singing star here (he's still unknown in the U.S.), is now in demand in other European countries where his films have given him a following. The tough, scotch drinking, skirt chasing G-Man in most of his pix, decided he needed a change of pace and a wider market. With two films in the can here, he is now in West Germany making four pix which will be dubbed for their Gallic releases.

Constantine then does his first English speaking pic role in David Miller's "The Short Weekend" (UA). This will be with big name American femme star to help film's b.o. possibilities in the U.S. and help intro Constantine in his own country. He then goes to Sweden for a comedy in English with Yank writer-director Jerry Epstein who will do both chores.

To be produced by the Swedish Iris Film Co., this is a new wrinkle in Sweden's trying to break into Yank and Anglo film marts. The pic will be dubbed for other countries where Constantine draws.

Madrid Hears U.S. Pix Offer on Way

Madrid, Feb. 4.

Motion Picture Export Ass'n, informed sources say, is gearing to end the two and a half-year old MPEA-Spain film distrib deadlock. Current MPEA staff reorganization in Europe will add a special rep for Spain to generate a pact settlement.

MPEA, it is disclosed, is prepared to offer Spanish film authorities and local film industry irresistible terms in a decisive move to restore normal film trade between the two industries.

One broadside proposal reported approved by MPEA in New York will tender Spanish distribs 100 Yank pix annually on outright sale terms against an MPEA quota of 50 or 60. Another, is U.S. assurance dollar remittals will remain in abeyance until local economic picture radically improves.

Meanwhile, U.S. distrib managers in Barcelona were confidently preparing program lists and holding preliminary booking talks with exhibs for the 1958-59 season.

ROUMANIA GETS IN ON INTERNATIONAL FETES

Money prizes and medals will reward winners in a George Enescu Music Competition to take place Sept. 5-15 in Bucharest, Roumania. It's for pianists and violinists under age 33.

A number of western musical personages will serve as judges, among them Yehudi Menuhin (U.S.); Carlo Zecchi (Italy); Monique Haas (France). East German, Polish and Bulgarian judges are also set.

Competitors must enroll by June 1. Terms and documents are available via I. Zeleneac, Press Secretary, at the Roumanian Legation in Washington.

Attendance Down, British Plead Complete Abolition of Admission Tax, Maintenance of Prod. Fund

London, Feb. 11.

Only complete abolition of admissions tax, coupled with the maintenance of the production levy, can enable the British film industry to regain and hold its important place in public entertainment. That is the conclusion reached by the All Industry Tax Committee set up to state the tax case to the Government. The Committee represents the Association of Specialized Film Producers, the British Film Producers Association, the Cinematograph Exhibitors Association of U.K., the Federation of British Film Makers and the Kinematograph Renters Society.

Faced with an unprecedented decline of admissions in 1957 the Committee has, for the first time, asked for total abolition of entertainments tax. Last year a case was submitted establishing the need for relief of $58,800,000 from the approximate total of $92,400,000 then payable each year. The Chancellor of the Exchequer, while freeing all other forms of entertainment from duty proposed a tax reduction of $18,200,000 in a full year. This the trade regarded as completely inadequate since exhibitors would be left only an approximate third of this amount after providing for increases in the Film Production Levy, wages and increased costs of the distributors and producers.

In last year's submission estimated admissions in 1960 were between 945 and 1,025 millions compared with 1,100 millions in 1956. In fact a level of admissions, even lower than those forecast for 1960 befell the industry in 1957 and the trend is still seriously downwards. Since 1948 cumulative decline of ducats sold is 40 percent and in 1957 the decline over the previous year was 18%, a disastrous new record. The fall in the past three years has been largely due to the introduction and rapid expansion of commercial tv, which is likely to be more strongly felt this year with three new stations slated to be opened.

The committee, in outlining its proposals to the government, examines the effect on production from the serious falling off of box-office receipts. Statistics based on 60 percent of British quota films released in the 2¼ years preceding June 30, 1957, reveal that British film production, after crediting payments from the Production Levy, was losing around $2,260,000 a year. This figure does not take into account the sharp decline in motion picture attendances since June, 1957. The Tax Committee has calculated that, to cover losses and provide a reasonable return on capital a production levy of $14,000,000 is essential but with the accelerated fall in tab selling the yield from the Levy cannot be expected even to reach the figure of $10,500,000 which was set for the first year under the 1957 Films Act.

Predicament

The problem of the exhibitor is also stressed in this year's submission to the government. The position has proved to be far graver than what was prophecied in the 1957 report. In the year up to Sept. 1957 admissions totalled 967 millions as against an estimated 1,051 millions; gross takings estimated at $280,000,000 reached only $268,800,000; the levy yielded only $7,280,000 instead of the estimated $7,840,000. The result was the surplus, before providing for rent or depreciation, was only $21,200,000 instead of an estimated $28,280,000. From these figures the committee submits that in the year to Sept. 1957 overall exhibition was barely able to provide for depreciation of fixed assets. On the present trend it is clear that in 1958 exhibition as a whole will be operating at a loss and wholesale closing down of cinemas must be expected.

The tax committee is aware that the abolition of the entertainments tax will not in itself arrest the decline in attendances and many steps are being taken to win back audiences. New techniques of presentation and exhibiting are being experimented with, unprofitable theatres have been closed down or turned into dancehalls, staffs have been reduced. But still the committee submits that only by complete abolition of the tax can the slump be arrested.

The All Industry Tax Committee which has been assisted by three professional financial advisers, Clifford H. Barclay (the chairman) W. Basil Holden, R. G. Leach understands that no question of any additional dollar remittances will arise from the abolition of cinema tax in view of the undertaking given last year by the Motion Picture Export Assn. of America that "as long as the present exchange situation persists the companies will not seek additional dollar transfers for any such earnings and will spend the entire amount in sterling."

The committee concluded with the view that if the discriminatory tax were to be abolished the estimated results from exhibition for the year ending May 31, 1959, a surplus of $4,000,000—before providing for depreciation or rent would result. It also stresses that till the industry is put on a level footing with its competitors it has no funds available for development or improvement.

If Exhibs Weepy, They Got Company In Rural Burgs

Minneapolis, Feb. 11.

If this territory's smalltown theatre are in a critical condition, film circles may draw the conclusion from a series of Carl Rowan articles in the Minneapolis Morning Tribune that the affected exhibitors aren't much, if any, worse off than many of their fellow citizens in other lines of business.

The Tribune assigned Rowan to make a survey of smalltown economic conditions after receipt of a letter from a resident of such a community asking it to look into the matter.

In his articles, among other things, Rowan has been pointing out "there's genuine economic fear on the Main Streets of Minnesota's small towns and that the rural Upper Midwest is in the midst of a recession" with many businessmen in a bad way.

"The simple truth is that businesses that boomed just after World War II have been going downhill for as long as seven years," wrote Rowan in his second article. "Some men who 'had a little gold mine' a decade ago are on the verge of closing shop today."

So that if misery loves company the exhibitor can have that questionable consolation, it's pointed out. That is, other businesses are in a bad way, too.

Metro's Vet Actor Scout, Al Altman, Sets Up Own Talent Agency in N. Y.

Al Altman, who exits Metro on Feb. 15 after serving as eastern talent scout since 1926, plans to enter indie production and is setting up an office in New York.

Altman established Metro's first talent office in the east in 1926 and as the company's eastern talent executive sent to the Coast many players, many of whom remained to become stars or featured players. Among the stars given initial screen tests by Altman are Joan Crawford, Spencer Tracy, James Stewart, Ava Gardner, Ann Sothern, Montgomery Clift, Richard Widmark, Harry Belafonte, Charles Coburn and William Bendix.

Prior to his association with Metro, Altman was eastern production executive of Louis B. Mayer Productions in charge of distribution and finance.

Edna Purviance's Career

Milwaukee.

Editor, VARIETY

In your all too-brief obituary (VARIETY, Jan. 22) of Edna Olga Purviance, the stately stenographer discovered by Charlie Chaplin at a party in San Francisco, whom he had made his leading woman at $100 a week—despite her total lack of stage and screen experience—in 35 of his 81 comedies, you have allowed two factual errors to slip in that should be straightened out for the record especially in a paper so faithfully read by members of the profession as well as by interested members of the laity who depend upon VARIETY to "get it right."

Your necrologist reports that Miss Purviance retired from the screen after her appearance with Chaplin in "Shoulder Arms" (1918). As a matter of fact, Miss Purviance played in six subsequent Chaplin comedies for First National, from his "Sunnyside" (1919) through "The Pilgrim" (1923) — thus continuing her career as Chaplin's feminine lead for five years after "Shoulder Arms."

Besides appearing in the Chaplin comedies and starring in the title role of Chaplin's "A Woman of Paris" (1923), Miss Purviance also made a film in France, "The Education of a Prince," directed by Henri Diamant-Berger. This film was never shown in the United States.

In 1926 Chaplin, bringing Miss Purviance out of her temporary retirement, engaged Josef von Sternberg to direct her in a film known as both "The Sea Gull" and "The Woman of the Sea." This likewise was never shown in this country possibly because, as published rumor has it, the second lead, Eve Southern, "stole" the film from Miss Purviance who had by that time become "too mature" to pass the aesthetic standards of the twenties.

Miss Purviance's age, incidentally, was about 64, not 61, as she was born—a miner's daughter—in 1894 (in Lovelock, Paradise Valley, Nevada).

Szymon St. Deptula.

(Conductor of a course in "Memorable American and European Films: 1895-1954" at the University of Wisconsin in Milwaukee).

16 Years Too Long, Says National Theatres, Asking Court Nix of Bertha Co.

Washington, Feb. 11.

National Theatres wants the U. S. Supreme Court to throw out a treble damage antitrust suit appeal by Bertha Building Corp. of Los Angeles, operator of two theatres there. National contends that the case is long since dead because of the statute of limitations.

Case was brought in 1951 in the Federal District Court in New York City. There the trial judge ruled that Berthas' suit, alleging damages up through 1935, was outlawed by California's three-year statute of limitations. The 2nd Circuit Court reversed and directed a jury trial on this point of law.

In its petition to the Supreme Court, National Theatres contends there was no reason for Bertha to delay the action for 16 years. National also claims the suit should have been filed in L. A. rather than New York, since it involves alleged damages in the California city. Finally, says the National brief, it was perfectly proper for a judge, acting without jury, to determine that the statute of limitations had run.

CANTINFLAS' 2D FILM IN ENGLISH TONGUE

Cantinflas, Mexico's top screen comedian, will make his first indie picture in English on the Coast next September. It's titled "Pepe," and will be coproduced by George Sidney and Jack Gellman, Cantinflas' manager. Sidney also will direct.

Leonard Spiegelgass will do the script. This is Cantiflas' second English-speaking role. His first was in Mike Todd's "Around the World in 80 Days." Columbia Pictures will release the picture worldwide. It handles the Cantinflas releases in Latin America.

Inside Stuff—Pictures

Entertainment industry's job opportunities are examined in the current issue of "Treasure Chest," nationally distributed comic book published every two weeks during school year and distributed via parochial school and religious instruction classes. Father Conroy's piece, "Planning Your Future—Let's Face It," stresses importance of entertainer's responsibility to the public. He cites the harm done by singers "singing sexy songs" and film actors mocking "love, marriage and the home." He also indicts the tv entertainer who allows "all kinds of trashy people, as well as trashy acts, to appear on his show—anything to beat the competition."

Father Conroy singles out Perry Como and Andy Quinn as worthy individuals and urges his young readers to follow in the footsteps of these performers. He concludes that "show business today needs good Catholics—but I mean good Catholics."

"Peyton Place," which Jerry Wald produced for 20th-Fox, faced a number of lurid story angles, including bastardy and incest, with the result that many of the critics centered attention on the tight-wire walking aspect. Wald, who has held forth in VARIETY in the past on the problems of adapting novels, again expresses (via letter) his feeling that printed criticism based "entirely on the degree to which a film adheres to the book on which it adheres seems unfair—and moreover displays a singular lack of understanding of the motion picture as a creative medium."

Wald agrees that John Michael Hayes was faced in adapting "Peyton Place" with "an uncommonly difficult task." Wald argues that Hayes was able: "by carefully analysing and retaining its dramatic elements, to capture them in a screenplay that would neither offend the innocent nor frustrate the intelligent picturegoer."

Herman Wobber, who retired only last year as Western division manager for 20th-Fox, told Catholic Entertainment Guild at Frisco breakfast that "wave of pessimism sweeping film industry" was "so much hooey." Wobber, who started as Frisco exhibitor in 1904, continued:

"Back when we were emerging from nickelodeons, there were people who built theatres that could be turned into garages, in case pictures didn't catch on. Believe me, those pessimists ended up with garages.

"You've got to see the most that films are offering today, not the least. We've got to get back to old-fashioned ballyhoo, and go out and sell."

New "testimony" has been introduced in the matter of Loew's Inc. vs. Dore Schary, who was relieved of the post of production head. Appearing on the "Night Beat" program on NBC-TV last week, Schary told of being confronted by the Loew's-Metro "brass" with an anonymous letter which charged him, Schary, with "derelictions." Schary declined to identify the "brass" but the reference presumably was to Joseph R. Vogel, president of the company.

Former studio chief said the "derelictions" mentioned in the letter were his support of Adlai Stevenson in the Presidential elections and making campaign speeches. Schary admitted this activity and said that from it stemmed his reputation as an "egghead."

When Sam Spiegel was in Berlin recently in connection with Columbia's, "The Bridge On the River Kwai," some pressmen queried him also about his film "The African Queen" which has never shown in Germany. Spiegel promptly commented that he still feels angry that Katharine Hepburn did not get the Oscar for her role in that film. Asked "Why didn't she?," Spiegel answered: "It was given to some young actress who had a better bosom." Berlin journalists didn't remember the 'some young actress with a better bosom' as Vivien Leigh in Kazan's "Streetcar Named Desire." Humphrey Bogart captured the prize for his role in "African Queen."

As to "African Queen," it's still referred to as an "anti-German" production—that is to say, by Germans who've never viewed see.

A British journalist has written a bit of readable froth called "Cinderella Nightingdale" (Arthur Barker, $2) wherein is told the tale of an ambitious young photographer who discovered a bosomy shop assistant and made her a sex symbol and British cinema star, he himself getting the well known double-X from her, and everybody else. Written by Robert Muller, the book is described by VARIETY's London outpost as "fiction nobody will fail to recognize." It acidly sketches a number of British film biz types and scenes "but the novel is too slick and superficial" for broad reader interest, apart from those intent on guessing identities.

"Something You Didn't Eat," the 16m tinter made by Walt Disney for the Coordinator of Inter-American Affairs during World War II, will be withdrawn from distribution by the government on June 30. Film, which most recently has been distributed by U. S. Dept. of Agriculture through its regional film libraries, has been seen by an estimated 15,000,000 people in this country alone. Pic was originally distributed by CIA, then headed by Nelson Rockefeller, with Cereal Institute of Chicago picking up tab for production and prints. It deal, via animation and entertainment, with problems of nutrition. Walt Disney will take over future distribution, if any.

December decline in motion picture attendance is mirrored sharply in latest totals from the City Tax Collectors office, representing the 3% tariff on Chicago filmeries for last December. Exhibs there paid an aggregate of $74,661 for the month, or nearly 17% less than the $90,267 they paid the same month a year previous. Total amusements brought $148.902 in city taxes for December, against $158,935 the same month in 1956.

Another of the Federal revenuers periodic and well-publicized crackdowns on Hollywood via numerous court plasters (i.e. liens) occurred the other day. About $1,400,000 is sought on taxes Treasury thinks still due from Charles Chaplin, now of Switzerland and never coming back, Mickey and Elaine Rooney, Rory Calhoun, Lita Baron, Otto Preminger, Edward Dymytryk, Frankie Laine and Paul Gregory, et al.

"Moving With the Movies," standing head of Ronald Johnson's Toronto Globe & Mail column, became "Immobile With the Movies" from Wed. (29). Reason: Johnson had a ski accident and has to spend a fortnight in bed. J. Arthur Rank Organization's p.r. director Charles Mason has lent him a sound projector, screen and films—Rank, natch—for bed-watching, to keep him from falling back on tv, and to keep that heading McCoy.

To fight juve delinquency, Seattle has clamped drastic curfew with kids under 15 required to be home before 10 p.m. or else. Teenagers had been so in the habit of going to shows that instead of it hurting biz evenings, it boosted b.o. The kids wanted to see "Rodan," for instance at the Coliseum. They couldn't go alone. So the whole family went and the take there was a record in two years, the manager reported. Parents used to let the kids go to the show to get rid of them.

An average of 500 theatres each month in Great Britain play National Film Board of Canada shorts. Two of them, "City of Gold" and Norman MacLarne's "A Chairy Tale," have been nominated for British Film Academy awards.

NOVELS—PEACHES AND LEMONS

They Loved Him in Stockton

[MEANING CHARLIE PINCUS]

Stockton, Cal., Feb. 11.

Charlie Pincus knows how it is at the grass roots now.

Pincus, veteran exploitation man who used to work out of Paramount's New York office, had managed Blumenfeld Theatres' Esquire five years till last weekend, when he was shifted to circuit's Roxy, Oakland.

But before he left his pal, Ort Lofthus, manager of radio station KJOY, took him to dinner. At 9 p.m. they headed back to Esquire. As they turned the corner to walk down to the entrance, Pincus saw searchlights playing on his house and saw on the marquee: KJOY Radio Station Presents Charlie Pincus Story.

Whole city had turned out for theatre manager, onstage tribut were paid him and he was given two presents:

(1) Pair of ducats to his arch-rival, the Fox California dow the street;

(2) A pen-and-pencil set inscribed, "Charlie, They Loved Him in Stockton."

Pincus, a showman more than 40 years, is still misty-eyed,

"It's the finest thing that's ever happened to me in all my years in the business."

'Nursery or Graveyard of Genius'?

[LIVELY AIR DEBATE ON HOLLYWOOD]

"Hollywood is sick, slick and sterile," declared David Susskind, television producer.

"Such a tremendous attack on a small, sunny village is unfounded," respodded Otto Preminger, motion picture producer.

And thus the Battle of Peacock Alley began—Peacock Alley being within the confines of New York's Waldorf-Astoria Hotel and the site of the Tex & Jinx show (WRCA-TV). It was here that Susskind and Preminger engaged in sharp exchanges of dialog about the merits of N. Y. and H'wood as centres of artistic development.

Preminger said he didn't know what to make of the subject in the first place. "Geography should play no part in the evaluation of any thing artistic," he evaluated. Consider for example that "Look Homeward, Angel" and "Sunrise at Campobello" are among N. Y.'s biggest legit clicks and both were done by writers from the Coast.

Jinx Falkenburg, siding with Preminger, noted the exodus of N. Y. tv to Coast. Doesn't that mean H'wood has made N. Y. surrender, she wanted to know.

Coast And/Or Video

Perhaps so but watch for a big swing of the pendulum back to N. Y. because of the "mediocrity in films," said Susskind, adding there's already been a big swing to live shows. He related his widely-acclaimed "Bridge of San Luis Rey" was brought in live at a cost of $156,000, whereas to have done it on film would have meant an outlay of $500,000 to $600,000.

Someone introduced the subject of censorship and Susskind conceded that Preminger had succeeded in breaking down Production Code barriers. But he opined "it's a myth that tv is hidebound by antediluvian mores; we can do anything in good taste."

Tex & Jinx name-dropped Dick Powell, who was quoted as saying N. Y.-ers would jump at the chance to work in H'wood, and Paddy Chayefsky, who was said to have cracked that "tv has become cheapened by untalented people."

Susskind (who went to Harvard, is quick on the comeback and glib with the high-sounding phraseology) expressed the thought that Chayefsky is "notoriously hyperthyroid. I forgive him for he's enormously talented but caught in the glamor and excitement of Hollywood."

Otto the Intrusive

Preminger elbowed in with the admission he didn't go to Harvard but spent three years as a professor at Yale (sic).

Susskind said he regarded Hollywood as a "Sahara of Milltown." Preminger said he found the appellation bewildering. Susskind's raps at picture-making drew from Preminger the crack that old product is a potent force on tv in N. Y. today.

Tex McCrary put to Preminger a question that seemed to get lost. "Didn't you come to N Y. to replenish your talent and energies?" he asked. McCrary further observed that new theatrical product can't compete with the oldies on tv. Preminger thereupon claimed that "Around the World in 80 Days," "10 Commandments" and "Bridge on the River Kwai" are grossing more money than is spent by tv sponsors over a five-year period. He was not challenged on this.

Love That Coast

Preminger thought it "inexcusable" that Susskind should attack town which has such people as George Stevens, William Wyler and other of their caliber functioning. Countered Susskind: "There are a handful of geniuses out there: I'm talking about the majority."

Susskind said that of the 10 best pictures listed by the N. Y. Herald Tribune's William Zinsser, only one, "Gunfight at O. K. Corral," was made in Hollywood.

Preminger's comeback was that most pictures on the list were made by Hollywood people but on location at various global points. "They are not as narrow-minded as you. They go around the world," he told Susskind.

That's the way it went, with Preminger doing most of the talking whether or not it was his turn. The numerous messages from participating sponsors preempted him, however.

Windup had Susskind expressing admiration for Preminger's talents. Preminger said he couldn't accept such a bouquet from anyone who thinks like Susskind.

It was a lively, entertaining hour. A three-femme studio "jury" voted in Susskind's favor at the conclusion. At least one observer disagreed with the verdict; Preminger is a tricky and effective verbalistic in-fighter.

Gene.

Training Jurors For Film Fest

Vancouver, Feb. 11.

Films from 20 countries will unspool in Vancouver's initial International Festival, come July 19. Judging will take place at the downtown Vogue theatre, 1,322 capacity, courtesy of J. Arthur Rank organization.

Pic entries, by latest count, is 106. Awards will be made in categories including documentaries, children's features, telepix, experimental.

Festival is making a somewhat self-conscious approach toward judging problem. Has already briefed some 60 potential critics by way of a "workshop" at U. of British Columbia. Dr. Roger Manvell, director of British Film Academy, recently here, was "indoctrinator" at this adjudicators' session.

AROUND $25,000 'AVERAGE' PRICE

By HALSEY RAINES

Over a water cress salad at Sardi's or at Romanoff's, a chance remark may send spasmodic quiver of anticipation up the antennae of the sensitive film story editor. Like the stalker of koodoos or water buffaloes, he is trained to recognize his prey at long or short distance.

It's always open season in the hunt for books that may have a movie in them. While 99 may be discarded, the 100th may be turned into a picture with a million-dollar profit. The ideal time to latch on to the prize property is early in the game—if possible in the prenatal period, or before public enthusiasm has sent all Hollywood riflemen up the same trail. However, that can't always be done.

The rules of the chase are now quite clearly drawn. While film companies protect themselves by refusing to read unsolicited manuscripts from writers, they are geared to give prompt attention to properties submitted to them by recognized publishers or agents.

Almost all established writers have agents, although in the case of several prominent ones, notably Edna Ferber and Ernest Hemingway, the authors' attorneys act in that capacity. Authors' representatives who believe their clients work to be film-worthy often make publishers' galley proofs available to possible buyers. Sometimes as many as a dozen such advance copies of a novel are sent simultaneously to the story editors of leading film-producers. It is then usually a case of first come, first served, assuming the price to be right; some instances of very hot competition sealed bids are requested and obtained.

Type or Mimeo Drafts

Submission of typed or mimeographed drafts of a coming book may take place even before the publisher can provide printers' proofs. A recent case in point was James Jones's "Some Came Running." Because of the great success of the author's earlier book, "From Here to Eternity," typed copies of the new story went to film story editors last January, shortly after the last pages had emerged from Jones' typewriter. It was a substantial tome, running to about 750,000 words. Kenneth MacKenna, West Coast story editor for M-G-M, attacked the waist-high pile of pages with one of his ace readers; both read the manuscript over a period of two days, with no time out except for a few hours' sleep and some sandwiches. Such diligence resulted in acquisition of the story, at least six months before publishers' proofs would have been available, and a full year before publication of the novel.

(Novel has since appeared and been badly panned by literary critics—Ed.)

Some years ago, in the effort to provide new incentives for writers in the motion picture market, and to gain a march in a rival-packed field, Metro devised a prize novel competition. It was modeled after the Atlantic Monthly and Harper contests, but in contrast to their more modest awards of from $5,000 to $10,000, offered a rich jackpot of $125,000, plus bonuses, based on gross sales and major book club distribution. It was specified that only stories already accepted by a publisher would be eligible. Out of this contest, started in 1944, came "Green Dolphin Street," and "Raintree County." The film concern has paid nearly $200,000 to date to the late Ross Lockridge Jr., and his estate for "Raintree County," Lockridge's first and only novel. It was only, however, after a number of producers and writers had wrestled for years with the broad canvas of this Civil War narrative that it was finally brought to the screen as the longest and one of the most ambitiously mounted productions of 1957.

The prize novel format was

(Continued on page 22)

Metropolitan Playhouses' Switch: Collecting On Own Concessions Brings $201,801 Verdict For Lessor

One of the larger everdicts in film history, and certainly the biggest in a concession case, was handed down this week in a case involving Hempstead Theatre Corp. and Metropolitan Playhouse Inc. N.Y. Supreme Court Justice Samuel C. Coleman awarded Hempstead $201,851 plus interest.

Hempstead, owned by Frank Calderone, had charged that he was being deprived of his proper cut of concession sales in the four Hempstead circuit theatres, the Cove, in Glen Cove, the Valley Stream at Valley Stream and the Calderone and Rivoli in Hempstead.

He had leased the houses to Metropolitan Playhouses, which in turn sublet them for 17 years—till 1971—to Skouras Theatres Corp. Under the lease, fixed minimum rental was set plus 20% of gross receipts, which took in receipts from all stores on the premises. Metropolitan Playhouses has a 50% interest in Skouras Theatres, which at the time of the arrangement was owned 50% by George P. Skouras, Spyros S. Skouras and the estate of the late Charles Skouras.

People's Candy Co. had been concessionaires in Skouras Theatres and Metropolitan Playhodses. The circuit then organized its own concession company, Circuit Vendors, which bought the concession rights from Bert Nayfack's People's Candy for $700,000. Deal called for $200,000 down and $500,000 guaranteed by Metropolitan Playhouses in case Circuit Vendors defaulted.

When Circuit Vendors took over, it paid Skouras Theatres $20,000 a year rental, accountable to Metropolitan Playhouses. Latter in turn paid Calderone 20% of that figure, or $4,000. Calderone claimed that the annual gross concession originallv had amounted to around $170,000 a year and he was owed 20% of that.

Court found that Circuit Vendors existed in name only, that there had been only one formal meeting and that, though the interrelated companies borrowed large sums of money from one another, the concessions in the theatres were in reality operated by the Skouras managers.

Case was filed about two years ago and came to trial in early Sept. 1957. There were other, minor claims which either were dismissed or dropped by the respective parties. Calderone was repped by attorney Milton Pollack. Metropolitan and Skouras Theatres were represented bv Weissman, Celler, Allen, Spett & Scheinberg, with Lester Samuels trying the case for that firm.

Boston Globe Rejects 'Prostitute' Ad Copy

Boston, Feb. 11.

Ad copy for Jean-Paul Satre-anti-Dixie story "The Respectful Prostitute" (Times) at the Trans-Lux was turned down by the Boston Globe on basis of title not being in good taste for a family newspaper, it was reported by David Kaplan, house manager.

When the Globe made the initial turndown of the ad copy, which said: "Shocker of the Year!" with a semiclad black femme figure, and "The Respectful Prostitute" on the bottom lines, Kaplan asked that they run an ad with copy: "This Is Dynamite. Sorry We Had to Delete the Shocking Title." This was turned down, too, Kaplan said.

In the meantime, the bill of "Respectful Prostitute" and "Lover Boy" is doing big gross at the Trans-Lux, and without the Globe ads. The Globe, however, lists the title in its film times chart. The other Boston newspapers, Herald, Traveler, American, Record, are running the copy.

Kaplan said that Globe advertising executives told him, "This is not the type of advertisement our family newspaper should run."

Walsh Stands By On Whitecollarites

An effort to break the stalemate in negotiations between the film companies and the union representing N. Y. homeoffice white collar employees will be made today (Wed.). Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, has assigned Walter Diehl, assistant international president, to take part in the talks between the Homeoffice Employees Union, Local H-63, IATSE and the film companies.

Officials of the union and labor negotiators for the film companies will meet today (Wed.) at IA headquarters in Manhattan. Walsh will be on hand to take part in the talks if he is required.

The union, which has been seeking a new pact to replace the agreement which expired last September, has submitted a request to Walsh for permission to call a strike aaginst the film companies. According to Russell H. Moss, biz agent and exec v. p. of the union, the film companies have refused to revise the former contract and have flatly turned down requests for a wage hike and other benefits.

Before acceding to a strike request, Walsh usually makes a final effort to bring about a settlement. Today's session will attempt to accomplish that aim.

WB AGAIN PACES U.S. DISTRIBS IN JAPAN

Tokyo, Feb. 4.

For the second straight year Warner Bros. led U. S. majors in net billings for features in Japan for calendar 1957. Paramount repeated in place position with Metro moving up a notch into third place. 20th-Fox wound up fourth. The overall figure for the 10 majors showed a drop of about 75,000,000 yen ($208,333) or 1% from coin of the previous year.

The companies and their statistics: WB, $3,556,244; Par, $3,095,004; Metro, $3,106,081; 20th-Fox, $2,591,106; Columbia, $1,816,169; Universal, $1,574,142; RKO, $1,609,771; UA, $1,107,023; Rep, $529,331; and Allied Artists, $419,902.

N.Y. STATE SEEKS FEES TO CHECK THEATRES

Albany, Feb. 11.

The State Industrial Commissioner would charge fees, based on the estimated cost of construction or alteration plans presented for approval, on places of public assembly (theatres included), factories and mercantile establishments, under terms of a bill introduced last week by Assemblyman William G. Giaccio, Corona Democrat.

The measure, which has the support of the State Labor Dept. headed by Isador Lubin, stipulates that the tap shall be $15, if estimated cost is less than $25,000. It would be: $25, for jobs from $25,000 to $50,000; $50, for projects costing $50,000 to $100,000; $100, for constructions in excess of $100,000.

A $10 charge for each inspection of a place of public assembly—to insure compliance with code requirements — is continued. The total amount in any one year, for a place of public assembly, would be limited to $20.

Bill, if passed, would take effect July 1.

SENSATIONAL SINGLY....



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THE BIG BEAT

in Eastman COLOR

JAMMED with ROCK-'N-ROLL! JAZZ! - BALLADS! BLUES!

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Co-starring
WILLIAM REYNOLDS · ANDRA MARTIN · JEFFREY STONE
With Rose Marie · Hans Conried · Bill Goodwin · Howard Miller

Written by DAVID P. HARMON · Produced and Directed by WILL COWAN · A UNIVERSAL-INTERNATIONAL PICTURE

45th ANNIVERSARY DRIVE
through May 3

Beg H'wood: 'Hold Line at '49'

Continued from page 1

passed, were bringing patronage back into the theatres was expressed. But shouldn't the distribs allow the operators to share in the take a bit more?

Perhaps the biggest heartener is the intimation that 20th Century-Fox, today identified as the most theatre-minded major, might even go so far as to pledge no sale at all of post-1948 product to television. 20th via Spyros Skouras and sales chief Alex Harrison have been pretty much alone until now in cheering exhibitors with promises of at least five years' protection clearance over home screens.

Allied leaders feel or sense an intimation that 20th might go all-out against further tv selloffs. This derives from a letter of Skouras to Allied Board chairman Abram F. Myers. Skouras agrees that theatres are "rightly concerned with sales of pictures to television." In short, this is a real threat of extinction and not a trade phobia.

Skouras places blame for "Damage" on "some foreign and smaller domestic companies" which made first sales to tv. According to Skouras, then was the time for exhib orgs to have united "in common interest of future to their theatres" and demanded of Dept. of Justice "that no pictures be sold to television." Skouras maintains that with United front, exhibitors could have exerted great influence with Justice Dept. and in each congressional district.

If Skouras' comments can be interpreted to mean that 20th will not sell post-1948 film to tv, it marks second such assurance theatremen have received from major companies. Vogel is already on record as opposing such sales. In addition, according to Allied spokesman, exhibitor group expects to receive similar assurance shortly from a third film company president.

Skouras' present letter, highly praised by allied leaders, maintained that picture industry "is on threshold of solution of its problems." Skouras' optimism is based on "resurgence of business in first-run theatres" and "slight improvement" in neighborhoods, smalltowns since Christmas.

20th topper referring to recent Sindlinge report, said it was "unwisely publicized" and that it brought out "only one part" of industrys troubles. Exhibition and distribution he said, must stop incriminations and criticisms and "instead go out and get people to sit in seats of our theatres and in their automobiles watching our pictures.

He stressed that 20th has always felt "that future of production, distribution lies with prosperity of theatres.' He pointed out that 20th—in order to provide example for industry—has set up largest budget in its history for production of 65 pictures, out of which it hopes to obtain 24 "important box-office pictures."

Prior to actual sessions of the drive-in convention the Allied Board passed a formal resolution imploring the distributors not to slug the ailing patient by a selloff of post-1948 film to the television syndication operators. To underscore their distress at this prospect, Allied will name a committee to call upon the company presidents—but not their bankers.

No sale-at-all plea is a tightening up of Allied demands since its October convention. The hope then was for a five-to-seven-year protection against home screens. Since then the flood of old movies, killing Sunday matinees, for one thing, and the needling boasts of many local tv stations in printed and on-air advertising has driven the point home stronger.

Theatre men with whom this reporter has spoken here in Louisville are now increasingly persuaded that too much is too much—old movies are killing new movies and the distributors—and their liquidation-minded bankers—must decide. They can't have it both ways. (See Ellis Arnall's comment on the producers right to a wide-open market, selling everbody, no loyalty due to theatresm, as such. —Ed)

Outgoing Allied president Julius Gordon actually feels that the film companies quietly realize, and will one by one reverse themselves, against the post-1948 are aware that they have injured their own theatre rental potential by feeding the Frankenstein of home movies. "It's just a matter of good business sense for them that they heed our request that they forego post-1948 sales."

Gordon makes his point in terms a banker can grasp: "Films earn less than .0002c per viewer under television syndication economics. This keeps people away from theatres where film companies could earn with the same pictures in some cases from 10 to 25c per person."

Gordon and his successor president, Horace Adams, express the view that if the film companies will awaken to the danger of old movies, new movies have a great future.

700 in Louisville

Louisville, Feb. 11.

An expected 700 exhibitors from over all the country are expected to attend the National Allied Drive-In Theatre convention Tuesday through Thursday (11-13) at the Kentucky Hotel.

Julius Gordon of Beaumont, Texas, prez of the trade body, will deliver the keynote address at the opening sesh at 1:30 p.m. today (11). Albert F. Sindlinger of Ridley Park, Pa., motion-picture analyst, also will speak that afternoon.

Highlight of the convention will be a general discussion of "pay-as-you-see" television at Wednesday (12) afternoon's sesh. Joseph R. Vogel, New York, prez of Loew's Inc., will be the banquet speaker Thursday (13) night. Eddie Ornstein, Louisville exhib and prez of Allied Theatre Owners of Kentucky, is convention chairman. The Kentucky group, sponsor of the convention, will hold it's annual meeting at 10:30 a.m. Tuesday (11).

Sindlinger

Continued from page 5

hibition of these pictures in theatres than from immediate sale to television.

Although re-issues have long been "anathema" to theatre operators, Sindlinger said film houses will have "to take long new look" at them. He said that based on findings of his company, exhibitors' evaulation of re-issues "is all wrong in today's market." Business analyst is firmly convinced that selected group of old Par pictures would do better in theatre and that "objective analysis" of his company "demonstrates that theatre rentals far outweigh tv income for pictures."

Commenting on Sindlinger's statement that Paramount would have sold pre-1948 backlog to exhibitors for $40,000,000 Horace Adams, Allied's new prexy, declared: "It's pretty hard to break a man and then sell him something for $40,000,000." Elaborating on this remark, Adams said film companies' action in selling oldies to tv had just about depleted funds of exhibitors. So how could they raise coin to purchase Par backlog.

3-D '53 Horror Echo

Hollywood, Feb. 11.

Universal is reissuing a pair of 3-D horror films, "It Came From Outer Space" and "Creature From Black Lagoon," as result of trial runs of each pic, two both released originally in 1953.

Package opens Thursday (6) Frisco at Golden Gate.

It's Horace Adams

Louisville, Feb. 11.

Horace Adams of Cleveland, president of Independent Theatre Owners of Ohio, was named president of National Allied States Assn. by Board of Directors at exhibitor organization's drive-in convention here. Adams former national treasurer, succeeds Julius Gordon of Beaumont, Texas, and will serve for two-year term.

Edward W. Lider of Boston, head of Independent Exhibitors of New England, moved from secretary to treasurer, Abe Berenson of New Orleans was named secretary.

Republic closed deal to distribute "Seed of Darkness," narcotics yarn filmed in New Orleans as an indie by Robert Keys, who also stars.

PUBS NOT FOR 'CLASS' TAG ON FEATURES

Albany, Feb. 11.

The revelation Thursday (6) that the New York State Publishers Assn. opposed the Conklin-Marano bill requiring the advertising of "classifications" of films (to be made by State Education Dept.), apparently left the measure in the "discussion" category only.

Whatever chances it had of passing the Legislature were probably dimmed, if not extinguished, by the objection of the powerful newspaper group.

Allied Accepts Feb. 20 Invite

Louisville, Feb. 11.

Representatives of Allied will be present in New York Feb. 20 when full presentation of the new MPAA - COMPO - TOA "Business Building" campaign will be made. Allied prexy Horace Adams will name committee to attend.

Action Allied's answer to telegram from Columbia's Abe Montague, film company rep of COMPO, who extended invitation to Allied. Montague has been notified of Allied's decision.

However, it was indicated that Allied will not participate in affairs of COMPO until it is officially reinstated and seated. Allied voted to return to COMPO under certain conditions at its October national convention, but since that time there has been no COMPO meeting and Allied reps have not participated in its activities. According to outgoing prexy Julius Gordon, Allied has been notified that there will be a meeting in mid-March. "Our representatives will be present at that meeting," Gordon said, "but until that time we cannot consider ourselves members."

Hole in Talent

Continued from page 5

casionally have had the foresight to include tv subsidiary rights in a particular agreement with a producer. If and when that is the case, an individual residual settlement can, and must, be made.

Despite the post-1948 residual bar, there have been some big ones going the way of tv, including "High Noon," "Cyrano de Bergerac," and "The Men," all Stanley Kramer productions purchased by National Telefilm Associates. There also are the leaders in the United Artists tv packages, consisting of all post-'48's, such as Frank Sinatra's "suddenly" Humphrey Bogart's "African Queen" and "Moulin Rouge."

"Rouge" and "African Queen" fall into the overseas production examples, said to be exempted by residual payments.

U.A. Lonewolfing

United Artists has been distributing recent product to tv—with a new package upcoming—under this arrangement. Being solely a distribution organization, UA has no agreements with the various talent guilds, unlike the major producing studios. The guilds, of course, have recourse through the individual producers releasing through UA.

In lieu of a post-'48 residual formula, UA is understood to have set up a reserve when and if such a formula is arrived at. The problem of negotiating with the guilds for the affected pix has been thrown into the lap of the individual producers. On low budgeted pix, the affected producers have gone along with the Screen Actors Guild's so-called "Monogram formula" for post-'48, with the SAG getting 15% of the original take for performers. This percentage is considered too high for the bigger budgeted pix released to tv.

The majors cannot follow the UA approach for they're bound not to release post-'48's until a residual formula is agreed upon, and the guilds can take strike action against the majors if the clause is violated. Of course, for the weapon to be effective, the studio must be in active operation. Witness the rhubarb surrounding Republic's sale of its post-'48's to NBC owned and operated stations.

Amusement Stock Quotations

Week Ended Tuesday (11)

N. Y. Stock Exchange

1957-'58 High	Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17½	11¼	ABC Vending	30	15¾	15½	15½	— ½
24⅞	11⅝	Am Br-Par Th	137	15⅛	14⅝	14⅝	— ⅜
36⅛	23½	CBS "A"	121	28¼	26½	26½	—1¾
35½	22⅜	CBS "B"	34	27⅜	26	26	—1¼
20½	11⅝	Col Pix	28	13⅝	13⅛	13⅛	— ⅜
19⅝	13⅜	Decca	55	15⅛	14⅝	14⅝	— ⅜
15⅞	13	Disney	182	18¼	17⅛	17¼	— ⅜
115	81¾	Eastman Kdk.	107	105⅝	102	102⅜	— ⅜
4¾	3⅛	EMI	66	4¼	4⅛	4⅛	— ⅛
10⅜	7⅛	List Ind.	34	7⅝	7¼	7¼	— ⅛
22	11¼	Loew's	372	15	13¾	14½	+ ⅝
9½	7	Nat. Thea.	101	7⅞	7¾	7⅞	+ ⅛
38⅜	28	Paramount	586	38⅜	35⅝	36	— ⅞
18⅜	11	Philco	192	15⅜	14½	14½	— ¾
54½	30	Polaroid	449	54½	50½	50⅝	—3⅜
40	27	RCA	355	35	33⅛	33¼	—1¾
8¼	4¾	Republic	157	6⅝	6⅝	6¾	—
13⅛	9	Rep., pfd.	13	11⅛	10¼	10¼	— ⅞
18½	13⅜	Stanley War.	20	15⅞	15½	15½	— ½
29¼	18¾	Storer	23	23⅜	22⅝	22⅝	— ⅜
30¾	19⅝	20th-Fox	116	25⅛	24½	24⅛	— ½
25⅜	15	United Artists	50	19⅛	18⅛	18¼	— ⅞
30⅞	18¼	Univ. Pix	4	20½	20	20½	+ ½
73	65	Univ., pfd.	*140	68½	68½	68½	+1½
28⅞	16½	Warner Bros.	113	19	17⅝	18¼	+ ¾
140	91¼	Zenith	97	135⅞	126¼	126⅜	—8⅝

American Stock Exchange

4½	2½	Allied Artists	33	3¼	3⅛	3¼	—
11⅜	6⅛	Assoc. Artists	98	9¼	9	9¼	+ ¼
1⅛	⅜	C. & C. Tele.	120	½	7/16	7/16	—
6⅛	3	DuMont Lab.	31	4⅜	4	4⅛	— ⅛
4⅝	2½	Guild Films	101	3⅛	2⅞	3	— ¼
9⅜	5⅝	Nat'l Telefilm	30	6¾	6½	6⅛	— ⅝
9	3⅛	Skiatron	301	5	3⅝	4⅛	—1
8¾	2⅞	Technicolor	80	4⅛	4	4⅛	— ⅛
5⅞	3⅝	Trans-Lux	12	4½	4½	4½	—

Over-the-Counter Securities

	Bid	Ask	
Ampex	49½	53½	— ¾
Chesapeake Industries	1⅝	2	— ⅛
Cinerama Prod.	2⅛	2⅝	+ ⅛
DuMont Broadcasting	7⅜	8⅛	—
Magna Theatre	2⅜	3⅛	+ ⅛
Official Films	1	1⅛	—
Teleprompter	6	7	—
U. A. Theatres	5⅜	5⅞	+1¼

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

With $10-Mil Down, Par Pix to MCA

Continued from page 3

marketing of the Telemeter toll-vision system.

Impact on Shares

Although Paramount held back on the announcement of its old library film deal with Music Corp. of America until nearly the close of day (last Friday) film company's stock on the New York Stock Exchange was particularly active. Total of 22,000 shares were traded and the issue went up to a new high of $37.37 for the year.

Reason behind the big buying was advance word on the deal. Wall Streeters, sensing something in the wind, checked with Par officials and the latter played it candid, acknowledging that negotiations had reached the serious stage.

Various proposals were put to the board last Monday (3) for their consideration. Directorate re-convened at a special session Friday wherein the sell-out to MCA was formally wrapped up.

Barney Balaban's Comments

Barney Balaban states that the pre-1948 Paramount backlog negotiations for sale were an open secret because even individual stockholders, if inquiring of him, as president of the company, were frankly told that "talks on a possible negotiation of the sale were seriously going on." This accounted for the bullish action of the stock in the past weeks.

When the Wall Street Journal got the Paramount-MCA story it wanted to "check it through with Jules C. Stein," head of Management Corp. of America, wholly owned subsid of the Music Corp. of America, which is the party of the second part. The MCA home-office told the paper that Stein was on a globetrot with his wife, Doris, and now in Bangkok. Barney Balaban says he had spoken with Stein on the phone the day before; that the deal has been some time in the making; that MCA prexy Lew Wasserman and his staff finalized it. Incidentally, Tillie and Barney Balaban sail Feb. 21 on the SS United States and will celebrate their 29th anniversary aboardship on Feb. 22.

Balaban recalls that it is almost exactly 50 years ago that "my brother Abe (A. J.) and I were taken by my mother Rose to a little nickelodeon i Chicago and when we came home she urged that 'this movie business should be our business because where else do you pay cash-on-the-till, in advance, for something you select to see but have never seen before?"

Balaban cites this in relation to his plans for Telemeter which, being a cable system, he feels is beyond the purview of Federal Communications regulations although admittedly "if all the pay-see systems were to get the greenlight the accumulative enthusiasms must help everybody." (This refers to an FCC inclination to stall the greenlight on tollvision systems). Balaban's accent, in favor of Paramount-owned Telemeter, is that the "pay-as-you-see" or the "pick-and-pay" features of his system is what appeals to him from a practical show biz viewpoint.

Arnall

Continued from page 3

and he can make a profit, he maintained, adding that—if these conditions were met—he didn't see why a producer shouldn't sell to a grocery store, or a gas station, or anyone lese who wants to buy.

Arnall enthusiastically voiced support for subscription tv and urged the Federal Communications Commission to license various toll systems "without further delay."

Arnall, long a supporter of a pay-tv method, said he was all for the idea of letting water seek its own level and for experimentation to be tried.

Soviet Russia will participate in the 1958 World Film Festival at Brussels this summer, according to Pierre Vermeylen, chairman of the fest.

The Eternal Comeon

Minneapolis, Feb. 11.

The loop World pulled something new here in the way of making available free for many people an outstanding movie by running a large "witnesses wanted" newspaper display ad for "Witness for the Prosecution" prior to the picture's opening.

Ad invited the public to be the theatre's guests—"witnesses"—at a prevue of the film." All anybody had to do to get the free prevue ducat was to write the theatre and mention any organization, club or community group of which he or she is a member.

It was stated that requests would be granted in order of receipt.

"We're not being generous," stated the ad. "We're so sure you'll love the picture, we're counting on your talking about it even before it is presented to the public at this theatre," declared the ad.

"We believe it'll prove an effective way of getting more favorable word-of-mouth, the best of all boxoffice stimulants, than results from the ordinary prevue limited to a comparatively few selected invited guests or the sneak prevue as an added attraction," says Ted Mann, World owner.

Metro Blueprint: Novels Aplenty, 42 Hired Scribes

Sixteen novels, including two classics, are among the properties to be filmed by Metro. Heading the list are Lew Wallace's "Ben Hur," which Sam Zimbalist will produce, and W. H. Hudson's "Green Mansions," to be produced by Pandro S. Berman.

Among other novels on M-G's slate are "Some Came Running" by James Jones, "The Blessing" by Nancy Mitford, "No Blade of Grass" by John Christopher, "The Scapegoat" by Daphne du Maurier, "Never So Few" by Tom Chamales, "Mist Over Talla" by Audrey Erskine-Lindrop, "Please Don't Eat the Daisies" by Jean Kerr, "The Wreck of the Mary Deare" by Hammon Innes, "The Darling Buds of May" by H. S. Bates, "The Unvanquished" by William Faulkner, "The Bixby Girls" by Rosamund Marshall, "The Immortal" by Walter Ross, "A Time for Paris" by George Goodman, and "Home From the Hill" by William Humphrey.

At the same time, Metro has assigned 40 writers to work on 42 properties. Six more writers will be assigned shortly on new acquisitions, bringing to 48 the number of screenplays being readied for production. A story department breakdown shows two of the properties before the cameras, eight set for production in the immediate future, 18 completed or nearing completion as screenplays, 11 newly assigned for screenplays or treatments, and nine awaiting assignment or the availability of assigned writers.

CHI COP CENSOR IN ADULT TAG ON 'ELMS'

Chicago, Feb. 11.

Chicago police have placed the Don Hartman-Paramount production of "Desire Under the Elms" in an adults-only classification.

This was revealed this week as Hartman submitted a protest on the grounds the Eugene O'Neill property is a classic and already has been okayed by the film industry's Production Code Administration.

It was further noted that the film's New York premiere next month is to be under the aegis of the Yale School of Drama.

Chi blue pencilers objected to the romantic relationship between a New England farmer's wife and her stepson.

Indications are that Hartman will undertake court action lift the partial ban if it persists.

London 'Daily Cinema' To 3-a-Week Schedule

London, Feb. 11.

Britain's only daily trade for the motion picture industry, the Daily Cinema, is to publish only three times weekly from next Monday (17). In future it will come out on Monday, Wednesday and Friday of each week.

The move, apparently, has been dictated by reasons of economy and reflects the current trend in the British film biz. It was only a few months back that the two daily trades—the Daily Film Renter and the Cinema—amalgamated under the new title of the Daily Cinema.

NEVER GONNA BE UNION

Says Perlberg of Screen Producers Guild

Hollywood, Feb. 11.

William Perlberg, founder and first prexy of the Screen Producers Guild has answered charge by SPG member producer Stanley Rubin that SPG must become a negotiating power or degenerate into a social club. Explaining the guild was formed under a code of ethics with the major studios, Perlberg declared, "The guild will never be a negotiating power or a bargaining agency in the union sense."

The code, Perlberg pointed out, plainly states that SPG will not be a negotiating agent but will meet with studio heads to discuss issues contained or not contained in the code. "That," he said, "includes the sale of post-1948 features to television." The guild, he says, has passed a resolution opposing such sales but it has never waived the right to the phoducer's fair share if any sales are consummated.

Perlberg pointed out producers have the same right to strike guaranteed any other worker under the Taft-Hartley Act. "If the studios ever go back on their word, the code would be null and void, and if enough members of SPG desired, they could vote a strike."

WB's 1st Quarter Loss Of $467,655 Reflects Patron Din, No Top Pix

Reflecting the attendance slump last fall, and a lack of top product, Warner Bros. last week reported a $467,655 net loss for the three months period ended Nov. 30, 1957, i.e. the first quarter of the 1957-58 fiscal year. Loss was sustained after an estimated credit of $550,000 for federal income tax under the carryback provisions of the Internal Revenue Code.

For the same three months in 1956, Warners showed a profit of $1,569,000 after provision of $1,960,000 for taxes and $150,000 for contingent liabilities. The 1957 net loss is equivalent to 26c per share on the 1,756,896 shares of common stock outstanding. The net in 1956 was equivalent to 85c per share on the 1,843,296 shares then outstanding.

During its first quarter of '57-'58, Warners purchased 36,400 shares of its common stock at a cost of $736,000. Since that date, an additional 10,800 shares have been purchased for $199,000, leaving 736,151 now held in treasury.

Film rentals and sales for the 12 weeks ended last Nov. 30 were $15,764,621 compared with $20,718,988 the prior year. This includes income from the WB tv series and foreign revenues. Total income dropped more than $4,000,000, from $21,720,772 to $17,124,727. Operating and general expenses were cut by close to $1,000,000, from $5,163,688 to $4,204,690.

Warner Bros. stockholders meeting in Wilmington, Del., Feb. 5, with 75% of the outstanding stock repped, reelected the following directors for twoyear terms: Waddill Catchings, Stanleigh P. Friedman, Benjamin Kalmenson, Thomas J. Martin and Robert W. Perkins. Other directors, whose term expires in 1959, include Charles Allen Jr., Serge Semenenko, Albert Warner, Harry M. Warner and Jack L. Warner.

Stockholders were told it was too early to gauge the second quarter ending in March, but that it was hoped (with "Sayonara" in release) that it would not result in a loss.

'ELMS' FOR ALL IN CHI —OR NOBODY: HARTMAN

Producer Don Hartman has asked Paramount to withhold the release of "Desire Under the Elms" from the entire Chicago area so long as this city's police department censors persist in rating the picture acceptable only for persons of 21 years of age and over.

Hartman made the adaptation of the play as an independent but with Par providing the entire financing.

Dallas, Feb. 11.

Don Hartman, indie producer and ex-production chief at Paramount, returns "home" Feb. 18 as honor guest and speaker at a Dallas Club dinner sponsored by the Dallas Chapter of Executive Secretaries. Hartman, producer of "Desire Under the Elms" and "The Matchmaker" was once a hospital employee here, and doubled as director of the Dallas Little Theatre.

Invited guests include Bill Williams, 20th-Fox branch manager, repping distribs; R. J. O'Donnell, v.p.-general manager of Interstate Theatres, for exhibs; John Rosenfield, Dallas News, and Virgil Miers, Dallas Times Herald, repping the film critics.

Film Truck Service Gets 'Temporary' 7-10% Up As Audit of Books Goes On

Detroit, Feb. 11.

Film Truck Service Inc., has been granted a temporary increase in rates averaging from seven to 10% by the Michigan Public Service Commission. The raise amounts to one-half the increase Film Truck wanted to put into effect last December.

A protest by Allied Theatres of Michigan caused the Commision to postpone the rate hike until a hearing could be held last week. The entire matter will again be brought up at a hearing before the Commision in April. In the meantime, the Commission's staff will audit Film Truck books to determine whether increase is "justified."

Joe Levine Asian-Bugged

Boston, Feb. 11.

Joe Levine, prexy Embassy Pictures Corp. here, picked up the Asian flu bug while on vacash in Mexico, and is now on the sick list at Beverly Hills Hotel, Beverly Hills, Calif.

George Kraska, exploitation chief for Embassy, who had planned to retire this week to Florida, was asked to stay on to complete plans for release of Levine's new acquisition, "Attila (the Hun)."

"Attila" is to be released on the west coast and in Boston at the Paramount and Fenway combo and day and date in some 200 New England theatres in April, according to present plans.

Video Dead Against Screen Musicals, Yet Studios Neglect 'Em—Geo. Stoll

Hollywood, Feb. 11.

Film studios are off key with their failure to sked more musicals, according to musical director George Stoll, who sees the song-and-dance film as a field television can't compete with. Survey of upcoming product recently revealed that the majors have slated only nine musicals this year as against 19 in 1957.

Stoll points out that tv studios limit the capacity and scope of their musical films by practically the walls inside which live musicals and spex are filmed.

"A film, on the other hand," he says, "can put the backgrounds of the world to rhythm." Stoll cited "Seven Hills of Rome," Mario Lanza starrer on which he served both as musical supervisor and created the musical sequences.

"All of Rome serves as the backdrop for the music, and likewise all of Venice or London or Hongkong could be the limitless scope of a motion picture musical," he declares. "But not for tv. Television is done here in the States in a studio for many reasons, such as the sponsor wanting supervision, the economy of filming interiors, etc."

Stoll envisions the day when film studios will spend their allocated $5,000,000 epics on musicals. "You don't have to have a 'Ben Hur' or a '10 Commandments' to fit the top budget," he asserts. "Why not a big expenditure on lavish musical sequences and stories laid against song and dance themes?"

Director, who admits he's prejudiced about the musical film and who has 10 Academy nominations and three Oscars to back up his opinions, also points out the popularity of the recording field to show how attractive music is to the people who spend for their entertainment.

Stoll also stresses that "My Fair Lady" is a musicalized version of a Shaw drama, and "Gone With the Wind" looms as a stage musical. "Look at the popularity of stage musicals," he says. "They're additional point provers. But films spend a certain amount on musicals, and that's all. Perhaps 'South Pacific' will prove the point better than I can."

DETROIT VARIETY TENT GETS A TRANSFUSION

Detroit, Feb. 11.

After a few years in the doldrums, Detroit's Variety Club, Tent 5, is being rejuvenated by a group of young showmen. It was also voted at first meeting to reorganize women's auxiliary which was disbanded during the war.

Redecoration of clubrooms in the Tuller Hotel has begun, "The Five Poster" house organ is being issued regularly again, parties are scheduled and the largest number of paid-up members in recent years are on the rolls.

Loew's Unloading Its Dubbing Labs, Paris and Rome

Loew's plans to sell its dubbing studios in Paris and Rome as part of its policy to unload some of its foreign assets. It's felt that the dubbing activities, necessary in Paris and Rome, can be accomplished in a rental studio without the necessity of maintaining a year-round overhead and staff.

The plan to sell some of its foreign properties is part of the company's overall program to tighten domestic and foreign distribution operations. Robert H. O'Brien, financial v.p. who was scheduled to go to Europe last week to once-over Loew's foreign assets, has delayed his trip for several weeks. O'Brien will make a thorough survey of the company's overseas operation and will make suggestions as to which ones can be lopped off without impairing the company's general business activities. There are reports that Loew's may consider the sale of the Metro Studios in London if a buyer and a satisfactory price can be arranged.

'Missouri Traveler' Opens

Kansas City, Feb. 11.

World premiere of "The Missouri Traveler" (Buena Vista) at the Fox Midwest Uptown Theatre here last Tuesday (4) brought "almost $4,000" to the Optimist Clubs of Greater Kansas City, it was announced by club officials following the showing. All proceeds went to the clubs, seats going at $2.50 with more than 1,800 on hand in the 2,043 seat house, despite cold spell.

Players Brandon de Wilde, Lee Marvin and Paul Ford and book author John Burress were present for two days of build-up activity.

Insider Stock Transactions

Washington, Feb. 11.

A substantial amount of "insider" trading in entertainment stocks is revea'ed in latest Securities & Exchange Commission analysis.

John A. Coleman bought 500 of AB-PT common, now owns 1,000 shares. Samuel Wolf acquired 1,000 Allied Artists common, for a total of 17,950.

Ralph Cohn reported purchasing 21,570 shares of Columbia Pictures common, and adding another 2,311 shares in "payment of debt." He wound up the period with a total of 42,828 shares.

Douglas T. Yates unloaded 1,600 shares of Republic Pictures common held by his Tonrud Corp., much earlier. He said he still held 209,864 shares in his own name and through Tonrud. Tonrud also had 8,400 Republic preferred. Herbert J. Yates added 4,100 shares of Republic common for a total of 57,160.

Orbin V. Melton and E. Cardon Walker each added 200 shares of Walt Disney Productions common. Melton ended the report period with 250 shares, and Walker with 612.

B. Gerald Cantor reported that Cantor, Fitzgerald & Co. purchased 15,000 shares of National Theatres Inc. through his various interests, Cantor reported that he now controls 100,000 shares. E. C. Rhoden added 1,000 National common. He now controls 89,325 shares.

Harry Brandt added three small blocks of Trans-Lux Corp. common in his own name and in holding companies. He now has 181,570 shares in his various interests. Richard Brandt added 550 Trans-Lux for a total of 10,650 shares. Jacob Starr bought 500 shares, now has 51,400 Trans-Lux common.

Robert Westheimer, a director of National Telefilm Associates, purchased 200 shares of the common stock, now owns 400. Sam H. Vallance sold 2,500 shares of Decca Records, retaining only 500.

Net total of 6,900 shares was added to Matthew Fox's large hunk of common stock in C & C Television Corp. He is listed as owning 617,200 shares of which, reported the SEC, "609,300 shares are held as collateral against loans."

Shoestring

Continued from page 5

ing with a major company, but he explained that he had not reached the position where he could obtain complete artistic freedom with coin provided by the major companies. "They would want script and cast approval," he noted. He pointed out, however, that he was not a "spearhead" in attacking Hollywood. "Since I've been making pictures," he said, "I've learned what it requires to make a picture even if it comes out to be a poor one. I have tremendous respect for Hollywood, although I've never been there.

Made In N. Y.

"Weddings and Babies" was filmed completely on location in New York and represents Engel's first film with a name performer. Engel describes "Weddings and Babies," a story of Italo-Americans, as "a personal, intense off-beat drama with a modern N. Y. setting." Engel employs the technique of using in his films people who have never acted before. The small boy, Richie Andrusco, who caused a stir in "Little Fugitive," is an example. In "Weddings and Babies" he uses a 75-year-old Italian woman who is a resident of N. Y.' Mulberry St. Italian district.

Engel, a former newspaper photographer, frankly admits that he was an "amateur" when he filmed "Little Fugitive." Since making the latter picture in 1952, Engel has discovered that costs for low-budget shooting in and around N.Y. have skyrocketed. Union regulations have changed, he commented, and where he once used a single harmonica player for the musical background, he must now employ a full orchestra.

The William Morris office, which represents Engel, is presently showing "Weddings and Babies" to major distributors in an effort to line up a releasing deal.

Film Reviews

Continued from page 6

The Bride and the Beast

sen. The crux of the story is the revolt which ends, of course, with Russian tanks moving in and crushing the fighters for freedom.

Although, as noted, an attempt is made to treat this subject with the seriousness it deserves, the script is never successful at doing more than sketch the protagonists and their motives. A good deal of stock footage is used and used well, but unfortunately its very reality undermines the other portions of the film.

The cast, occasionally injects some of the real spirit of this historical moment into the picture. Those who succeed best include John Hoyt, John Mylong, Joseph Turkel and a young actress, Svea Grunfeld.

Other credits are so-so. *Pow.*

Truth About Women
(BRITISH—COLOR)

Overlong, uneven comedy which is often witty; star cast should make this a reliable booking.

London, Feb. 4.

British Lion release of a Beaconsfield (Sydney Box) production. Stars Laurence Harvey, Julie Harris, Diane Cilento, Eva Gabor, Mai Zetterling. Directed by Muriel Box. Screenplay, Sydney and Muriel Box; editor, Anne V. Coates; camera, Otto Heller. At Studio One, London. Running time, 107 MINS.

Humphrey Tavistock	Laurence Harvey
Helen Cooper	Julie Harris
Ambrosine Viney	Diane Cilento
Julie	Mai Zetterling
Louise	Eva Gabor
Rollo	Michael Denison
Anthony	Derek Farr
Contesse	Elina Labourdette
Charles Tavistock	Roland Culver
Sir George Tavistock	Wilfrid Hyde White
Diana	Catherine Boyle
Lady Tavistock	Ambrosine Philpotts
Saida	Jackie Lane
Mary Maguire	Lisa Gastoni
Sultan	Robert Rietty
Marcelle	Balbina
Francois	Christopher Lee
Mrs. Maguire	Aletha Orr
Otto Kerstein	Marius Goring
Trevor	Thorley Walters
Judge	Ernest Thesiger
Sir Jeremy	Griffith Jones

Sydney Box has piled a heap of stars and top class feature players into this comedy. The result is that "The Truth About Women" should make an attractive booking for houses on either side of the Atlantic. It is an over-long and rather old-fashioned comedy which effervesces quite often, but is then bogged down by flat passages. More ruthless cutting and a tighter screenplay by Sydney and Muriel Box would have been an advantage. The dialog, too, varies from the very witty to the naive.

Nevertheless, "Truth" will garner a lot of yocks from all types of audiences. There are some shrewd observations about the relationship between the two sexes. Femme patrons will particularly appreciate the manner in which the distaff side invariably comes out the victors in their clashes with the star, Laurence Harvey.

Yarn consists virtually of a number of anecdotes linked together in the reminiscences of Harvey. He is an elderly baronet, drawing on memories of the past loves to try and explain to his bewildered son-in-law that women are inexplicable. In a series of flashbacks we see the young Harvey wooing a suffragette, and then involved in a harem sequence in which he tries to abduct a slave girl with whom he has fallen in love. Posted in the Diplomatic Service in Paris he has an intrigue with a married woman which ends in a duel. In New York, he falls for a rich young American but manages to escape in time.

An encounter in a broken-down lift brings him together with a young artist to whom he is happily married for some time until her death. Then he woos a nurse whom he meets while convalescing from the first World War wounds. This romance ends up in a court suit. Finally, in his search for the truth about women he meets up with his first love and finally marries her.

Harvey, who is most convincing as the elderly raconteur, also dashes through this series of amorous interludes with considerable swagger. His comedy style tends to pall after awhile but he still performs with polish and presence. Diane Cilento, Julie Harris, Mai Zetterling, Eva Gabor and Jackie Lane are the women in his life. Each gives a pleasant, varied performance. Best sequence is the Paris episode with Elina Labourdette playing a comtesse with much subtlety. Michael Denison, Thorley Walters, Marius Goring, Roland Culver and Wilfrid Hyde White are also in excellent fettle. It is a drawback to the pic that Hyde-White and Culver disappear so soon from the scene.

Harvey is more effective in his quiet and serious moments than in his comedy playing, which is over-stylized. The Eastmancolor gives great effect to the various locales while Otto Heller's lensing, Cecil Beaton's costumes and George Provis's art work keep excellently to the early Twentieth Century period. Harvey's star value and the sympathetic playing of the Misses Harris, Cilento, Zetterling, Labourdette and Gabor help this comedy to rise above the fact that it needed to be written and directed with a more frivolous and even cynical touch. *Rich.*

Wien, Du Stadt Meiner Traeume
(Vienna, City of My Dreams)
(AUSTRIAN—COLOR)

Vienna, Feb. 4.

Sascha Film production and release. Stars Hans Holt, Erika Remberg; features Hertha Feiler, Adrian Hoven, Paul Hoerbiger, Oskar Sima, Jane Tilden, Richard Romonowsky. Directed by Willi Forst. Screenplay Paul H. Rameau and Kurt Nachmann; camera (Agfacolor), Robert Hofer; music, Alfred Uhl and Hans Lang. At Forum Kino, Vienna. Running time, 95 MINS.

Peter Lehnert	Adrian Hoven
Sandra, Princess	Erika Remberg
Elizabeth Seyboldt	Hertha Feiler
Alexander	Hans Holt
Vater Lehnert	Paul Hoerbiger
Trotum	Oscar Sima
Clara, his wife	Jane Tilden
Katzelseder	ichard Romonowsky
Mirko	Edwin Strah
Police Chief	Fred Hennings

Willi Forst has directed a class comedy so well it should win class bookings. It is one of the best Austrian productions made so far and has enough to do okay in almost any market.

Alexander, king of Alania, (Hans Holt) visits Vienna incognito. With revolution at home, the king obtains a job as chauffeur in his own embassy. This makes him so popular in Alania that the people soon seek his return, as presidential candidate. There is no doubt left about the outcome either of the election or the happy ending of two love stories, one between the former king and the future first lady, Hertha Feiler, and the other between princess Sandra (Erika Remberg) and music professor Peter Lehnert (Adrian Hoven).

Holt is fine as the king. Oscar Sima as Ambassador Trotum proves a clever comedian. Paul Hoerbiger appeals with his Viennese song, and also scores heavily in several very funny scenes.

The piano concerto by Alfred Uhl, played by Friedrich Gulda and the Vienna Symphonic under Professor Rudolf Moralt, as well as the Viennese song by Hans Lang and Kurt Nachmann may well become clicks in longhair field.

Attractive Vienna backgrounds are enhanced by the excellent Agfacolor lensing. Robert Hofer has done a fine camera job. All technical details are good. *Maas.*

A Tale of Two Cities
(BRITISH)

Obvious b.o. appeal of the title is backed up by sound acting and direction; should click with family audience.

London, Feb. 4.

Rank (Betty E. Box) production and release. Stars Dirk Bogarde, Dorothy Tutin, Cecil Parker. Directed by Ralph Thomas. Screenplay, T. E. B. Clarke, from Charles Dickens book; camera, Ernest Steward; editor, Alfred Roome; music, Richard Addinsell. At Odeon, Leicester Square, London. Running time, 117 MINS.

Sydney Carton	Dirk Bogarde
Lucie Manette	Dorothy Tutin
Jarvis Lorry	Cecil Parker
Dr. Manette	Stephen Murray
Miss Pross	Athene Seyler
Charles Darnay	Paul Guers
Marie Gabelle	Marie Versini
Gabelle	Ian Bannen
Jerry Cruncher	Alfie Bass
Stryver	Ernest Clark
Madame Defarge	Rosalie Crutchley
Vengeance	Freda Jackson
Ernest Defarge	Duncan Lamont
Marquis St. Evremonde	Christopher Lee
Attorney General	Leo McKern
Barsad	Donald Pleasence
Sawyer	Eric Pohlmann

For the third time, Dickens' famed yarn crops up on the screen. With Dirk Bogarde in the Sydney Carton role, it will prove attractive family entertainment in British houses. If the title proves sufficient magnet for U.S. audiences, they will not be let down by a sound, rather than impaired cast. "A Tale of Two Cities" is a good adventure yarn and the French Revolution sequences offer a director lively opportunities for colorful action, which Ralph Thomas has deftly grabbed.

Set against the Storming of the Bastille, "Cities" is, of course, primarily a character study of a frustrated young lawyer who fritters his life away in drink until the moment when he makes everything worthwhile by a supreme sacrifice for the girl he loves. Bogarde brings a lazy charm and nonchalance to the Carton role but tends to play throughout in a surprisingly minor key. Hence, the pic never reaches the emotional heights that could be expected.

Leading femme is Dorothy Tutin, an accomplished young actress who has devoted her career mainly to the theatre. Her role does not strain her thesping ability. Cecil Parker, as a banker; Athene Seyler, as Miss Tutin's fussy companion; and Stephen Murray, as Dr. Manette, all have meaty portrayals which they handle with authority.

But it is among some of the other characterizations that there is most to admire, notably a new young actress, Marie Versini. Playing a young servant girl who becomes a victim of Madame Guillotine, Mlle. Versini brings a beautiful restraint and appeal to her task. She is obviously a youthful actress of talent as well as charm. Paul Guers, a French actor new to British pictures, is a handsome young man but hardly looks sufficiently like Bogarde to give real credence to the situation where Bogarde impersonates him on the guillotine.

Among other standout performances are those by Donald Pleasence, as an unctuous spy; Christopher Lee, as a sadistic aristocrat; and Duncan Lamont, as one of the leaders of the revolution. Rosalie Crutchley also makes notable impact with a brilliant study in malevolence as his vengeful wife.

Director Thomas has directed the drama with a straightforward touch. Ernest Steward's lensing takes full advantage of the opportunities provided by Carmen Dillon's first class art work. An offbeat job for script writer T. E. B. Clarke, but a commendable one. *Rich.*

Naked Earth
BRITISH—C'SCOPE)

Sultry personality of new French star, Juliette Greco, may provide b.o. potentiality for a slow-moving drama of croc hunting.

London, Feb. 4.

20th-Fox release of a Foray Production (by arrangement with Milton Holmes). Stars Richard Todd, Juliette Greco. Directed by Vincent Sherman. Screenplay, Milton Holmes; editor, Russell Lloyd; camera, Erwin Hillier. At 20th-Fox Private Theatre, London. Running time, 96 MINS.

Danny	Richard Todd
Maria	Juliette Greco
David	John Kitzmiller
Father Verity	Finlay Currie
Skin Trader	Laurence Naismith
Al	Christopher Rhodes
Tribesman	Orlando Martins

The producers of "Naked Earth" are obviously relying on the curiosity value surrounding the new import from France, Juliette Greco, to sell this. Because, apart from her interesting impact, the film is a slow-moving routine affair which rarely fulfils the promise of its screenplay. Why this should be is difficult to assess. It has a sound story, a very competent cast, much topnotch lensing by Edwin Hillier and the benefit of the fascinating and fresh locale of Uganda.

Yet it plods along conscientiously on a single level. Director Vincent Sherman seems to have lost a number of chances for pepping up the film with dramatic highlights. It is probable that many scenes landed on the cutting room floor. As a b.o. prospect both in Britain and U.S., much depends on whether Mlle. Greco can be put over as a magnet. She certainly has all the assets. She has a smouldering, sultry, earthy personality, which is lit up from time to time by glimpses of sheer beauty. The star, who has been best known as a chanteuse in ritzy cafes, reveals herself as a very promising actress with a candid, natural way of tossing off dialog.

"Earth" has Richard Todd as a young Irish farmer who comes to Uganda in 1895 to join a friend in a tobacco growing deal. His friend is dead and Todd joins up with Juliette Greco, who has been living with his buddy. They marry for convenience rather than love. With the devoted help of a native, splendidly portrayed by a new negro actor, John Kitzmiller, they begin their tobacco plantation.

The natives go off on a ceremonial junket and the crop is ruined. To raise money, Todd becomes a crocodile hunter and after a successful haul he is double-crossed by two shady traders. Disgusted by the behavior of the natives Todd decides to leave Uganda, but the yarn winds up with Todd and Mlle. Greco reconciled with the former deciding to stay in Uganda and work with the natives.

Apart from the femme star and Kitzmiller, the thesping is more competent than inspired. Laurence Naismith and Christopher Rhodes, as the traders; Finlay Currie, as a missionary; and Orlando Martins, as a native bearer, handle their chores satisfactorily. But for the hero a somewhat more commanding character than Todd would have helped.

The local atmosphere is put over well, especially in the leisurely beginning while the photography, especially in the night shots, cannot be faulted.

There is fascination, but surprisingly little to stir the pulse, in the crocodile sequences. Nevertheless, "Earth" is a pic to see because of Miss Greco. The French thrush, turned actress, is a new screen personality who is clearly going places. *Rich.*

Tamango
(FRENCH; C'SCOPE; COLOR)

Paris, Feb. 11.

Disaifilm release of Cyclops-SNEG production. Stars Curd Jurgens, Dorothy Dandridge; features Jean Servais, Alex Cressan. Directed by John Berry. Screenplay, Lee Gold, Tamara Hovey from novelette by Prosper Merimee; dialog, Georges Neveux; camera (Eastmancolor), Edmond Sechan; editor, Roger Dwyre. At Madeleine, Paris. Running time, 95 MINS.

Aiche	Dorothy Dandridge
Captai	Curd Jurgens
Corot	Jean Servais
Tamango	Alex Cressan
Bebe	Roger Hanin
Werner	Guy Mairesse
Cook	Clement Harari

This could shape as a potent box-office contender on both local and Yank screens because of its rugged subject matter, a revolt on a slave ship during the early 19th Century. There are some torrid clinches between white star Curd Jurgens and American Negro actress Dorothy Dandridge. But this is not cheapened, and film stacks up as an actioner, with plus hypo factors, that could make for a general play-off in the U. S., with perhaps the South excluded.

Director John Berry, a Yank, has given this splendid mounting and has overcome some dramatic contrivance via emphasis on a fight for freedom. Though ideologies are kept simple, the final revolt of the slaves, and Miss Dandridge's (she is the Captain's (Jurgens) mistress and slave) reversion to her own peoples, offer a stirring climax to the film.

Jurgens gives strength and some complexity to his role of a man who has accepted the injustice of slaving and lives by its code though trying for some understanding of the situation through his consuming love for the slave girl. Latter role is unevenly played by Miss Dandridge at the outset but gains depth and stature at the close. Alex Cressan, an Afro medico student, is effective as the burly, one-track minded Tamango whose need for liberty and dignity brings on the abortive revolt.

Cinemascope and color give this breadth, and it amply sets up the contrast between the ship's spacious progress and the cramped slave quarters. Cast is good while director Berry has done a melodrama with humane overtones. Production values are excellent.

Not primarily for arty theatres, this would best be served in the U. S. via dubbing for more general playdating. It has further sell value in the names of Jurgens, who is recalled for his first Yank stint, "Enemy Below," and Miss Dandridge. An Anglo version was made alongside the French one and this could be utilized if the dubbing is of high quality. A little tightening up of the slow beginning would help give this more drive. *Mosk.*

Tous Peuvent Me Tuer
(Anyone Can Kill Me)
(FRENCH—DYALISCOPE)

Paris, Feb. 4.

Sofradis release of Da-Ma Cinema production. Stars Francis Perier; features Anouk Aimee, Eleonora Rossi-Drago, Peter Van Eyck. Directed by Henri Decoin. Screenplay, Versini, Albert Simonin, Decoin; camera, Pierre Montazel; editor, Claude Durand. At Biarritz, Paris. Running time, 100 MINS.

Warden	Francois Perier
Warden's Wife	Eleonora Rossi-Drago
Isabelle	Anouk Aimee
Cyril	Peter Van Eyck
Gaston	Pierre Louis
Karl	Franco Fabrizi
Luigi	Dario Moreno
Guard	Francis Blanche
Antoine	Andre Versini
Emile	Piere Mondy

Pic details a holdup by five men and then their alibi which gets them a year in prison. But in the stir they start getting killed off for suspense in the film. This is slickly made but lacks the deeper characterization needed to make it anything more than a secondary feature possibility in the U.S. It has a CinemaScope size via Dyaliscope.

Director Henri Decoin has given the pic careful mounting but used visual cliches, of tilted shots, intercutting of the different actions to one plane, etc. But he has been unable to give it the necessary suspense and drama it requires.

The acting is good as are technical credits and general production values. However, this remains only a fair entry in the cycle of gangster pix here. *Mosk.*

Donnez-Moi Ma Chance
(Give Me My Chance)
(FRENCH)

Paris, Feb. 4.

Sirius release of Jacques Roitfeld production. With Michele Mercier, Danick Patisson, Nadine Tallier. Directed by Leonide Moguy. Screenplay, Andre and Georges Tabet, Moguy; camera, Maurice Barry; editor, Henri Taverna. At Marignan, Paris. Running time, 95 MINS.

Nicole	Michele Mercier
Kiki	Nadine Tallier
Brigitte	Danick Patisson
Gilbert	Ivan Desny
Georges	Francois Gueri
Father	George Chamaret

This old-fashioned drama is about a comely girl who wins a contest and leaves her small town for Paris and a try in films. Here she languishes, even though she keeps on studying. When she is used by an unscrupulous publicist, the gal tries to commit suicide. Finally her true fiance comes to her rescue just when a big contract has come through.

This has too much coincidence and obvious characters to amount to much. This pic hints no promise of any chance in the U.S., and looks limited here too.

Director Leonide Moguy has been unable to get reality into this lagging odyssey. Michele Mercier is less wooden than usual as the harassed starlet, and may develop into a competent actress. Nadine Tallier is a saucy, bright personality while Danick Patisson also acquits herself well. *Mosk.*

Une Manche et La Belle
(Beauty Up His Sleeve)
(FRENCH)

Paris, Jan. 28.

Cinedis release of Michel Safra production. Stars Mylene Demongeot, Henri Vidal, Isa Miranda. Directed by Henri Verneuil. Screenplay, Francois Boyer, Annette Wademant, Verneuil from novel by James Hadley Chase; camera, Christian Matras; editor, L. Hautecoeur; at the Paris, Paris. Running time, 100 MINS.

Eve	Mylene Demongeot
Philippe	Henri Vidal
Malard	Alfred Adam
Betty	Isa Miranda
Bob	Jean-Loup Philippe
Sylvette	Simone Bach
Mayor	Antonin Berval

This is another meaty slice of the present French film eroticosuspense cycle. Bearing resemblance to "Double Indemnity," this has enough new twists, torrid clinching and slickness to rate well here. Pic is mainly for secondary spots or as a strongly exploited subject in the U.S.

A shrewd bank clerk manages to marry an aging heiress. He falls for the conniving secretary and they decide to do away with the wife via the perfect crime which is somewhat transparent, at least for the audience. They wind up butchering each other when th secretary tries to pull a double-cross.

Henri Vidal gives some feeling to the role of weak opportunist who is dragged into murder. Isa Miranda gives this melodrama solid footing via her smart thesping as the aging rich woman. Mylene Demongeot, a rising star here, has a vinegary appeal with some dramatic ability that brings off her secretary role well.

Production values are lush. Director Henri Verneuil keeps this moving along at a nice pace if not always convincing. Technical credits are fine. *Mosk.*

Scandal in Bad Ischl
(AUSTRIAN—COLOR)

Vienna, Jan. 28.

Otto Druer release of Vienna film production. Stars O. W. Fischer; features Elizabeth Mueller, Ivan Desny, Nina Sandt, Doris Kirchner, Harry Mayen, Michael Ande, Alma Seidler, Reoul Retzer, Senta Wengraf, Rudolf Forster. Directed by Rolf Thiele. Screenplay by Eberhard Keindorf and Johanna Sibelius after the stage play "The Master," by Herman Bahr; camera, Klaus von Rautenfeld. Running time, 90 MINS.

"Scandal in Bad Ischl" should spell good business in many markets, this packing solid entertainment. Fortified with a made-to-fit character role for O. W. Fischer, the Eberhard Keindorf-Johanna Sibelius screenplay (after the old stage hit, "The Master") effectively handles the story about a medico at this oldtime summer resort city of Bad Ischl. It may do for some U.S. arty houses.

Gossip in Spa Ischl is that the surgeon Fischer has committed abortion for an unmarried peasant girl. The royal family, headed by Alma Seidler the Archduchess, takes his side. This helps his rise to fame. Ultimately, it turns out the doctor actually had helped the girl get the baby.

This is a clean-cut comedy, with Fischer doing nicely as the medico. Elisabeth Mueller as his misunderstood wife, does impressive work. Remainder of the cast is excellent.

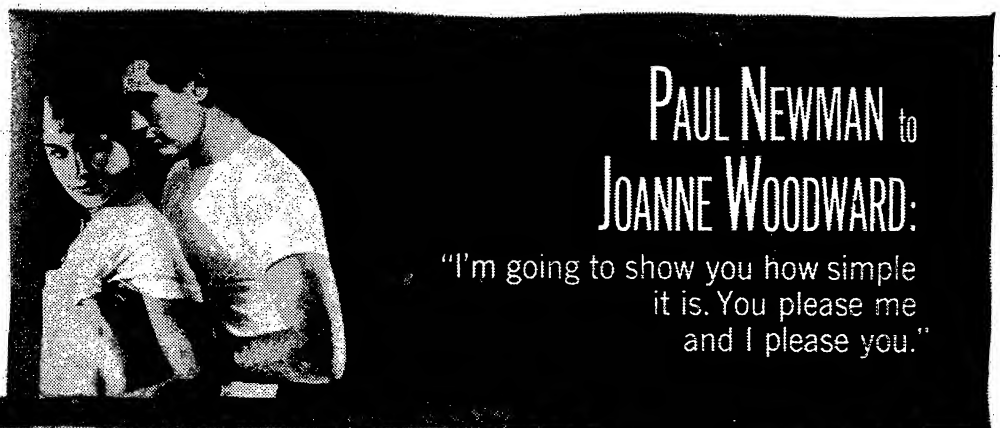
Direction by Rolf Thiele is well paced. Photography in Agfa color by Klaus von Rautenfeld is fine with other technical credits okay. Musical arrangements by Bruno Uher are okay. *Maas.*

summer business begins early this year with

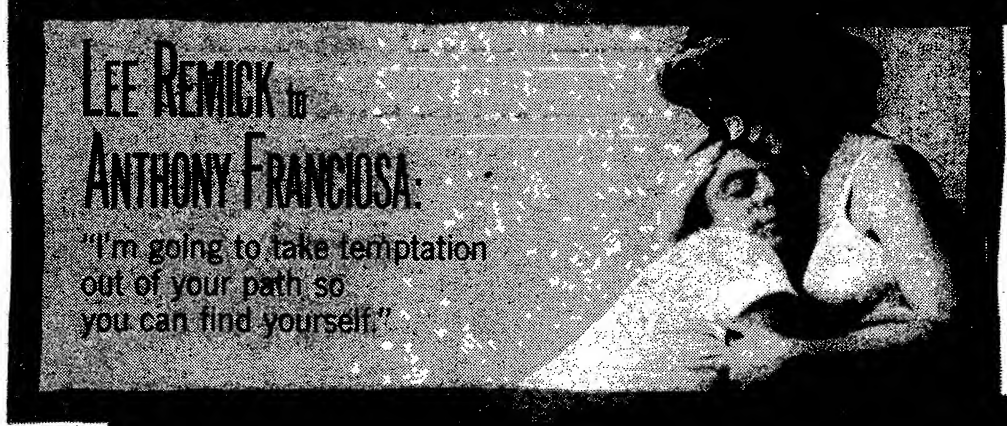
JERRY WALD'S production of WILLIAM FAULKNER'S

The Long, Hot Summer

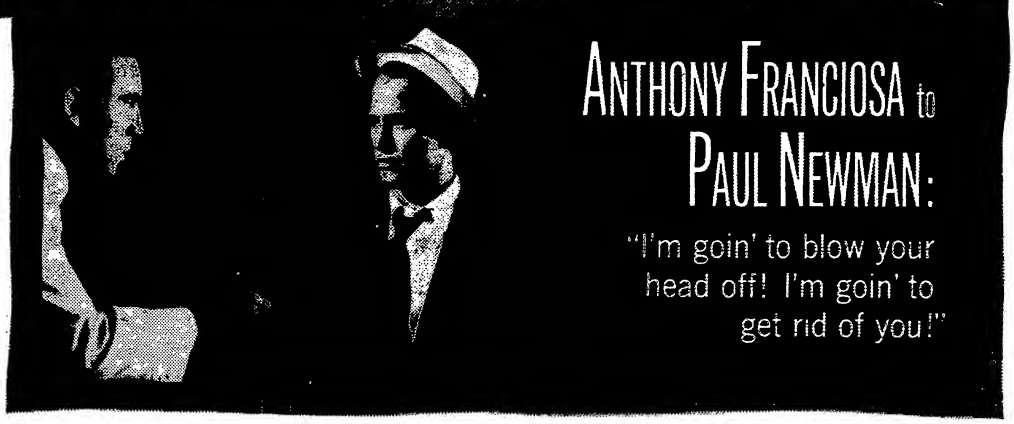
there'll be talk for a **Long, Long** time to come about scene-after-scene in the frankness of Faulkner!



PAUL NEWMAN to JOANNE WOODWARD:
"I'm going to show you how simple it is. You please me and I please you."



LEE REMICK to ANTHONY FRANCIOSA:
"I'm going to take temptation out of your path so you can find yourself."



ANTHONY FRANCIOSA to PAUL NEWMAN:
"I'm goin' to blow your head off! I'm goin' to get rid of you!"

ORSON WELLES · ANGELA LANSBURY · DIRECTED BY MARTIN RITT · SCREENPLAY BY IRVING RAVETCH AND HARRIET FRANK, Jr.

COLOR by DE LUXE CINEMASCOPE

Handle it right and 20th's Long, Hot Summer will play through the Cold, Cold Winter!



Picture Grosses

K.C. Cold; 'Traveler' Oke $10,000, 'Yeller' Sturdy 11G, 2d; 'Woman' Fat 5G

Kansas City, Feb. 11.

City is emerging from its long spell of holdovers, but newcomers are mostly disappointing. World preem of "Missouri Traveler" in three Fox Midwest houses has helped somewhat, but picture looms mild. "Quiet American" at Midland is slow and "Deep Six" at Paramount looks moderate. "Old Yeller" at the Tower is a bright spot in second week. "God Created Woman" at the Kimo is near capacity in its first week and destined to stay awhile. Weather has maintained a clear spell, but some of coldest temperatures of winter are no help to biz.

Estimates for This Week

Apollo (Fox Midwest) (1,050; 75-90)—"Came from Outer Space" (U) and "This Island Earth" (U) (reissues). Oke $2,500. Last week, on subsequent-run.

Glen (Dickinson) (700; 75-90)—"Bob and Sally" (Indie) and "She Shoulda Said No" (Indie) (10th wk). Maintaining steady pace at $1,000. Last week, same.

Kimo (Dickinson) (504; 96-$1.25)—"God Created Woman" (Kings). Wow $5,000, about all the house can hold; stays on. Last week, "How To Murder Rich Uncle" (Col) (6th wk), $800.

Midland (Loew) (3,500; 75-90)—"Quiet American" (UA) and "Lady of Vengeance" (UA). Drab $6,000. Last week, "Safecracker" (M-G) and "Man on the Prowl" (UA), same.

Missouri (SW-Cinerama) (1,194; $1.25-$2)—"Seven Wonders of World" (Cinerama (24th wk). Rolling along at modest $7,000. Last week, ditto.

Paramount (UP) (1,900; 75-90)—"Deep Six" (WB). May do $6,000, mild. In ahead, "Story of Mankind" (WB), $2,000 in three days. Last week, "Sayonara" (WB) (5th wk), $5,500.

Rockhill (Little Art Theatres) (750; 75-90)—"Last Bridge" (Indie). Sprightly $2,000; may hold. Last week, "Time of Desire" (Indie) (2d wk), $1,000.

Roxy (Durwood) (879; 90-$1.50)—"Raintree County" (M-G) (7th wk). Sturdy $4,500. Last week, same.

Tower (Fox Midwest) (2,000; 75-90)—"Old Yeller" (BV) (2d wk). Big $11,000; may stay. Last week, $13,000.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90)—"Missouri Traveler" (BV). Had world preem Tuesday night at Uptown and went into regular run at all three on Wednesday. Preem sparked some initial interest, but looks only okay at $10,000 or a bit over. Last week, Uptown and Granada, "Hunchback of Notre Dame" (AA) (m.o.), $7,000; Fairway, "Peyton Place" (20th) (m.o.) (2d wk), $4,500.

CHICAGO

(Continued from page 9)

(16th wk). Okay $13,000. Last week, $12,300.

Monroe (Indie) (1,000; 57-79)—"Lady of Vengeance" (UA) and "Careless Years" (UA). Mild $4,500. Last week, "Manfish" (UA), "Buckskin Lady" (UA), $4,200.

Oriental (Indie) (3,400; $1.25-$2)—"Farewell to Arms" (20th) (3d wk). Stout $32,000. Last week, $44,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40) — "Seven Wonders" (Cinerama) (60th wk). Good $17,000. Last week, $18,300.

Roosevelt (B&K) (1,400; 75-90)—"Fort Dobbs" (WB) and "Long Haul" (Col). Fancy $17,000. Last week, "Tall Stranger" (AA) and "Oregon Passage" (AA) (2d wk), $12,000.

State-Lake (B&K) (2,400; 90-$1.80) — "Darby's Rangers" (WB). Hotsy $24,000. Last week, "Tarnished Angels" (U) (2d wk), $19,500.

Surf (H&E Balaban) (685; $1.50)—"Admirable Crichton" (Col) (3d wk). Okay $4,000. Last week, $5,200.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30) — "Around World" (UA) (45th wk). Sturdy $21,000. Last week, $21,200.

United Artists (B&K) (1,700; 90-$1.50) — "Don't Go Near Water" (M-G) (7th wk). Strong $16,000. Last week, $21,000.

Woods (Essaness) (1,200; 90-$1.50) — "Rodan". (DCA) (3d wk). Okay $13,000. Last week, $24,000.

World (Indie) (606; 90)—"Last Bridge" (Union) (2d wk). Bright $4,000. Last week, $5,400.

BOSTON

(Continued from page 9)

wk). Eighth was fine $6,700. Last week, $8,000.

Fenway (NET) (1,378; 60-$1.10)—"Fort Dobbs" (WB) and "Magic Ring" (Indie). Okay $4,000. Last week, "From Hell It Came" (AA) and "Disembodied" (AA), same.

Gary (Sack) (1,340; $1.50-$2.75)—"Bridge On River Kwai" (Col) (7th wk). Hot $24,000. Last week, $24,000, above estimatee.

Kenmore (Indie) (700; 85-$1.25)—"Gervaise" (Cont) (3d wk). Sock $9,000. Last week, $10,500.

Paramount (NET) (1,700; 60-$1.10)—"Fort Dobbs" (WB) and "Magic Ring" (Indie) Slow $10,000. Last week, "From Hell It Came" (AA) and "Disembodied" (AA), ditto.

Saxon (Sack) (1,100; $1.50-$3.30)—"Around World in 80 Days" (UA) (44th wk). Slick $17,000. Last week, $17,200.

Pilgrim (ATC) (1,700; 60-$1)—"Beautiful But Dangerous" (20th) and "Back From Dead" (20th) (2d wk). First week ended Monday was fine $11,500.

Memorial (RKO) (3,000; 75-$1.25)—"Peyton Place" (20th) (7th wk). Wow $18,000. Last week, $21,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Farewell to Arms" (20th). Lofty $33,000. Last week, "Sayonara" (WB) (6th wk), $16,000.

Trans-Lux (T-L) (724; 75-$1.25)—"Respectful Prostitute" (Indie) and "Lover Boy" (Indie) (2d wk). Hot $6,100. Last week, $7,800.

Orpheum (Loew) (2,900; 75-$1.25)—"Seven Hills of Rome" (M-G) and "Happy Road" (M-G) (2d wk). Oke $12,000. Last week, $20,000.

State (Loew) (3,500; 75-$1.25)—"Seven Hills of Rome" (M-G) and "Happy Road" (M-G) (2d wk). Mild $5,000. Last week, $9,000, below estimate.

'WATER' MIGHTY 20G, PROV.; 'PEYTON' 10G, 3D

Providence, Feb. 11.

"Don't Go Near Water" is giving Loew's State a hefty lift with a sockeroo session. Majestic is in third session with "Peyton Place" and still is smash. Elmwood's "Around the World" is now in its 18th round and slowing a bit. Albee's reissue of "Creature From Black Lagoon" and Strand's "Eighteen and Anxious" are only fair.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Creature from Black Lagoon" (U) and "This Island Earth" (U) (reissues). Fair $6,000. Last week, "Old Yeller" (BV) and "Gunfire Indian Gap" (Indie) (2d wk), $10,500.

Elmwood (Snyder) (745; 90-$1.25)—"Around World in 80 Days" (UA) (18th wk). Levelling to $6,000. Last week (17th) okeh $7,000.

Majestic (SW) (2,200; 90-$1.25)—"Peyton Place" (20th) (3d wk). Smash $10,000. Second was $18,000.

State (Loew) (3,200; 70-90)—"Don't Go Near Water" (M-G). Socko $20,000. Last week, "Raintree Country" (M-G) (3d wk), $10,000.

Strand (National Realty) (2,200; 65-80)—"18 and Anxious" (AB-PT) and "Girl In Woods" (AB-PT). Fair $5,000. Last week, "Quiet American" (UA) and "Saint Joan" (UA), $6,000.

MINNEAPOLIS

(Continued from page 9)

luos" (Rep), $8,000 for nine days at 85-90c scale.

Radio City (Par) (4,100; 90-$1.25)—"Farewell to Arms" (20th). Advanced admission no handicap for this "big" one with its hefty advance buildup and top cast names. Great $16,000. Last week, "Sayonara" (WB) (5th wk), $9,500 at $1.25-$1.50 scale in 10 days.

RKO Orpheum (RKO) (2,800; 75-90)—"Winchester '73" (U) and "Criss Cross" (U) (reissues). Rushed in when "Missouri Traveler" (BV) got only $1,200 in four days. Last week, "Quiet American" (UA), $5,000.

RKO Pan (RKO) (1,800; 75-90)—"Old Yeller" (BV) (3d wk), Big $6,000. Last week, $7,500.

State (Par) (2,300; 85-90)—"Rodan" (DCA). Sock $11,000. Last week, "Peyton Place" (20th) (6th wk), $8,000 at $1.25-$1.50.

Suburban World (Mann) (800; 85)—"To Paris With Love" (Cont) and "Ladykillers" (Cont) (2d runs). Alec Guiness reissues capitalizing on star's popularity. Good $1,700. Last week, "08/15" (Indie) (4th wk), $1,500.

World (Mann) (400; 85-$1.25)—"God Created Woman" (Indie) (5th wk). Sock at $5,300. Last week, $5,500.

BROADWAY

(Continued from page 9)

(20th). First session finishing up today (Wed.) looks like modest $14,000 or near. Holding. Opened Wednesday (5) with special preview preem at night with two-thirds of seats being sold to public.

Normandie (Trans-Lux) (592; 95-$1.80)—"Snow White" (BV) (reissue). First week ending tomorrow (Thurs.) looks like smash $21,400 and outgrossing both "Bambi" (BV) and "Cinderella" (BV).

Palace (RKO) (1,700; $1-$3)—"Bridge on River Kwai" (Col) (9th wk). The eighth stanza ended last night (Tues.) was capacity $34,500 for 10 shows. The seventh was the same for like number of performances. Mail orders now being received up to June 10.

Odeon (Rank) (854; $1.25-$2.75) "Henry V" (Rank) (reissue) (2d wk). First session ended yesterday (Tues.) was good $7,500 or near, playing on reserved-seat two-a-day basis.

Paramount (AB-PT) (3,665; $1-$2)—"Gift of Love" (20th). Opened yesterday (Tues.). Last week, "Teenage Frankenstein" (AI) (2d wk-6 days), mild $15,000 after $23,000 on full initial week.

Fifth Ave. Cinema (R&B) (250; $1.80)—"Gervaise" (Cont) (5th wk). Fourth stanza finished yesterday (Tues.) was great $5,300. Third was $6,100.

Paris (Pathe Cinema) (568; 90-$1.80) — "God Created Woman" (Kings) (17th wk). The 16th stanza ended Sunday (9) was an amazing $14,300. The 15th week was $14,000.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Seven Hills of Rome" (M-G) and stageshow (2d wk). This session winding up today (Wed.) looks to reach lofty $130,000. Stays a third week only. First week was $146,000, good for time of year. "Brothers Karamazov" is set to open Feb. 20.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World in 80 Days" (UA) (70th wk). The 69th round ended yesterday (Tues.) was capacity $37,700 for 11 shows. The 68th week was $37,700 for same number of performances.

Plaza (Lopert) (525; $1.50-$2)—"Witness For Prosecution" (UA). Initial week ending today (Wed.) is soaring to mighty $19,000, near house high. Holds, natch! In ahead, "Raintree County" (M-G) (7th wk-6 days), $4,600.

Roxy (Nat'l. Th.) (5,717; 65-$2.50)—"Farewell To Arms" (20th) and stageshow (3d wk). Present stanza ending tomorrow (Thurs.) looks like mild $54,000 or close. Second was $71,000. Stays another week.

State (Loew) (3,450; 50-$1.75)—"Raintree County" (M-G) (8th wk). Current frame winding up tomorrow (Thurs.) likely will hit great $19,000 or close. The seventh was $21,000, over hopes.

Sutton (R&B) (561; 95-$1.75) — "Smiles of Summer Night" (Rank) (8th wk). Seventh round finished Sunday (9) was okay $4,900. The sixth was $5,200.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Old Yeller" (BV) (8th wk). Seventh stanza ended yesterday (Tues.) was socko $7,000. The sixth was $7,500. Stays.

Victoria (City Inv.) (1,060; 50-$2)—"Quiet American" (UA). Initial frame ending today (Wed.) is heading for fair $17,000 or close. Stays on. In ahead, "Paths of Glory" (UA) (6th wk-8 days), $13,200, but winding a very successful longrun.

Warner (SW-Cinerama) (1,600; $1.80-$3.50) — "Search For Paradise" (Cinerama) (21st wk). The 20th stanza finished Saturday (8) was fine $28,900. The 19th week was $30,400. Current week will have two extra shows.

World (Times) (400; 95-$1.50)—"Bride Is Much Too Beautiful" (Ellis) (4th wk). Third round completed Sunday (9) was solid $9,600. Second was $10,600.

DENVER

(Continued from page 8)

near. Last week, "Man in Shadow" (U) and "Apache Warrior" (20th), $9,000.

Esquire (Fox) (742; 70-90)—"Maid in Paris" (Cont) (2d wk). Hep $2,500. Last week, $3,000.

Orpheum (RKO) (2,596; 70-$1.25)—"Don't Go Near Water" (M-G) and "Parson and Outlaw" (Col) (2d wk). Fancy $13,000 or over. Holding. Last week, $21,000.

Paramount (Wolfberg) (2,200; 70-90)—"Quiet American" (UA) and "Careless Years" (UA). Fair $9,000. Last week, "Sayonara" (WB) (5th wk), $10,000.

Tabor (Fox) (930; 70-90)—"God Created Woman" (Kings) (3d wk). Fast $4,000. Holds over. Last week, $6,000.

Vogue Art (Sher-Shulman) (442; 75-90)—"Time of Desire" (Indie). Good $1,300. Last week, $2,000.

'Arms' Great $22,000 in Cleve.; 'Raintree' Giant 20G, 'Wonders' Big 17½G

Cleveland, Feb. 11.

Several strong, new pix are helping deluxers to maintain the high biz tone here currently. "Raintree County" looms as standout newcomer with a wow stanza at Stillman. "Farewell To Arms" shapes great in first full week at the Allen. "Seven Wonders of World" looms big in initial full stanza after five smash opening days. "Peyton Place" continues smash in seventh round at the Hipp and holds an eighth.

Estimates for This Week

Allen (S-W) (3,800; 90-$1.50)—"Farewell To Arms" (20th). Great $22,000 after $17,200 in first 5 days. Holding over.

Embassy (Community) (1,200; 70-90 — "Winchester 73" (U) and "Criss-Cross" (U) (reissues). Good $5,300. Last week, "Naked Hills" (AA) and "Across Bridge" (Rank), $6,800.

Continental (Art Theatre Guild) (850; $1.25)—"Silken Affair" (DCA). Fair $2,300. Last week, "Devil's General" (Indie) (2d wk), $1,400.

Heights Art (Art Theatre Guild) (925; $1.25)—"God Created Woman" (Kings) (7th wk). Oke $3,100. Last week, $3,800. Moves to Continental.

Hipp (Telem't) (3,700; $1.25-$1.50)—"Peyton Place" (20th) (7th wk). Smash $13,000. Holding for eighth.

Ohio (Loew) (1,244; $1.25-$2.50)—"Around World" (UA) (35th wk). Big $10,000. Last week, $9,000.

Palace (SW-Cinerama) (1,520; $1.25-$2.40)—"Seven Wonders of World" (Cinerama). Big $17,500. First 5 days was $10,000.

State (Loew) (3,500; 70-90) — "Quiet American" (UA). Dull $8,000. Last week, "Seven Hills" (MGM), $15,000.

Stillman (Loew) (2,700; 90-$1.20)—"Raintree County" (M-G). Wow $20,000. Last week, "Don't Go Near Water" (M-G) (7th wk), $6,000.

LOS ANGELES

(Continued from page 8)

1,715; 90-$1.50)—"California" (Par) and "Desert Fury" (Par), (reissues). Fair $13,500. Last week, Downtown Paramount, Iris, "Going Steady" (Col), "Crash Landing" (Col), $7,700.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 90-$1.50) — "Raintree County" (M-G) (1st wk, Orpheum; 3d wk, Hawaii) Okay $12,000.

Fine Arts (FWC) (631; 90-$1.50)—"Quiet American" (UA) (3d wk). Poor $1,200. Last week, $2,000.

Hollywood Paramount (F&M) (1,468; $1.25-$2.40)—"Sayonara" (WB) (7th wk). Strong $18,500. Last week, $20,300.

Warner Beverly (SW) (1,612; 90-$1.75)—"Witness for Prosecution" (UA) (8th wk). Solid $8,500. Last week, $9,800.

Egyptian (UATC) (1,503; $1.25-$3.50)—"Bridge on River Kwai" (Col) (8th wk). Stout $19,000. Last week, $20,500.

Los Angeles, Fox Beverly, Loyola, Vogue (FWC) (2,097; 1,170; 1,248; 825; $1.25-$2.40)—"Peyton Place" (20th) (4th wk, Los Angeles; 9th wk, others). Smash $29,000 or over. Last week, $31,900.

Four Star (UATC) (868; 90-$1.50)—"Wild Is Wind" (Par) (9th wk). Oke $2,300. Last week, $3,200.

Downtown, Wiltern (SW) (1,757; 2,344; $1.25-$2.50)—"10 Commandments" (Par) (16th wk). Trim $12,500. Last week, $12,800.

Warner Hollywood (SW) (1,384; $1.20-$2.65) — "Seven Wonders" (Cinerama). Started 36th week Sunday (9) after big $19,300 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World in 80 Days" (UA) (60th wk). Smash $22,000. Last week, $20,000.

El Rey (FWC) (861; $1.25-$1.75)—"Gervaise" (Cont) (5th wk). Trim $2,500. Last week, same.

PITTSBURGH

(Continued from page 8)

"Raintree County" (M-G) (4th wk). Finishing up this stanza weakly at $9,000. Last week, $14,500.

Squirrel Hill (SW) (900; 85-$1.25)—"God Created Woman" (Kings) (8th wk). Down, too, but little wonder at this stage of record-breaking run. Still $3,000, not bad at all; it'll stay. Last week, $4,000.

Stanley (SW) (3,800; 90-$1.50)—"Sayonara" (WB) (6th wk). Hurt by weather but still earning a good buck and will hold for a 7th. Should be big $11,500. Last week, $16,000.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Search for Paradise" (Cinerama) (18th wk). Holding on to recent improvement and chances look brighter all the time. Looks like $10,000, just about the same as last week.

WASHINGTON

(Continued from page 9)

length of run, "Gone With Wind."

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.50)—"Sayonara" (WB) (7th wk). Stout $15,000. Last week, $15,500.

Capitol (Loew) (3,434; 90-$1.25)—"Seven Hills of Rome" (M-G). Pleasing $17,000, but below hopes. Last week, "Legend of Lost" (UA) (2d wk), $13,000.

Columbia (Loew) (1,154; 90-$1.25)—"Raintree County" (M-G) (2d run) (2d wk). Smash $15,000 after $19,000 in first. Holds again.

Keith's (RKO) (1,850; 85-$1.25)—"Old Yeller" (BV) (3d wk). Steady $10,000 after $12,500 last week. Stays on.

Palace (Loew) (2,350; 90-$1.50)—"Peyton Place" (20th) (8th wk). Stays out front with brisk $14,000 after hefty $15,000 last week. Holds over.

Plaza (T-L) (276; 90-$1.50)—"God Created Woman" (Kings) (14th wk). Trim $5,000 after $5,500. Holds.

Translux (T-L) (600; 90-$1.50)—"Bonjour Tristesse" (Col) (2d wk). Robust $11,000 after $13,000 opener. Stays.

Uptown (SW) (1,100; $1.25-$3)—"Around World in 80 Days" (UA) (45th wk). Great $8,500. Last week, same.

Warner (SW-Cinerama) (1,300; $1.20-$2.40)—"Search for Paradise" (Cinerama) (5th wk). Disappointing $11,000 after $12,000 last week. Stays.

Honor Sarnoff

Continued from page 2

field through the agencies of radio, television and electronics, innovator of its most spectacular advances, participant in its significant and dramatic moments, his person and his personality are inextricably linked to the medium that touches upon every facet of moderen life, without which life in this era could not be called modern.

"Symbol of the man whose prophetic foresight and organizational genius it represents, the Radio Corp. of America has been the focal point toward which men have been drawn for the solution of their troublesome problems; and the insight, vision and zeal of its Chief Officer have provided not only action leading to the effective use of America's manpower, the functions and organization of the Department of Defense and the welfare of youthful trainees, but for the continuous watch on the land, sea and air frontiers that protect and preserve us as a Nation."

Ventura-Levy

Continued from page 3

ter taxes) at the b.o. in a 16 week run so far.

Levy and Ventura have Miss Bardot under contract through 1960. After that, the star will be in partnership with them and will be free to do one a year on the outside. Levy's Col deal assures Col of Miss Bardot's exclusive exclusive services along with those of director Roger Vadim.

Under the Ventura-Levy deal with Col, they are delivering "The Night Heaven Fell In" and "The Camp Followers," the latter yet to be made. Levy originally planned to direct, but has now dropped the idea. Also for Col distribution they're delivering "Au Cas de Malheur" (In Case of Accident). The original Col deal with the Ventura-Levy outfit called for six pictures. This was reduced to three and eventually to two.

First under Levy's projected new deal with Col is a Bardot-Frank Sinatra starrer. Levy also intends to make Turgenyev's "First Love" on his own and not necessarily for Col. He has Curt Jurgens and Rene Clement under contract, he reported last week.

Boyce Nemec's Veepcy

Boyce Nemec has been named a v.p. of Reevesound Company, Inc. Outfit manufactures machines for professional motion picture sound recording.

Nemec for 10 years was exec secretary of the Society of Motion Picture and Television Engineers. His new duties include active management of the corporation during the absence of Walter R. Hicks, Reevesound prez, who is currently in the Far East on company business.



THE MAP OF AMERICA AT EASTER!

M-G-M presents
A SOL C. SIEGEL PRODUCTION
Starring
DANNY KAYE

The Greatest Holiday Attraction Ever
MERRY ANDREW

Co-Starring **PIER ANGELI**
BACCALONI · NOEL PURCELL ROBERT COOTE
with PATRICIA CUTTS
Screen Play by ISOBEL LENNART and I. A. L. DIAMOND
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Music by SAUL CHAPLIN
Lyrics by JOHNNY MERCER
Choreography by MICHAEL KIDD
In CinemaScope And METROCOLOR
Associate Producer SAUL CHAPLIN
Directed by MICHAEL KIDD

TODAY'S FASTEST BOOKING PICTURE!

From the Music Hall to the Main Streets of America, the prize Easter holiday time goes to the Big Top of Musical Comedies!



M·G·M BACK ON TOP IN '58!

Novels—Peaches and Lemons

Continued from page 13

dropped by MGM after four years. One of the chief reasons for the decision was that a substantial percentage of novelists were unwilling to submit new books in such a competition, despite the size of the award, they didn't want to be restricted by its terms, or to be bound exclusively to one company, or run to run the risk of it becoming known they had entered the contest and not captured the prize.

Prices paid for movie rights to works of fiction range from a few thousand dollars to prodigal sums. The latter, however, are rather in the nature of the occasional Matterhorns, and a fair guess, based on records of recent years, would indicate the average price for a novel to be well on the shady side of $25,000. Like any sweepstakes, the odds against the biggest windfalls are long ones. In "The Lion's Share" Bosley Crowther tells of the snaring of Vicki Baum's "Grand Hotel" for $6,000, although in this case MGM threw in the additional inducement of a prepaid stage dramatization of the novel. Big profits stemmed from both play and film, so the investment proved an unusually shrewd one.

In the case of "Gone With the Wind," Dave Selznick's purchase of film rights for $50,000 proved an extraordinarily shrewd guess in proportion to the total gross of the picture, now above $40-million. Of course public domain works such as "Quo Vadis," "Ben-Hur" and "The Brothers Karamazov" are free to anyone, although, paradoxically, these "free" books, frequently emerge as some of the most expensive of movie productions. (Members of the Motion Picture Assn. must register an intention to do a public domain story, and priorities are assigned.)

Super-Colossals

Blockbuster prices for books may result from a top work of a noted author, or a story of unusual impact which has caught or seems sure to catch the public fancy. Such books as Leo Feuchtwanger's "Raquel" and Edward Streeter's "Father of the Bride" were sold to picture companies for $100,000 apiece, and a few books each year may reach or surpass this level. "By Love Possessed" was bought for $100,000 plus a participation. In the $150,000 category are Lillian Roth's "I'll Cry Tomorrow," John Master's "Bhowani Junction," Ernest Gann's "The High and the Mighty," Ernest Hemingway's "For Whom the Bell Tolls," and Frederick Wakeman's "Saxon Charm."

Irwin Shaw collected $150,000 from 20th-Fox for "The Young Lions," and then more than doubled his batting average when Hecht-Lancaster gave him $400,000 for "Lucy Crown." Two Sloan Wilson Books, "The Man in the Gray Flannel Suit" and "A Summer Place," proved to be worth $200,000 each. A newly organized independent company with high aspirations and a bankroll, Barbizon Productions, paid $150,000 for rights to "Strangers When We Meet," by Evan Hunter. Warner's bought Anya Seton's "Turquoise" for $200,000 and Fox paid $225,000 for Kenneth Roberts's "Lydia Bailey."

The Hollywood ante in the case of "Some Came Running," "Andersonville," "They Came to Cordura" and "The Old Man and the Sea" was $250,000 each, plus varying participations. Robert Rvark's "Something of Value" and John O'Hara's "10 North Frederick" and John Steinbeck's "The Moon Is Down" each brought $300,000 on the counter, plus "contingencies."

Comedy Comeback?

The hard cash value of humor was soundly demonstrated with Mac Heyman's "No Time for Sergeants," bought for $200,000, Max Shulman's "Rally Round the Flag, Boys," a $250,000 buy, and William Brinkley's "Don't Go Near the Water," which carried a $355,000 price tag. James Michener's "Sayonara" and Edna Ferber's new novel, "Ice Palace," are each reported as $350,000 purchases.

Charles Lindbergh's "The Spirit of St. Louis" was sold to Warners for a first payment of $500,000, reputedly an all-time high, plus a contract for contingent payments which brought within the author's reach a potential million dollars. *(The film has not been a hit—Ed.)*

A uniquely lucrative writer contract is Herman Wouk's with Warner's on "Marjorie Morningstar," where the novelist shares in one-half of the rental profits, after return of the original costs and advertising.

Agent's Own Profit

Sometimes middle-men buy book rights and later reap a bonanza. A classic instance is that of Ernest Hemingway's "The Sun Also Rises," sold originally to an agent for $15,000, who later resold it to Darryl Zanuck for $150,000.

In recent years there has been a trend toward "escalator" clauses in contracts for books that are established or probable smash successes, so that the writer derives more film money in proportion to his final book sales, or may occasionally retain an interest in the film's profits. There are cases too in which the author has become a partner in the film production of a novel; the most famous one is that of Edna Ferber, who teamed up with Henry Ginsberg and George Stevens to make "Giant" as an independent picture, and who is said to have come out much better this way then by accepting one of the all-time high prices, which it was hinted would have been available for outright sale.

Anatomy of the Buy

Story departments, both in New York and on the West Coast, executives and trained outside readers, often give up holidays or weekends to make fast reports on a submitted work that has "it." Some are especially good at appreciation of comedy; others may have little sense of humor but a fine capacity for appraising dramatic narrative. Many producers have overseas story representatives in London and Paris. Few published works of fiction are left unread by this international cordon. There is no rule of thumb as to whether an agent should submit his author first to New York or California although "indie" trend has altered the power pattern. Notes are compared daily by all companies so there will be no duplication of activities.

In some instances participation of a film company in a forthcoming book starts before the author has put a line on paper. An example is a new story of modern Israel, "The Big Dream," by Leon Uris, author of "Battle Cry," Metro took an option on the Uris property, based on a short initial blueprint, and advanced money so the writer could spend some months in Israel before he actually began to write his book, which will not be published until late in 1958.

(Even more unique was recent deal made by Spyros Skouras himself with the novelist Stuart Cloete under which the latter is subsidized to journey to and live in his native South Africa while writing a new novel, "The Turning Wheels," on which 20th holds an option to buy once completed, at an agreed sum.—Ed)

Tie-Ups

Continued from page 7

mag campaign for American Express Co., featuring David Niven and the by-now-famous carpet bag from the film. Roll-y Pole-y Puddin' Cake and Wrigley Gum are tying in with Todd on a $70,000 mag campaign. TWA took full pages in all key cities in December, again featuring "80 Days" in a tieup.

Doll said Todd had given instructions to stay away from most local tieups. He said the shoe was on the other foot now, with some exhibitors insisting they want to spend more on ads than Todd's willing to go for. Exhibs argue that, if they spent a given amount on film, they've got to spend more on "80 Days" or else it won't seem important."

Doll reported that, occasionally, press agents have been using "80 Days" symbols, like the balloon, as marginal tieups, but without identifying the picture. The Todd office tries to go after them, but—legally—there's little that can be done.

"Our policy in tieups has been to be selective, and not to go for anything that costs us even a penny," Doll reported. "We haven't done badly by it."

Par TV Selloff Groggy Blow To Chi Exhibs

Chicago, Feb. 11.

Chicago's exhibition leaders who've been morose for months (per Eddie Silverman) were rendered even bluer by news that Paramount had sold its pre-1948 storage negatives to Music Corp. of America for television playoff. This new "flood" of up to 750 old movies was taken symbolically as a blow to theatre survival here.

Chicago, second largest city in America, now has fewer than 150 hardtop situations. Gloomers see the number perhaps as low as 90 by fall unless happier omens develop.

Paramount backlog will hit video about time the Projectionists Union hit the remaining exhibs here. Because of shutterings and consequent unemployment, boothmen brotherhood is expected to demand a shorter work week to foster a share-the-remainder policy.

Par Pledges

Continued from page 3

and, further, another block of "old" pictures on video can't be too damaging to theatrical exhibition.

Exhib syndicate, brought together by Boston's Sam Pinanski, had been offered the package at $40,000,000.

Par thinking anent the last point actually is consistent with the feeling of some theatremen. Group of top circuit execs recently mulled the idea of buying the Par product so as to keep it from tv. However, they backed away from a deal when certain members of the group, upon reconsideration, concluded that the backlog on tv wouldn't hurt too much after all.

Par months ago was on the verge of selling out to CBS-TV but the network became wary of possible antitrust repercussions. In more recent weeks CBS again showed serious interest, this time in association with Storer Broadcasting. But these prospective buyers began "stalling," it was said, and Par finally, last Friday (7), closed with MCA.

Others were in the picture, including National Telefilm Associates, Television Programs of America and United Artists Television but nothing resembling a firm proposition ever materialized. There also was a suggestion that NBC might have been interested but nothing came of this, either.

Banana Peel

Continued from page 5

engaged in a debate with tv producer David Susskind. With Tex McCrary backing him up, Susskind was severe in his blasts at Hollywood, noting, for example, that it's the place where "creative juices are disintegrated." Preminger, of course, had sufficient opportunity for a rebuttal but nonetheless the topic still was the "decline" of the picture business.

The "Night Beat" airer last week presented Dore Schary interviewed by John Wingate. Although Schary is being spotlighted for the authorship and coproducership of the "Sunrise at Campobello" legit click, most of Wingate's interrogation focussed on the picture business, mainly the corporate rhubarb at Loew's and the general downtrend.

TV's exposure of the "plight" of the film trade goes hand in hand, of course, with the unfavorable "press" of recent months for which certain industryites themselves are responsible.

But in any event the fact is that the business is plenty poor shape, public relations-wise.

'Kwai' Early A.M. Shows

Columbia is pitching "Bridge on the River Kwai" at New York's Palace Theatre to the school trade. Company has set a series of early-morning showings of the picture for students and youth groups beginning next month.

Tickets are priced at 90c with the minimum order to be accepted by Col fixed at 20 tickets.

Soundtrack

Continued from page 4

ducer has 45 days after delivery of the book manuscript to Henry Holt & Co. to finalize the terms, reportedly $100,000 plus 5% of the net profits. The option coin calls for 10% of the 100G figure, or $10,000, until the ms. is completed. It's entitled "Beloved Infidel: The Education of a Woman" and deals with the Hollywood columnist's friendship with **F. Scott Fitzgerald** during the last four years of the novelist's life.

Eugene O'Neill Scholarship Fund is to be established at the Yale U. School of Drama beginning with the proceeds from the dual premiere of "Desire Under the Elms," **Don Hartman**-Paramount adaptation of the O'Neill play, March 12 at the Odeon and Sutton Theatres, New York. With tickets scaled at $5 to $50, it's estimated $15,000 will be raised at the openings. Money will provide tuition for promising graduate students in play writing. **Carlotta Monterray O'Neill**, widow of the playwright, will be honorary chairman of the preem and **Howard S. Cullman** will serve as chairman of the patron's committee.

That N.Y. Mirror exclusive on Grace **Metalious** again splitting with her husband was no accident. The "Peyton Place" tag dominated the Mirror page one picture . . . Daily News caption for **Rita Hayworth's** wedding: "Rita Takes the Fifth."

William K. Zinsser, film critic for the N.Y. Herald Tribune, reported an unusual flurry of some 20 letters praising his harsh review of "A Farewell to Arms," which was the talk of the trade because of the way it took the David O. Selznick production apart. Zinsser said all of the letters were favorable. He also said he had been getting a good deal of positive comment on his "What's Wrong with the Industry" series in the Sunday Tribune . . . Albee Theatre, Brooklyn flagship of RKO Theatres, did near-"Robe" business on its first week with "Peyton Place," **Harry Mandel**, RKO Theatres exec, reported. House raised its scale to $1.50 tops "without a single complaint." It'll hold "Peyton Place" for three weeks till Feb. 18 when the picture hits the circuit.

Paddy Chayefsky's entire scenario for "The Goddess" is reproduced by Esquire in its March issue . . . **Leonard H. Goldenson** wants no part of the open hassle over licensing post-1948 pictures to television, simply declining public comment. It's to be noted, of course, he's on both the television and theatre ends via presidency of AB-PT.

Current issue of Harper's details "What Two Lawyers Are Doing to Hollywood," the title referring to the New Yorkers, **Robert S. Benjamin** and **Arthur B. Krim** who startled the industry with their doctrine of "creative autonomy," i.e., ownership stakes in pictures for performers, directors, etc., and in so doing brought United Artists back into the bigtime . . . **George Thomas** quit as **Otto Preminger's** publicity rep to handle the **Stanley Kramer** account on the Coast for the Blowitz & Maskel office.

Pathe 'Auction' Just Audition

Continued from page 7

the next $125,000 and Metrotone's $123,000. Each now is required to submit its terms, and the most favorable bid on that basis presumably will get the News Magazine. It very much looks as if the property will go to Hearst Metrotone as the most "responsible" of the three companies.

No Explanation

There was no explanation of the proceedings, according to several of those present at the auction. The 38 shorts went for $2,650 and some of the camera equipment also was sold.

Mrs. Dewey's attorney, Lloyd Garrison, plans to challenge the proceedings in court, holding that her client had lawfully bid for and acquired the film library. He only acknowledges the right of the court-appointed bankruptcy referee to pass on any sales. Heller Co. says it has prior approval rights.

Story of the Pathe properties goes back to 1948, when Warner Bros. bought the Pathe assets under the rooster symbol for $4,000,000. During the summer of 1956, Serge Semenenko, a leading voice in the WB management, wanted to liquidate the entire Pathe operation (newsreel, commercial and industrial films, etc.) for tax purposes, but was prevailed upon to give the Pathe employees six weeks to sell the company. This was only a year after Warners had spent $375.000 installing Pathe in new headquarters, with new office equipment and cameras, etc It's figured that, with expansion and the growth of the library, etc., the value of Pathe increased up to 50% since WB acquired it. The newsreel in later years proved a losing proposition.

Background

Original plan was to let Pathe go for $1,200,000, but employee pressure brought the price down to $500,000. Provision was that the outfit had to be sold by Aug. 31, 1956, to incorporate the tax benefits into the WB fiscal year.

Pathe assets finally were acquired, at the last minute, by Ben Frye and Sam Costello of Studio Films, a small company making industrial films. Provision was that Frye and Costello would put up the $500,000 (in cash) plus $300,000 in working capital, which they said they had. They planned to, and originally did, amalgamate Studio Films with Pathe.

It eventually turned out that, in order to even pay Warner Bros., Frye and Costello had to borrow $375,000 from the Heller Co. (at 13% interest) to which they already were in debt for $200,000. The first installment of $100,000 was due one month following the purchase of Pathe, and it became obvious later that no such payment could have been made.

In any case, the Pathe-Studios Films merger, resulting in Pathe Pictures, added greatly to the Pathe overhead and Pathe incurred the Studio Films debts. In Sept., 1957, the company went into proceedings under Chapter 11 of the bankruptcy laws, i.e., the court held off the creditors to see what could be done to meet the debts which ran originally to $1,500,000 (including the obligation to the Heller outfit). Pathe operated fitfully, often going two weeks at a time without paying its employees.

Last January, the court finally declared the company bankrupt and the Heller company took claim to the assets.

Auction was conducted on various levels. First, a bid was asked for the entire package, and there were no bidders. Then various sections were auctioned off, then individual assets. Cash bids were accepted, and then the same properties were auctioned off on the term basis. There were no term bidders, however, for the library for which Mrs. Dewey bid $27,000. Downpayments, it appeared, were being taken from various bidders for the same property, with the auctioneer staff unclear as to proceedings.

According to one technical expert on the premises, the auctioneer was poorly informed regarding the technical equipment on auction and made frequent—though unintentional — misrepresentations.

Taplinger

Continued from page 7

account; at least that isn't part of his exit arrangements. However, he may rep some of the indies releasing through Warners.

Present plans at the company call for each department head to continue and function independently without overall guidance. Thus Meyer Hutner will continue as national publicity director and Charles Cohen functions as advertising manager (Gil Golden having been shifted to the Coast).

Warner Bros. has been among the most active in cutting back, trimming personnel and closing some exchanges. Just last week, it let go another batch of old-timers.

Rochester Times-Union's 'Hero' Critic

Hamilton B. Allen's 'Mourners, Go Home' Piece Touches the Heart of Showmen

Hamilton B. Allen, motion picture editor and critic of the Rochester (N. Y.) Times-Union, is the new hero of the film industry. Allen is being cited by industry leaders as "one of those critics who share our joy when the industry is doing business and offers constructive criticism when we are not doing business."

A recent column by Allen, headed "Mourners, Go Home; Movies Aren't Dead," is receiving widespread circulation in the film biz. Allen bases his comments on the recent New York Times page one story by Bosley Crowther on the so-called survey made by Sindlinger & Co. on the future of the business.

Allen complains that "they've arranged for the burial of the American motion picture industry while the patient is very much alive, an embarrassing situation for the anxious mourners." As evidence of his contention, Allen notes that "any business that can sell its product to from 30,000,000 to 40,000,000 customers every week just ain't dead." Agreeing that business is off 10% from last year, the writer points out that the automobile business is also 10% behind 1956. "And who says the auto industry is about to fold?" he asks.

In developing his theme, Allen indicates that good pictures do good business and the fault is that "the last half of 1957 just didn't bring to the screen many good pictures." However, he lists the pictures that are currently racking up sock returns—"Around the World in 80 Days," "The Bridge of the River Kwai," "Sayonara," "Peyton Place," "Raintree County," "Old Yeller," etc.

On the same page as Allen's column in the Times-Union, there's box with the heading that "Crowds Force Added Week at '80 Days.'" In addition, there's a two-column photo showing the crowd waiting to enter the Monroe Theatre on a Monday night for "80 Days."

Seymour L. Morris, of the Schine Circuit who forwarded the Allen column to VARIETY, says "cooperation like this should not go unnoticed, and instead of always quoting a Bosley Crowther and making him the dean of all critics, I think it's about time that we started to build up a man who is honest and sincere, and makes news out of that which is news, and does not try to gain readership by controversy."

SAN DIEGO'S LONGEST RUN

'Around the World' in 27th Week—Still 80% Capacity

San Diego, Feb. 11.

"Around the World in 80 Days" racked up a sock $10,000 for film's 27 week at the Capri Theatre here. Take is about 80% capacity for 657-seat house.

Mike Todd film ran up a great $262,593 for a six-month record in theatre, ending Feb. 1. Pic is now in longest run ever played by a film in this Navy town.

25-Week Vancouver Wonder

Vancouver, Feb. 11.

During Vancouver film trade's "worst year ever," UA's "Around the World in 80 Days" amazed area's exhibs by copping consistent 80% capacity grosses and running 25 weeks before bowing out last Saturday (8). Film played at Stanley, Famous Players nabe house. Circuit's regional policy prohibits gross-take disclosures.

Nearest contender to record run here, according to R. D. Letts, manager of downtown Strand (FP), was "The King & I," which "ran 14 smash weeks, which is phenomenal for Vancouver."

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
MARIO LANZA in
"SEVEN HILLS OF ROME"
co-starring RENATO RASCEL • MARISA ALLASIO
An MGM Release in TECHNIRAMA® and TECHNICOLOR®
and SPECTACULAR STAGE PRESENTATION

Oscar Shorts' Nominees: Disney, Warner, Canada

Hollywood, Feb. 11.

Walt Disney copped three of the 10 nominations for the Short Subjects Awards in upcoming Academy Oscar derby. Warner Bros. and National Film Board of Canada followed with two each, Metro and UPA-Columbia one each. Nominations are as follows:

Cartoons: "Birds Anonymous," Warners, Edward Selzer, producer; "One Droopy Knight," Metro, William Hanna, Joseph Barbera; "Tabasco Road," Warners, Selzer; "Trees and Jamaica Daddy," UPA-Columbia, Stephen Bosustow; "The Truth About Mother Goose," Walt Disney-Buena Vista, Disney.

Live Action: "A Chairy Tale," National Film Board of Canada-Kingsley International Pictures Corp., Norman McLaren; "City of Gold," NFBC-Kingsley, Tom Daly; "Foothold on Antarctica," World Wide Pictures, Lester A. Schoenfeld Films, James Carr; "Portugal," Disney-Buena Vista, Disney; "The Wetback Hound," Disney-Buena Vista, Larry Lansburgh.

Academy will hold final screening for 10 subjects Feb. 16.

Women's Clubs Hit Long-Run Policy, Advanced Fees

Detroit, Feb. 11.

A protest over long-run engagements at advanced admission prices at downtown theatres to the disadvantage of nabe houses has been filed with Paramount toppers by the Detroit Federation of Women's Clubs which has a membership of 107 clubs and 22 affiliated organizations. No explanation is given as to how issue came up.

Copies of the resolution were sent to George Weltner, prexy Paramount Film Distributing Corp., Barney Balaban, prexy Paramount Pictures Corp., and Thomas Duane, Detroit branch manager, Paramount Film Distributing Co.

The resolution read, in part: "Whereas, a number of excellent motion pictures have not been made available for showing in our neighborhood theatres, but instead have been limited to long engagements in a few favored theatres at higher than customary admission prices, especially "The Ten Commandments," and whereas such a policy of restricted showings at advanced admission prices constitutes a discrimination against our neighborhood theatres, disservice to the motion picture industry, and an unwarranted imposition on the motion picture supporting public, now, therefore be it resolved, that our members and the members of the organizations which we and they represent, be requested not to support motion pictures which are intended to be withheld from our neighborhood theatres."

GUILD BUILDING BONDS UNDER PROD FROM CAL.

Hollywood, Feb. 11.

Writers Guild of America, West, has been ordered by California Securities Commission to close its current $75,000 bond issue for a new building by Feb. 15, whether fully subscribed or not.

Total sales to date amount to $43,650, and pledges for part of balance are being called in. It's reported Guild may request an extension if necessary.

Boothmen's Local 584 Elects

Breckenridge, Tex., Feb. 11.

John Creagh of the Corral Drive-In has been elected prez of the projectionist Local 584. Other officers include J. H. Davis, biz agent; D. P. Clark, secretary - treasurer, and Alvin Stone, sergeant at arms.

The local recently celebrated its 38th anniversary here.

Hail 'The' Harrison

Four-week testimonial drive dedicated to Alex Harrison, 20th-Fox general sales manager, has been set at 20th-Fox for the period of March 2 through March 29.

According to 20th, the suggestion for such a drive came from the exhibitors who wanted to express their appreciation of Harrison's views and activities to maintain the superiority of the motion picture theatre.

Drive marks Harrison's second anni as general sales manager for 20th.

GRAND DUKE VLADIMIR OKAYS 'ULTIMO CUPLE'

Madrid, Feb. 11.

Grand Duke Vladimir of Russia, who named local distrib Cifesa and producer-director Juan de Orduna defendants in a criminal libel suit two weeks ago in Palma de Majorca, reversed his injunction writ banning "Ultimo Cuple" from Spanish screens after distrib agreed to eliminate royal name and title from "Cuple" dialogue track.

Film was impounded without prior warning in Barcelona on Jan. 24, a half-hour before a crowded matinee showing. In Madrid, where "Cuple" was yanked after late show Jan. 26, pic was given legal clearance to re-open and entered its 40th weeks of showcase exhibition at downtown Rialto last night (Feb. 4).

Royal suit, coming nine months after towering box-office results pic has shown throughout Spain, stirred a strong press flurry here in favor of defendants and questioning Russian pretender's motives and timing.

Reversal of "Cuple" ban also allays exhib fears in many sectors as trade reports Cifesa drove hard block booking bargains with salle owners seeking this box-office winner.

Pair Loses 'Virgin Queen' Suit Versus 20th-Fox

Los Angeles, Feb. 11.

District Court found in favor of 20th-Fox in a suit brought by Max Fischler and Joaquin del Rio claiming ownership of the title, "Virgin Queen," through its use on unproduced play.

Plaintiffs, stating 20th had released a film in 1955 under title of "The Virgin Queen," based their claim on their title holding "secondary meaning," through play having widespread distribution among the trade.

Nabe Theatres Continue Closing; Managers Quit Show Business

Vancouver, Feb. 11.

Latest theatre shuttering here is the Regent, Famous Players property. "Sold as just real estate," said Maynard Joiner, Famous Players' regional headman. There is no possibility of theatre re-opening as a film situation.

Rumor-tism current hereabouts is that city's two major circuits have placed their collective dozen nabes up for sale. Distrib and exhib sources confirm this, though fear to be quoted. Circuits' regional management deny that more Lower Mainland sub-run situations will close.

Famous Players have heretofore written most of area's "theatre padlocking history," the Regent being the latest nabe relinquished to tv inroads.

Move out from Famous Players of booker Lou Karp after nearly three decades with the circuit, is taken to be indicative of circuits' "inner panic," and belief, as voiced by a spokesman at Empire Universal distrib outfit here, that, "the day of the suburban theatre is over," adding, "the whole trend is unsettling."

Telemeter inception in Canada is expected. The only reliable word available on this is that of Karp, who, while loyal to his past association with FP, thus declining to confide, said, "Telemeter will have its try-out near Toronto very soon."

Trend of film trade this area begs the question, "Where do exhibs go when they're tv-deleted"

With Alec Barkley, manager of the defunct Regent, it's a query most urgent. Offered placement as assistant manager to downtown Strand (FP), the exhib hesitates, looks to other fields in hope of maintaining management status. Barkley admits being "bewildered." Strand is presently closed for installation of Cinerama, opens early March.

Barkley looks back on a 24-year stint with Famous Players.

Managers of theatres shuttered since tv began playing hob with wicket trade, suffer dispersion into other fields, it would seem. Art Lorimer, who managed the closed Alma nabe, is "in the states." Mel Stackhouse, lately manager of the Windsor, another Vancouver subrun, is with Canadian Pacific Airlines. Earle Barlow, ex-Kitsilano Theatre, is "in finance" in the city. When the Paramount, New Westminster, gave up the boxoffice battle last year (since re-opened for another try), manager Frank McKenzie shifted to Calgary, doing what, is not known. Likewise the present livelihood of Alec Sinclair, exhib of the Victoria Road situation, now padlocked.

Canada's Circuits Bally Vancouver Arts Festival

Vancouver, Feb. 11.

Gratis assist to get Vancouver's "first annual" International Festival under way is offer of Famous Players and Odeon circuits in Canada. Festival's promotional film will be given frequent showings prior to July 19 tee-off date. Trailer may also be shown on CBS television, and possibly in theatres down the American west coast.

Festival, which has signed 500 artists, including orchestra and chorus, 60 artists representative of Europe, Asia and America, still lags on cash requirements, with pledges at $215,000, or two-thirds. Initial $205,000 was subscribed by 40 firms.

WB's Charles Boasberg Sets Miller, Urquhart

Appointment of two new Warner Bros. branch managers in Seattle and Denver was disclosed last week by Charles Boasberg, WB general sales manager.

Named to the Seattle post is Carl Miller, formerly manager of the Denver branch. Taking over in Denver is Donald Urquhart, formerly a salesman with the company in Minneapolis.

New Wail Against 'Runaways'

Hollywood, Feb. 11.

An increase in so-called "runaway" production will result in a big dip in Hollywood industry employment this year, it's predicted by Ralph Clare, business agent of Teamsters local 399 and former prexy of the Hollywood AFL Film Council. Clare believes there will be an increase in the number of U. S. pix made abroad because of high taxation plus failure on the part of Washington to aid motion picture producers in any way.

Clare termed it ironic that the Government grants foreign aid to the European countries which give subsidies to their film producers and American producers, but at the same time will in no way alleviate the problem facing Hollywood filmmakers.

"I expect more runaway production than ever this year, and this will mean less employment in Hollywood," said Clare in his frankly pessimistic outlook for the year. The union exec, who keeps a close tally on industry employment figures, stated "producers can get financing easier abroad; all countries but ours seem to have subsidies for producers; in this country, we help small business, but not producers.

"So producers like Stanley Kramer go to Spain to film 'Pride and the Passion.' There the average wage for a truck driver is $2 in American money, as compared to $21 a day for an eight-hour day here. And some go to Mexico, where a truck driver works unlimited hours for $1.60 a day, and they can get extras for 64c a day. Money is tight these days, it's hard to get, so many producers go to Europe where in virtually every country they can get complete financing and half-ownership of the picture plus western hemisphere rights, for delivering an American name star. One producer told me a picture which cost $100,000 here can be made in Europe—if he produced above-the-line—for $30,000.

"Foreign production of American pictures is the main reason I expect a downbeat employment this year. If the major studios sell their post-1948 pictures to tv, then they might just as well go into the real estate business and forget about the movies, because they'll foul their own mast. It was a big enough mistake to sell the pre-1948 backlogs.

"I don't expect this to be such a hot year. There is no indication UI will start operations again. RKO is now Desilu; Revue is busy, but their tv operations don't take up the slack in motion pictures; as for 20th-Fox and Metro, no one can tell.

"Toll tv is the industry's only hope, but not on a subscription basis as they did in Bartlesville where you pay flat fees without knowing what you're getting. If it comes through Hollywood will be a busier than ever. The industry also needs a different type of exploitation and merchandising, and young blood. Good—not necessarily expensive—pictures are what it needs. 'Marty' is an example of a low-budget b.o. pic," he said.

PUBLIC NOTICE

PUBLIC HEARING—STATE OF NEW YORK
MINIMUM WAGE—DEPARTMENT OF LABOR

Pursuant to Section 657 of the Labor Law, the Industrial Commissioner will hold public hearings on the report and recommendations of the Amusement & Recreation Minimum Wage Board relating to the Minimum Wage Standards in the Amusement & Recreation Industry as follows:

Rochester, Tuesday, February 25, 1958, at 11 A.M., New York State Office Building, Room 506, 155 West Main Street, Rochester, New York.

New York City, Wednesday, February 26, 1958, at 2 P.M., New York State Office Building, Room 659, 80 Centre Street, New York 13, New York.

DEFINITIONS

1. AMUSEMENT AND RECREATION INDUSTRY. The "Amusement and Recreation Industry" is defined to include all establishments whose primary service is to provide amusement, entertainment, or recreation, including establishments which produce and distribute motion pictures and services allied to this, such as casting and rental of motion picture film or equipment. The industry also includes owners, lessees, and concessionaires whose business is incidental thereto or in connection therewith, or a part thereof, and such services as are allied therewith.

The industry includes but is not limited to motion picture and other theatres, dance halls and studios, ballrooms, bowling alleys, billiard parlors, skating rinks, riding academies, race tracks, and stables, amusement parks and centers, penny arcades and other coin-operated amusement-device parlors, athletic fields, arenas, ball parks and stadiums, swimming pools, beaches, gymnasiums and slenderizing salons, golf courses, tennis courts, carnivals, circuses, bathhouses, card clubs, and other similar establishments, as well as play-producing or other entertainment-producing companies, theatrical agents, ticket-brokers, and professional sports promoters. The industry also includes allied services operated in connection with amusement and recreation establishments, such as check rooms and parking lots.

The industry excludes (a) establishments engaged in the operation of radio and television broadcasting stations, and, (b) non-profit organizations organized exclusively for religious, charitable, or educational purposes.

2. EMPLOYEE. "Employee" means a woman 21 years of age and over, and any person under the age of 21 years employed in the amusement and recreation industry. Summer Theatre apprentice actors, actors employed in New York City theatres with less than 300 seats, and rolling chair pushers shall be excluded from this definition. (Pursuant to Section 663-a of Article 19 of the Labor Law all of the provisions of a minimum wage order apply also to males 21 years of age and over).

3. WORKING TIME. "Working time" means time worked or time of required attendance, including waiting time, whether or not work is provided, and time spent in traveling as part of the duties of the employee. This provision shall not apply to pinsetters, caddies, and ushers at sports exhibitions.

4. MOTION PICTURE SERVICE STAFF EMPLOYEE. An employee in a motion picture theatre whose duties involve the performance of services for patrons and require direct contact with patrons.

Copies of the Board's recommendations are available on request at the Office of the Industrial Commissioner, 80 Centre Street, New York 13, New York.

Isador Lubin
Industrial Commissioner

February 7, 1958

Taking Straw Out of Public Polls, Skiatron, Telemeter Enfranchisement Up for Plebiscite in Los Angeles

Los Angeles, Feb. 11.

Angelinos will vote on feevee in June primaries and indicate whether they approve the L. A. City Council granting pay-tv franchises to Skiatron and Fox West Coast-International. Telemeter Council passed this action last November.

This was assured over weekend when the City Clerk informed Council that sufficient signatures had been certified on two petitions to place issue on the ballot. Petitions were circulated in January by the Citizens Committee Against Pay TV.

A total of 51,767 signatures on each petition are required to activate the issue for voters, a number already passed in checking.

Skiatron, through v.p. Jerome Doff, one of the feevee companies involved, contended misrepresentation was made by the petition circulators.

"Solicitors told people they would lose free television if they did not sign," Doff asserted.

Callas Sans Malice

Continued from page 1

does not have a truly beautiful voice, and some of them are downright peevish that she confuses the vocal issue by being an actress of overpowering skill, by opera stage standards. One hears remarks which imply that for a soprano to be so clever and imaginative, a mime is shomehow tricky.

The Met management ran practically no "risk" with Callas. She was loaded for ovation, and she in an opera house can such a personal tour de force as hers, or close enough, be rated as an inferior achievement against a couple of complaints on technical points. The management "risk" was in casting young Daniele Barioni as Alfredo. Though improved in poise from a year ago, this boy sent on a man's errand is still troubled by his feet, which are never in the right place, and by a tendency to choke off both tones and situational emotion. Despite her lover's shaky pitch, Miss Callas came through, and against this handicap her performance was the more admirable.

Callas was giving her all every minute. Twice perhaps she was too "busy" with self-directed stage business. Though this was fully in character it was distractive when tenor and baritone were on solo. Mario Zanasi was making his Met debut as the father, Germont, and though vocally impressive he was clearly nervous and minus on impersonation.

Fausta Cleva conducted and the routine staging by Hans Busch on the Tyrone Guthrie blueprint was "set" for the three top singers to step in, in the repertory tradition of the Met, sans any dress rehearsal. It may be said that if this was her finest evening, Mme. Callas has never sung at the Met yet under anything like "normal" conditions. Perhaps she never will since she seems to create a charged climate always, her imperious attitude provoking both adoration and asthma in operagoers.

Her capacity to make people care, either way, is without contemporary equal.

Disneyland

Continued from page 5

ution sked, Disney also stated, all the net income expected this year from new feature releases will be reflected in last three quarters of fiscal year ending Sept. 27, 1958.

All incumbent officers and directors were reelected at annual meeting held last week.

Directorate declared company's regular quarterly cash dividend of 10c per share on 1,537,054 common shares. Melon is payable April 1 to shareholders of record March 14.

James H. Nicholson, prexy of American-International, is in to Louisville to attend Allied Drive-in Theatre Owners convention.

The Clerks Depart

Universal's "operation economy" moved down to the lowest echelon last week at the N. Y. homeoffice.

Axed from the payroll were 10 staffers, including telephone operators, mail room clerks, messengers, and service department personnel.

Sperling Plans 'Cinerama Circus'

Producer Milton Sperling reported in N. Y. last week that he had made a deal to produce pictures in the Cinerama First one, to roll during the summer, will be "Cinerama Circus." It'll have a story and one or two stars.

Sperling said he planned to make Cinerama features at the rate of one a year. Budget of between $2,000,000 and a $3,000,000 is planned. There's a Cinerama film, "Cinerama-South Seas," now editing, with no other Cinerama productions planned after that.

According to Sperling, the technicians think they can lick the printdown problem in Cinerama. However, he said, he may make a "cover" version.

Short Unanimity

Continued from page 2

the same time, it is recognized that essential details still have to be ironed out before the industry can relax.

At his final press confab last Thursday (6) before his retirement, Sir Henry L. French, head of the British Film Producers Assn., recalled that when his members fisrt imposed a bar on the sale of films for tv some two years ago, the decision was registered under the Restrictive Practices Act. He felt sure that similar action would be necessary on behalf of the five associations. He insisted, however, that they were doing the correct thing on behalf of the industry and was confident that it would be upheld in all branches of the trade.

The control plan, as reported in VARIETY last week, was devised by Cecil G. Bernstein, deputy chairman of the Granada Group, and provides for a levy by exhibitors which, it is hoped, will raise between $1,500,000 and $2,000,000 a year to provide a defense fund for the purchase of oldies which might otherwise have been offered to tv. The project has the backing of the U. S. majors who have agreed to add a clause to future contracts excluding the United Kingdom, when they offer their backlogs to tv packages.

H'wood: No Reprise

Continued from page 5

tors are co-operating wholeheartedly to spot quality product in usually slump-ridden times like early April, May-June, September "when the big tv shows return," and feels that "with merchandise on our shelves, we'll sell the pallbearers and gloom-bearer right out of existence."

Since Boston, Hyman's already barnstormed through Detroit and Salt Lake City, plans a speech March 11 at Kansas City, another March 13 at Minneapolis and tentatively figures to hit St. Louis in the same swing. He said the Minneapolis meeting might result in formation of a new exhibitors organization for that territory.

Chief Barker Irving M. (Bud) Levin conducted the meeting. Among those attending were United California's Mike Naify, Al, Henry and Ted Nasser of the Nasser circuit, Nate Blumenfeld of Blumenfeld circuit, Cooper Theatres' Roy Cooper, lawyer L. S. Hamm, reps of all major distributors.

Showmen Still

Continued from page 3

taining that the decentralization process favoring the indies also had its disadvantage in that it dissipated the big labor pool in Hollywood. "There's no guaranteed employment any longer," he said. "It's difficult for an independent to assemble a crackerjack staff each time he makes a film."

Sperling, commenting on changing conditions, said "we're only mid-way through them," and held that the first big change was the relaxation of studio management control. "A man like Jack Warner has learned to listen and heed the creative impulses of other people," he opined. Asked about "Spirit of St. Louis," an expensive WB failure, Sperling said it was a tribute to Warner's reliance on the individual creator (in this case Leland Hayward).

New films won't be sold to tv if the business remains reasonably stable, Sperling held. Short of collapse, he'd have to take the "moral position" and not advocate selling to tv, he said. But the producer didn't go along wholeheartedly with those who blame tv wholly for the theatres' woes.

"There's a theory that the decline might have happened anyway," he said, "even if the old films hadn't been sold. Perhaps the motion picture form, like the novel, must be adjusted to mid-20th century living. This new living may have altered conditions beyond our comprehension. Perhaps, as a mass medium, pictures have changed."

Sperling saw films coming closer in structure to the stage, with the extremes in hits and flops. "It's a healthy indicator for the future," he maintained. "For the great hit plays one can't buy a ticket today. The same will happen with movies. The good ones will earn more than ever, and perhaps we'll see 50 pictures grossing more than $20,000,000 a piece, provided their quality warrants.

His "Marjorie Morningstar," based on the Herman Wouk novel, opens in Miami March 20 and goes into Radio City Music Hall after "Merry Andrew." It'll open generally at Easter time, with only the N. Y. area blanked out to protect the Hall. Picture, starring Natalie Wood and Gene Kelly, cost over $2,000,000 and runs 123 minutes.

Cinerama

Continued from page 3

meeting yesterday (Tues.), claimed that the only purpose of Cinerama Productions "is to collect money." He charged that it "produces nothing, manages nothing" and that it is merely a "royalty company" collecting money from Stanley Warner. As a consequence, Selheimer said the company can operate in small office and does not require the services of two executives earning $35,000 annually.

In answering Selheimer's charges, Cinerama Productions prexy Milo J. Sutliff declared that Selheimer was giving the stockholders a "misleading impression" about the functions of the company. He noted that CP was a 50% partner with SW in the operation and performed an essential role in checking and advising on the opening and closing of theatres, reducing or increasing performances, and on production and exhibition matters. Sutliff called attention to the show business experience of Theodore R. Kupferman, v.p. and general counsel, and Irving Margolin, v.p. and treasurer.

In a point by point refutation of Selheimer's charges, Sutliff declared that the Philly broker was aware of a new deal with SW, that the company's future was bright and far from being "the beginning of the end" as charged by Selheimer, Sutliff added that on the basis of Selheimer's proxy solicitation, it appeared obvious that his plans were to liquidate the company.

Selheimer, on the other hand, refuted charges that he was a chronic disturber of corporate peace by pointing out that stockholders benefited from all proxy fights in which he had been involved.

In the closing moments of the fight, which erupted suddenly and unexpectedly, both sides accused each other of deliberate falsehoods in attempting to win the support of the investors.

Toll's Pals Poorly Performing

Toronto, Feb. 11.

"Everybody seems to agree that pay-tv is the wonder drug guaranteed to save the ailing Hollywood. What they don't seem to realize is that the patient may not survive long enough for them to finish up their internal squabbling and alibi-ing." So writes Ronald Johnson, Toronto Globe & Mail's critic. He comments that pay-tv planners "offer a dozen excuses, but they all boil down to the two that are seldom mentioned:

"(a) Telemeter Corp. (owned by Paramount Studios) hasn't met its promises regarding production of the coin boxes. When we were visiting the Telemeter plant in Los Angeles last spring, officials confidently predicted mass production by last November. They're still predicting, not producing.

"(b) Installation costs vary with every official to whom you talk. One will tell you the installation can be done for $2,000,000-$3,000,000. His counterpart in the next office wails that it's going to cost ten times that. And, silly as this may sound, nobody has yet done a sound study to find this out. Or if they have it's scared them out of talking."

JOHNSTON ON TOLL

'Sufficient-Unto-the-Day-Is-Evil-Thereof'

New Haven, Feb. 11.

Eric Johnston was here last week to chair a roundtable discussion of "America's Human Resources to Meet the Scientific Challenge." Event, held at Yale was sponsored by the President's Committee on Scientists and Engineers and William Benton Foundation.

While here, Motion Picture Assn. prez also unburdened a few thoughts on film biz for local press consumption. Comments in this field ranged from scotching the remark that film making has become simply a commercial setup minus glamor, to the opinion that pix must produce bigger and more colorful presentations than television in order to battle that medium successfully.

Johnston also noted that Princeton is making a survey on audience picture desires and that this survey will improve film output, as opposed to the method of merely playing hunches.

On the subject of pay-teevee's possible effect on film biz, Johnston was non-committal, adopting a sufficient-unto-the-day-is-the-evil-thereof attitude.

Telemeter Gives With Cheery Data

Chicago, Feb. 11.

International Telemeter Corp., demonstrating its wired Feevee system here this week, reported readiness to operate in two test areas (not disclosed) before year's end. Demonstrations here are being held through Friday (14), four times daily, mainly to film exhibs who might be likely franchise purchasers. Paul MacNamara, Telemeter veep, stated that 110 franchise applications have been placed so far.

MacNamara revealed forming of Telemeter Programming Corp., booking arm of company which is expected to provide over 200 hours yearly of national events. Head of the subsid has not yet been named, MacNamara says feature films will be backbone of tollvision, especially with system like telemeter's which transmits three programs simultaneous on one channel.

Venice Film Fest Lineup

Rome, Feb. 4.

The official calendar for the coming year at the Venice Film Festival has been announced, and the official invitations with new regulations for the events, are being readied. Fest opens June 10 when the first Art Film Festival starts, opening to coincide with the inauguration of the Venice Art Biennial Exhibit. Both the Documentary Film Fest and the Moppet pic event have been moved up to be unspooled July 17-27. The film publication exhib will be Aug. 15-Sept. 15. From Oct. 30 to Nov. 4, a Scientific Pic festival will be held under Venetian auspices in nearby Padua.

Year's doings in Venice will wind with a newly instituted Festival of Advertising Films, Sept. 20-25. Venice was recently chosen as a site at a meeting in Paris of the ISAS (International Screen Advertising Services) and the ISPA (International Screen Publicity Assn.).

'Vetoed,' Pay-See Still Rages As Frisco Debate

San Francisco, Feb. 11.

Despite the fact that Frisco's supervisors shelved toll-TV franchise applications from Skiatron and Telemeter in mid-January, feevee is getting more attention than ever from the city's press and commercial television stations. Within the past fortnight:

(1) Terrence O'Flaherty, in morning Chronicle, has devoted a full analytical column to the subject;

(2) Guy Wright, in Scripps-Howard's afternoon News, has done the same;

(3) The City-County Record, a local monthly, has carried a long story of pros and cons of toll-tv;

(4) KRON, an NBC affiliate, has teamed up with KSBW-TV, Salinas, and KSBY-TV, San Luis Obispo, to produce a 50-minute, prime-time debate between opponents and proponents of feevee;

(5) KPIX, Westinghouse-owned CBS affiliate, carried a half-hour debate late last Sunday (9) afternoon;

(6) And the opening session of the Western Radio and TV Conference Thursday (13) will find more than 300 delegates from seven Western States discussing, as Topic A, pay-tv, because first speaker at the annual meeting is Skiatron vice-president Alan Lane.

Adding heat, if not light, to the debate was the start of fortnightly publication of Pay-TV Newsletter & Digest at Frisco in mid-January.

Significance—or outcome—of all this talk is still not clear.

Generally speaking, the debates on tv have resulted in walloping victories for toll-tv opponents, with 95 to 99% of viewers expressing themselves against pay-tv.

The extensive KRON debate, for instance, drew 200 letters and 600 phone calls, with all the letters anti-feevee and the majority of phone calls in the same camp.

On the other hand, the columnists seem to be adopting notably moderate positions, especially compared to their stances of some months ago. Wright's basic pitch, for example, was that it would be silly for a city such as Frisco to rush head-long into wired feevee when through-the-air broadcasts are much more feasible, technically and economically.

O'Flaherty pointed out "Skiatron's biggest selling point is also the most powerful argument I have found against pay-tv," and noted that Sol Hurok's deal with Skiatron deprives "free tv of one of its greatest assets . . ."

O'Flaherty continued:

"The two most important questions the pay-tv people have to answer are these: What can you give us, for an additional fee, that we aren't already getting for nothing? Are you willing to guarantee there will be no commercials? So far, no system has answered either to my satisfaction."

But O'Flaherty wound up with:

"As the tag line in that stag party joke goes, 'Lady, if you ain't tried it, don't knock it'."

Hugh D. Brown, remembered as an exec producer at Kudner ad agency, now with industrial film production outfit in N. Y., Morton McConnachie Inc.

TOLL SEES CHOKE-OFF BY TV

CONGRESS SET UP FOR STATUS QUO

Washington, Feb. 11.

With the action of the House Interstate Commerce Committee last week in calling on the Federal Communications Commission to hold up on subscription tv, it now appears that the Senate may hold the key to the future of broadcast feevee.

The Senate Interstate Commerce Committee meets next Wednesday (19) to act on a resolution by Sen. Strom Thurmond (D-S. C.) which is similar to that adopted by the House Committee. The indications are that the vote will be close since six members of the 15-member Senate Committee are co-sponsors of the Thurmond measure.

Should the Senate Committee fail to adopt the Thurmond resolution, there is a question as to whether the FCC would feel bound to honor the House resolution. However, if the Thurmond measure is adopted, it is expected that the Commission will regard it as a mandate from Congress that subscription authorizations must be withheld until public policy is decided.

House Committee action was taken in a resolution stating that "it is the sense of this Committee that the FCC should not grant authorizations for subscription tv operations . . . unless and until the Communications Act of 1934 is amended so as to specifically empower the Commission to grant such authorizations."

Committee Chairman Oren Harris (D-Ark.) indicated that the Committee, which held hearings last month on pay tv, decided on the resolution because the members felt it was "almost impossible" to get action on one of the many bills banning feevee in time to prevent the FCC from issuing authorizations. The Commission had planned to consider applications for subscription operations after March 1.

17-7 Vote

The resolution, which was adopted by a 17-7 vote, stated that "it has not been established to the complete satisfaction of the Committee" that FCC has the authority to sanction feevee operations. Such operations, it declared, "might lead at least to a partial blacking out of the present system of tv operations, with possible injury to such present system in particular communities if not throughout the U.S."

Harris emphasized that the Committee action, which he expected will be honored, "doesn't close the door" on subscription. The Committee, he said, expects to go into the subject more thoroughly in the late summer or early fall. At that time, he indicated, it will consider various bills prohibiting subscription, as well as wire feevee, community antennas and tv booster stations.

Harris' Committee is the parent body of the House Subcommittee on Legislative Oversight of which Harris is an ex officio member. With FCC on the "hot seat" of the Subcommittee's inquiry, it's considered highly doubtful that the agency would defy the Committee resolution although it is not legally required to comply with it. As Harris pointed out, however, that are precedents for such action in resolutions by the Senate Interstate Commerce Committee which the Commission respected.

Bout for Cow Palace

San Francisco, Feb. 11.

Deal has been completed with management of Frisco's 16,000-seat Cow Palace for closed-circuit televising of Basilio-Robinson return match March 25.

Fred Spiess, secretary-treasurer of Western Promotions, Inc., said fight will be shown on four huge screens with proposed scale of $2, $3, $4 and $5. Firm is also arranging closed-circuit deals in Oakland, San Diego, Sacramento, Stockton and San Jose. Sid Flaherty, fight manager, is president of Western Promotions, Inc.

Basilio-Robinson Second To 4,100-Seat House

Minneapolis, Feb. 11.

United Paramount will offer the closed circuit telecast of the second Basilio-Robinson fight, just as it did the first, in both of its Minneapolis 4,100-seat Radio City and 2,300-seat St. Paul Paramount and at the same $2.50 to $5 admission scale.

Telecast of the first fight drew a Radio City gross of just under $10,000 from 2,932 payees and a Paramount just under $6,000 from 1,640 customers.

All closed circuit fight telecasts have been presented at Radio City here, most of them exclusively in the Twin Cities and the Basilio-Robinson first bout take, because of a higher scale, set a new high mark. Several, however, drew larger Radio City crowds.

Zenith Discerns Plot to Kill Toll As Rival

Chicago, Feb. 11.

Commdr. Eugene F. McDonald Jr., prez of Zenith Radio Corp., is accusing a number of radio and tv stations of using "the public's airwaves" to propogandize against tollvision.

In his latest press release, McDonald described a "high pressure pitchman's campaign" by certain stations to induce public pressuring of Congressmen and Senators "to legislate the still-birth of subscription television." McDonald stated these stations were acting on the urging of their networks and trade association.

Here's the flipper from Messrs. MacDonald and his alter ego Ted Leitzel:

"I have been advised by counsel that tv stations which yield to network and trade association pressure may be unwittingly joining a conspiracy to kill off a potential new competitor in violation of the Federal antitrust laws."

Full Page Ads

Washington, Feb. 11.

Coincident with the House Interstate Commerce Committee resolution on pay tv, Zenith Radio Corp. carried full page ads in Washington newspapers charging the networks with "running scared as cats" to give tv viewers "the freedom to choose on your own behalf the television programs you might want to see."

The networks, said the ad, "are so afraid to trust you that they are operating a nationwide propaganda and lobbying campaign, hoping to high pressure you and Congress." The ads appeared in the afternoon papers of last Wednesday (5) and the morning paper of Thursday (6). The Committee adopted its resolution Thursday requesting the Federal Communications Commission to withhold authorizations for subscription operations.

THEATRE MANAGER WRITES 2D NOVEL

Chicago, Feb. 11.

Young author George Lea reveals discussions are afoot for the filmization of his first novel, "Somewhere There's Music," which Lippincott brought out recently with an initial release of 10,000. Lea says the screen rights are being sought by indie producer Sam Shaw (who recently completed "Paris Blues" with Sammy Davis Jr.).

Meanwhile, the 27-year-old writer is into his second novel, as yet untitled. Lea now lives in Chicago, where he's manager of the Hyde Park theatre, a southside arty. He once was doorman for the Surf theatre, another Chi art house. "Music," which concerns a soul-searching Korean War vet in a jazz milieu, took over three years to finish, and in 1956 copped the $1,200 Hopwood contest award from the University of Michigan. Book sells for $1.50, paperbound.

TOA Film Rains Blows at Toll

A 16m film, designed by Theatre Owners of America to combat all forms of toll tv, has been delivered to units of the exhibitor organization throughout the country. The 15-minute film, entitled "Toll TV—What It Means to You," will be distributed to local civic, business and fraternal groups and to tv stations to enlist support for TOA's campaign to halt proposed pay tv tests and the issuance of franchises by municipalities for cable tv installations.

Prints of the film have been sent to 20 key TOA leaders in various sections of the country. These reps will handle the local distribution. The picture was produced by Philip Harling, chairman of TOA's toll tv committee, and consists of an interview by Edward O'Neill, N. Y. Daily News political writer, with Abe Stark, president of the Council of New York City. Stark has long been an outstpoken opponent of toll tv and has asked for legislation to ban it.

Congressman Reports

Minneapolis, Feb. 11.

Minnesota congressman John A. Blatnik informed the Twin Cities press that he has received "an avalanche of cards, telegrams, letters and petitions opposing pay television."

At latest count, he said, more than 12,000 of his district's residents either—not itemized—wrote individually, signed a petition or sent a telegram on the subject.

25,000 Letters

Greensboro, N. C., Feb. 11.

North Carolina's Congressional delegation is turning thumbs down on pay television in the wake of overwhelming mail against it from constituents.

The state's only Republican congressman, Charles R. Jones, said a television appeal "to let your congressman know" on the issue deluged him with 25,000 letters and telegrams in three days.

Inquiries of the state's 12 House members showed the members opposing pay TV.

Rep. Cooley said he "would hesitate to hamper" theh progress of "commercial" television and "would certainly not look with favor on" pay "tv."

Frank Little Settles Down

Chicago, Feb. 11.

Frank Little is the new ad-pub chief for Paramount's Chicago office, replacing Walter Hoffman, who resigned last week to ankle the trade.

Little has been roving the country for Par's "10 Commandments" since last September, when he joined the company. Before that he handled publicity for Gotham's Radio City Music Hall for six years.

Dental Surgery Closed-TV Program Out in Color

A new crystalite lenticular screen, especially designed for color projection, is being employed by Closed Circuit Telecasting System for its closed tv-telecasts.

CTS used the new screen for the first time on Jan. 29 in Chicago where dentists, faculty members and students of Northwestern U's Dental School saw close-ups of dental surgery on 6x8-foot screens during a four-hour colorcast. The new screen, said to insure color picture clarity for wider angle viewing, was also used Saturday (8), before 400 radiologists in Chicago's Drake Hotel. CTS plans to acquire additional screens for deployement in its 40-city equipment network.

ACLU Supports 'Test' of Toll If No Advertising

American Civil Liberties Union has taken a stand favoring the authorization of tollvision tests—with safeguards. Organization's attitude, as expressed in its weekly news bulletin, is that a trial of toll-tv should be permitted but on condition there's no sponsorship involved, there should be at least two free channels in operation in any city where tests are held, that the experimental time should be limited, and there are guarantees of programming which is not available on free tv.

This position was stated by Irving Ferman, ACLU's Washington director.

A Tollvision 'University'?

A proposal that the Federal Communications Commission remove any restrictions from the use of pay-tv on any tv station using a system for teaching and instruction was contained in a letter sent to Congress last week by Solomon Sagall, prez of the Teleglobe toll-tv system.

Sagall has submitted to the FCC a plan for a Teleglobe-International Television University under which available teaching personnel would be utilized via the establishment of home-tv "classrooms." Students would "subscribe" to the lectures via Teleglobe.

In his letter, Sagall said extraordinary measures are required to overcome the appalling shortages of classrooms, schools and teaching personnel. Application of pay-tv to education cannot and should not be a subject of controversy, he held.

Teleglobe transmits the full, unscrambled picture but provides the sound only to subscribers via a special line and speaker.

PAY-SEE CAMP IN ANGRY MOOD

The toll-tv camp reacted angrily last week to a House committee's resolution calling on the Federal Communications Commission to suspend the projected over-the-air "tests" of pay television which were to have been authorized in March.

The House Interstate and Foreign Commerce Committee asked the FCC to call off the tests as not serving the interests of the public. Though the Senate counterpart of the House group hasn't voted yet, there is little question that the Commission will heed the House committee's request.

Even the toll promoters agree that such an action, leaving the entire pay-as-you-see question in fact up to the entire Congress, probably would knock out chances of over-the-air pay video for several years to come.

At the same time, they maintain that the Congress thus would be forcing the entire pay-tv operation into the closed-circuit framework. While this is more expensive, some also see it as potentially more dangerous than over-the-air toll-casting since the cable transmissions aren't limited by any agency and, by virtue of their existence alone, demand a wider and more complete range of programming.

Skiatron has always played both sides of the fence, and its Los Angeles and San Francisco plans were largely predicated on "wiring up" those cities. Zenith (Phonevision) has been a staunch supporter of over-the-air transmission, while Telemeter (Paramount) in the past has leaned towards the cable-type setups.

Out in Bartlesville, Okla., the only currently operating pay-tv setup, everything's done by wire connection, which requires no authorization from any Federal agencies.

Desperate

Even as the pay camp was trying to minimize the House committee action, and there were desperate behind-the-scenes-activities to get the Senate committee to vote the other way, the opponents of feevee were basking in their success. "This is the first constructive legislative action since we undertook the fight against pay-tv in February 1954. We congratulate the committee on its intelligent and forthright stand," declared Philip F. Harling, chairman of the Theatre Owners of America pay-tv committee.

"We are confident," he added, "that the Senate Interstate and Foreign Commerce Committee, which is considering companion resolutions, will also reach the same decision, and that both Houses will bring back a joint bill barring pay-tv over the air."

Position of the pro-toll faction is that, in bowing to the House committee's resolution, the FCC would be virtually abdicating to legislative control of its rulings While the agency operates under the Congress, it so far has enjoyed independence in its deliberations and decisions. It's felt that, at the moment, with Congress investigating the FCC, the Commission may be more sensitive than usual about Congressional wishes.

"We have complete confidence that when members of the House and Senate understand the full implications of the tv network-movie lobby on this issue, that they will favor permitting the public to be the judge," commented Arthur Levey, prez of Skiatron Electronics.

Several members of the pro-toll group now say they expected the Congress to throw up roadblocks in the light of the great pressures exerted by the broadcasters particularly. They argue that the weak link in the charges made against pay-as-you-see is that it will be so successful that it could destroy the present commercial fabric of television. "In our society that's hardly a valid argument," commented one.

Important Who Conducts Toll Polls?

Against Broadcasters' Many Negatives Comes Now Those Who Favor Pay-See

In the face of much reported negative audience reaction to pay-tv, now along comes the latest Tele-Census to "prove" that the public would prefer to pay to see attractions in the home rather than in the theatres.

Census is the 16th of a series and it shows a strong leaning towards the pay methods. Asked how they felt about "paying a small sum via subscription tv for certain new movies and other boxoffice features which will never otherwise be shown on 'regular' tv," 52.2% said they would be willing, 33.7% said they were unwilling and 14.1% gave other answers.

Would they pay 50c to $1 to see top Hollywood features at home? 54.5% said yes, 38.8% voted no and 6.7% had no answer.

"If the price were the same, would you prefer to pay for first quality movies via home tv or at a movie theatre?" 51% prefer the home, 39.1% voted for the theatres and 9.9% had other answers. Asked whether they preferred to see "blacked out" championship fights on toll-tv over a theatre, 60.3% preferred pay-tv and 26.6% saw it the other way. 13.1% had no answer.

Should the Federal Communications Commission approve pay-tv? 59.2% answered in the affirmative, and 47.9% thought such approval would improve the quality of present "free" programs. On the other hand, 24% would rather not see the Commission give the go-ahead to toll, and 18.6% felt that feevee would lessen the quality of the free shows.

Tele-Census reflects the cross-section opinions of 3,000 setowners in the Los Angeles area.

SHOE ON OTHER FOOT AS FCC CHIEF QUIZZER QUITS; SCHWARTZ FIRED

Washington, Feb. 11.

The Congressional probe of the FCC took a second dramatic turn today (Tues.) when Rep. Morgan M. Moulder (D., Mo.) resigned as chairman of the House Subcommittee on Legislative Oversight in disgust at the firing of his chief counsel and the bickering on the committee.

Moulder, in announcing his resignation at this morning's session, didn't refer to the firing of chief counsel Bernard Schwartz, but said he found himself "powerless as chairman without the usual and customary authority delegated to a chairman by the support of a majority of a Congressional committee." He said he had been unable to prevent "dissension and disagreement" among the subcommittee members. One such source of dissension was the firing of Schwartz, whom Moulder had strongly supported.

While resigning as chairman, Moulder is remaining as a member of the subcommittee in order to secure "an objective and thorough investigation." Rep. Oren Harris (D., Ark.), chairman of the subcommittee's parent House Interstate Commerce Committee, who has been serving as an ex-officio member of the subcommittee, took Moulder's place as chairman "for the time being."

Subcommittee met in executive session this morning to receive the files of Schwartz' investigations, which had been subpoenaed the night before. Harris indicated he was not satisfied that Schwartz had produced all the files the subcommittee wanted. At the same time, the subcommittee accepted the resignation of two of Schwartz' key aides, lawyers Paul S. Berger and Herbert M. Wachtell.

As for the future of the hearings, Harris indicated that the subcommittee might not be able to proceed with hearings on the FCC until next week, instead of this Friday (14) as promised earlier. He said he would not proceed to find a new chief counsel until Schwartz had completed the job of turning over the files. Harris did emphasize that he would attempt to hold closed hearings when personalities are involved in the future, and then to release as much of the proceedings as legally possible.

Moulder's resignation came the morning after the subcommittee's 7-4 vote to fire Schwartz because of dissatisfaction with his conduct in running its investigation of operations of the Federal Communications Commission and other regulatory agencies.

Following two executive sessions, in one of which Dr. Schwartz charged the membership with attempting to "whitewash" the inquiry, the subcommittee made public a resolution its adopted declaring that the services of its chief counsel "be terminated immediately as his usefulness to the committee and its investigation has ceased."

Subcommittee action was taken yesterday (Mon.) following pub-

(Continued on page 50)

Schwartz's 'I Accuse'

Washington, Feb. 11.

A member of the FCC accepted money from an unidentified station contestant, Bernard Schwartz claimed today (Tues.). In a parting shot at the House Subcommittee on Legislative Oversight, which fired him at its chief counsel yesterday. Schwartz told newsmen:

"I accuse the Republican members of the subcommittee of suppressing the investigation (of the FCC) for fear lest evidence obtained of improper White House influence be made public. I accuse the majority of the subcommittee of firing me knowing that I have secured evidence of the payment of money to an FCC commissioner in a comparative television case."

Adam Young New Blast at AM Webs

Adam Young has lashed out for the second time in two weeks at the radio networks and this week blasted the webs for their "price depressing" methods of securing radio business.

The Young reppery in a study based on the 1956 FCC broadcast revenues stated the total amount paid by the webs to their affiliates was $7,302,000, a decrease of nearly 40% from the preceding year. The report goes on to say 18% went into one market alone—Cincinnati, which increased its billings from $915,000 to $1,325,000. "The bulk of this money went to WLW, the NBC affiliate."

"It would appear this station is receiving more dollars from the network, than the network is charging national advertisers. It's obvious that some network affiliates are getting a better deal than others and if all network affiliates received the same treatment that Cincinnati affiliates are getting, the webs could no longer offer packages at bargain basement prices."

PG&W's 'A Local Affair'

Peters, Griffin & Woodward has prepared a 22-minute slide presentation on the values of spot tv called "A Local Affair."

WCOV-AM, Montgomery, has named Vernard, Rintoul & McConnell as its rep.

WINS, N. Y., has selected the Katz Agency as its national rep starting March 1.

Almost 7,000,000 view television in the average daytime quarter hour according to a brochure. "Dollars in the Daytime" published by H-R Television. The presentation is designed to demonstrate the effectiveness of daytime tv as an advertising medium to reach and sell the American housewife, who according to the publication influences or makes 85% of all store purchases.

"Daytime television schedules deliver a sales message with 67% greater cost efficiency—since daytime tv is priced at about one-fifth of prime time," the brochure points out.

Graham L. White has joined the tv sales staff of Avery-Knodel.

Elwin J. Fitzsimmons has been upped to executive veepee of Weed Radio Corp., and he will be in charge of all administrative aspects of the firm.

T. E. Paisley has joined the radio sales staff of NBC Spot Sales.

'Ranger's' SRO Status

Silver is returning to a full bag of oats shortly, with Colgate-Palmolive and the Cracker Jack Co. signing with ABC-TV to bring the Sunday "Lone Ranger" half-hour back up to SRO. C-P and Cracker Jack, starting March 2, will each have a pitch in the 5 p.m. slot. General Mills has always had half the juve stanza.

In all, the "Ranger" will be running four announcements in each half-hour when the two new bankrollers begin.

Godfrey Wants To Trim Daytime Hours, Separate TV & AM

Arthur Godfrey and CBS are working on the possibility of a realignment of his daytime duties on the network. Godfrey would like to cut down on his radio-tv daytime chores with the elimination of his current simulcast and the creation of separate radio and tv shows.

Holding up such a realignment is the fact that Godfrey's dealing with two entities, CBS Television and CBS Radio, neither of which want him to cut back on his activities. Godfrey wants to do a half-hour radio show and a half-hour tv'er, as separate shows. However, he's currently on radio 90 minutes and on tv 60 minutes, and both webs want him to do at least an hour a day. Under current circumstances, with the simulcast, his total broadcast day only comes to 90 minutes, but the network's requests would come to a two-hour total.

Apart from these considerations, there are advertiser contract commitments for the simulcast that run through the second quarter of the year, thus forestalling the immediate consummation or any realignment. However, Godfrey and the webs are huddling steadily on the problem, with Godfrey hopeful a new schedule can be worked out by late spring or early summer.

A&P's Budget For TV Network Show

A&P is now seriously mulling its first network television buy in history, and in fact reportedly has set aside a budget for weekly sponsorship. Food chain is considering purchase of CBS-TV's "Leave It to Beaver," which Remington Rand, program's current sponsor, would like to drop. A&P prefers a Thursday night time slot, pegged on its busiest shopping night, but would also be interested in Wednesday or Friday night. "Beaver" is currently anchored on Fridays.

Curiously enough, it was rival NBC-TV which may have paved the way for the current CBS discussions. About two months ago, NBC went into A&P with a pitch for network television, with the specific aim of bringing A&P into sponsorship of some tv specials. Proposal, much to NBC's surprise (since the pitch was a sort of out-of-left-field inspiration) went all the way up to A&P's board, which considered it and then said no. Apparently, however, the NBC presentation left some impression and the idea of weekly tv exposure registered.

A&P, though one of the earliest radio sponsors, has been out of national broadcast media for years, sticking to spot and regional, and has never bought network tv. At a time when the webs are pulling in their belts, addition of the food chain, along with the impact on its national competitors, would be a welcome sight.

Trendex Top 10

"Maverick" moved up to the Trendex Top 10 for the first time in the February listing, which gave ABC two entries while CBS and NBC split the difference. Ratings follow:

Lucy-Desi	(CBS)	37.5
Danny Thomas	(CBS)	34.2
Gunsmoke	(CBS)	34.0
Perry Como	(NBC)	33.5
Maverick	(ABC)	28.6
Wyatt Earp	(ABC)	28.2
This Is Your Life	(NBC)	28.1
Loretta Young	(NBC)	27.6
Person To Person	(CBS)	27.6
Groucho Marx	(NBC)	26.5

Timex Just Crazy About Jazz Shows

Timex Watches, satisfied that its first tv jazz show on Dec. 30 did a job for it, has booked "The Second Timex All-Star Jazz" show as a one-hour CBS-TV special on April 30. Show will preempt "Armstrong Circle Theatre" in the 10 to 11 p.m. period that night. Set so far are Louis Armstrong, Jack Teagarden (both repeaters from the first show), Lionel Hampton and his orch, Anita O'Day and the Dukes of Dixieland.

Sponsor and the Peck agency had been contemplating a May 2 date on NBC-TV (where the first jazz spec was slotted), but when the late-hour April 30 spot on CBS opened up, agency switched the segment over to Columbia. Still not set are an emcee and the rest of the jazz lineup.

Getting Rougho on FCC Cuffos

Washington, Feb. 11.

Sen. William Proxmire (D-Wis.) plans to introduce a bill soon which will make acceptance of honorariums or gratuities by members of the FCC or other regulatory agencies from interests under their regulation punishable by fines up to $5,000 plus a year i prison.

Aroused by President Eisenhower's defense of FCC Chairman John C. Doerfer's acceptance of honorariums from the broadcast industry, Proxmire found it "nothing less than shocking" that the President "apparently condones and approves of the law which permits members of the FCC to accept payments and gifts from the very interests which they are charged with the responsibility of regulating in the public interest."

The President, in reply to a question at his press conference, said he was advised by his legal staff that Doerfer was within his rights in accepting an honorarium for a speech before the National Assn. of Broadcasters. Doerfer told the House Subcommittee on Legislative Oversight that a 1952 provision i the Communications Act permitted him to accept the honorarium.

The Wisconsin Senator, who has been opposed to certain decisions by Doerfer, who is also from Wisconsin, expressed disappointment that the President "did not see fit to come forward for a strong recommendation for correcting this law."

Proxmire said that if salaries paid FCC Commissioners ($20,000 per annum) aren't sufficient to permit them to perform their public functions, "then it is the duty of the Executive Branch to inform the Congress, and of Congress to raise their public pay." A standard of "strict avoidance of either the hint or the fact of any conflict of interest," he said, should apply to all agencies of the government.

"Public official in the FCC," the Senator asserted, "are charged with the responsibility of making decisions that involve the granting of property rights from the public domain which have valuations running into the billions of dollars. Such decisions at best involve extremely heavy responsibilities to the public. The integrity of the necessary decisions awarded by this Commission must not be compromised."

Britain's ABC-TV on Second Anni Hits Com'l Jackpot; Million Homes

London, Feb. 11.

British ABC-TV celebrates its second annl this coming weekend (15), with a 90-minute anniversary show entitled, "Many Happy Returns," specially scripted by Budd Grossman. Since the outlet began operating as weekend commercial tv programmers for the Midlands and North of England in Feb. 1956, its rate of progress has been pretty slick. An indication of this is the $15,400,000 coined in advertising revenue during last year—almost $6,000,000 of which came from the Midland area alone. For comparison, Associated TeleVision, which is also celebrating its two years as weekday programmers for the Midlands, netted just under $11,000,000 in 1957.

When the stations opened to serve the Midlands, only 220,000 homes were able to receive their programs. Now, the most recent count shows that this figure has passed the 1,000,000 mark.

Howard Thomas, managing director of ABC-TV, stated when his outlet first went on the air, that it would not try to compete with the state web initially, but would provide light entertainment until the station had grown enough to be in a position to be able to handle this competition. As a comparative latecomer to the commercial tv scene, the outlet was way behind in the race to win over producers, directors and technicians from BBC-TV, most of whom had been snapped up by other programmers, ABC-TV's first job was to trai its own staff, practically from scratch.

Thomas told VARIETY that he now has a fully trained staff with plenty of experience behind it. Already, both ATV and ABC-TV claim that between 75 and 80% of viewers able to receive both channels in the Midlands, prefer the indie programs. In order to step up this average, Thomas plans to

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The Last Word

During a rehearsal of Prof. Theodore G. Ehrsam's "America's Literary Heritage" program over WMCA, the English teacher turned to Tom J. Brophy, associate director of NYU's Office of Radio-Television, and asked him how to pronounce certain Irish words in Eugene O'Neill's "Hairy Ape," subject under discussion.

Brophy tried to reach Prof. David H. Green, NYU pundit in Irish literature, but the latter wasn't available. Brophy then put in a call to Tim Costello's Saloon on Third Avenue. Joe Costello, Tim's brother, answered the phone and immediately set Prof. Ehrsam straight on how to pronounce such words as "verra" and "ochone."

Bartell's KYA $1,000,000 Buy

San Francisco, Feb. 11.

Bartell Broadcasters has completed deal to pay $1,000,000 for McCaw - Keating's independent KYA and sale is to be filed with FCC this week.

Bartells are also paying several hundred thousand over period of years for "other considerations."

KYA brings Bartells to FCC maximum, seven stations. McCaw-Keating paid $150,000 for station eight years ago.

QUAKER STATE OIL BALL COIN TO MBS

Quaker State Oil, for the second successive year, has ordered a 26-week saturation campaign built around the baseball programming of Mutual.

The oil refining company will sponsor the net's "Game of the Day" major league broadcasts on Saturdays as well as six five-minute weekend sports programming, featuring sportscaster Frankie Frisch. First broadcast in the '58 campaign will be March 29.

The Frisch programs will be sponsored in those cities were Mutual, under its baseball agreements, will not permit affiliates' broadcasts of "Game of the Day." Agency for Quaker State is Kenyon & Eckhardt.

Mutual, in a special deal, broadcast Sunday's (9) All-Star game from Key West, Fla., with the Key West Chamber of Commerce sponsoring the show.

Kintner Inspects Four New Pilots

Hollywood, Feb. 11.

NBC's film division will have four pilots, backed by three scripts, for inspection by Robert Kintner, NBC-TV exec veepee and Robert Lewine, Web program head, due this weekend. Completed pilots are "Ruditsky," authentic dramas of N. Y. gang wars in the '20s, with Barney Ruditsky, then on the Gotham police force, as acting technical advisor.

Others are Phil Rapp's "Joan of Arkansas," a Joan Davis starrer; Sam Gallu's "Blue Angels," story of jet fliers, and Frank Rosenberg's "Pony Express."

DENNY AND THE O & O STORY

TV—'Nothing But the Best'

Television's impact on the rest of the entertainment business—a matter for some intensive soul-searching in other show biz media, particularly the motion picture industry—has never been fully explored. But a striking theory, based on the experiences with tv of two veteran sports executives, goes far to explain the medium's economic pressures on other amusements.

They advance the theory, based on their observations of the sports field, that television has so affected public tastes that the viewer refuses to accept "second best" in any other field. Only the "cream of the crop" can survive television's impact, whether the medium is directly competing with another attraction or whether the competition is indirect and subtle. "It's not so much a question of whether tv is competing directly against an attraction during a particular time of day," they point out, "as a matter of the public's refusal to pay for anything that's second best."

The executives are Bill MacPhail, formerly with the Kansas City Athletics and now director of sports for CBS, and Tex Schramm, ex-Los Angeles Rams pro football exec and now MacPhail's assistant. MacPhail recalls the days when he had to tour the minor league cities, and remembers that the nearest thing to the local kids' hearts was getting the autograph of Joe Blow, the local minor league first baseman. "That's all changed now; they're not interested in Joe Blow, they want Yogi Berra's or Mickey Mantle's autograph. That's why the minor leagues are in trouble; that's why pro football has never developed a farm system; that's why minor league hockey is beginning to fade out."

The trend also helps explain what's happening in the motion picture industry, for example. "A top film like 'Around the World in 80 Days' or 'The Ten Commandments' still makes money, but there's no place for the average 'B' picture anymore. It's because the public won't accept a 'B,' or any other second-best entertainment form." Same holds for niteries, where except for the offbeat room, all but those spots booking the top-top names are in trouble.

Lestoil's Fringe Spots Yield Cream Billings As a TV Success Story

Being cited as the biggest story in the tv industry these days is what's happened to Lestoil, the liquid detergent. Product, which spent all of $45,000 in 1955, is now advertising at the rate of $6,000,000 annually, and 95% of the ad budget is in television.

It might be said that stations in the northeast area—from Chicago and Detroit in the west up through Maine and down into the Central Atlantic states—are cleaning up via Lestoil. Jacob Barowsky, president of Adell Chemical in Holyoke, Mass., which produces the liquid soap, is buying time from virtually every station in that extensive area.

The 1958 jump in the Lestoil budget was $2,000,000 from 1957. In New York City alone, Lestoil has spots on five out of the area's seven stations, and it runs 109 announcements a week on these stations alone.

In the mai , it is understood, Barowsky buys mostly Class B and C time. And invariably, the Lestoil chief deals directly with station management, with a visit to his Holyoke headquarters being about the only prerequisite to a contract. Station execs are usually accompanied on the trip by somebody from their station rep staff. Most of the Lestoil spot skeds run 52 weeks a year.

'See It Now's' Germany Story

Fred Friendly, co-producer with Ed Murrow of the "See It Now" CBS-TV series, left for Germany last week to set the preliminary details for a 90-minute program on the current rise of industrial West Germany and her new sphere of affluence in the free world. Once the format and initial details are resolved, Murrow and a camera crew will fly over to the the actual shooting and interviewing on the show.

Fact that CBS newsman Richard C. Hottelet also left weeks ago for a month's stay in Germany (headquartering in Dusseldorf) indicates that his fact-gathering assignment will be tied in with ambitious "See Is Now" project.

Of major importance in the Murrow-Friendly probing is the projected editorial slant—specifically, what, if anything, is the U.S. letting itself in for with the reemergence of West Germany and her peoples as a major industrial power?

Chevy Loves Dinah

Hollywood, Feb. 11.

Chevrolet has ordered three more shows from Dinah Shore to swell her season's total to 27.

She was originally slated for 20 hour shows on NBC-TV, this later increased to 24, added shows extend her season to June 15.

What Gives With That On-and-Off Wallace Strip?

Mike Wallace was offered a contract to do a local quarter-hour news strip on WABC Radio, Gotham key for American Broadcasting Network. At first the deal was reportedly set, then it was nixed—now it's being reconsidered again.

Stewart Barthelmess, WABC Radio general manager, after getting the go-ahead from the higher ups in American Broadcasting-Paramount Theatres, which owns the network and the station, approached Wallace to package his own cross-the-boarder at 6:15 each night. Somewhere along the line, it appears, the deal was killed. John Daly, ABC veep in charge of news and public affairs, said that he wasn't abreast of the situation, since he was too busy to concentrate on local news deals. And on Friday (7) evening, several hours after the arrangement was supposedly squelched, it was indicated that a Wallace local news show may still come to pass.

Leonard Goldenson, AB-PT topper, said that Wallace was being

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SHIFTS TO RCA; SUGG MOVES IN?

By GEORGE ROSEN

Following in the wake of the recent veepee exodus from NBC (Davidson Taylor, Billy Goodheart, Carl Stanton), the major top echelon bowout of the '57-'58 semester is now on tap—that of Charles R. Denny as executive veepee of NBC. Denny exits the network, after a tenure of more than a decade, for a berth at the parent RCA, where he'll operate in the business affairs area and new product development. His NBC bowout dramatizes a ticklish situation for the "keeper of the o&o keys" at a time when the networks are forced to put more and more reliance on company-owned stations' profits. NBC's o&o revenues, in a nutshell, have not been what they ought to be.

NBC's No. 1 candidate to head up the o&o operation as successor to Denny is P. A. "Buddy" Sugg, tv chieftain for the Oklahoma Publishing Co., with stations Oklahoma City, Tampa, etc. Sugg, who has had a longtime NBC affl association, has already had conversations with the network brass and expected to give his decision this week.

Under his overall exec veepee umbrella, Denny probably "minds the store" in more operational areas than any other exec at the network. Along with his helming of the owned-&-operated stations, he's boss of Spot Sales, the NBC Radio Network, the Facilities Operations, the wholly-owned vidfilm subsid, California National Productions, and the NBC International Operations. But it's primarily in the o&o area where he's gotta "make it."

As of the time that the new o&o chieftain is named, the remainder of the Denny functions will be parcelled out to other key NBC execs. As the active operating chief of NBC Radio, Joe Culligan will henceforth report direct to network prexy Robert Sarnoff.

For some time now, goes the report, there has been some distress within the parent RCA hierarchy over the owned-&-operated state of affairs at NBC, not only as it relates to the WRCA (radio & tv) flagship stations in New York, but elsewhere along the o&o line, up to and including the web's two U operations in Buffalo and Hartford. Apparently the revenues and profits emanating from the NBC o&o precincts have been anything but what they should be—and particularly at a time when the network itself, faced with an increasingly recessive economic climate, must look to its own stations' profits to offset dwindling network profits.

In healthier times, the o&o boss, pockets jingling, is the hero of 30 Rockefeller. In times of economic pinch, he's on the hot seat, especially if the ledgers fail to paint a glowing revenue picture. Which, apparently, they don't.

(Indicative of the WRCA-TV status vs. its chief rival, WCBS-TV, there's the not-too-well-known fact that '57 all the N. Y. tv stations combined grossed $21,000,000. More than half of that amount—or $11,000,000—went into the WCBS coffers. WRCA was among the also-rans in divvying up the other $10,000,000.

Denny has been "all over the

(Continued on page 52)

Nielsen and TV Networks in Price Hassle; Cancel Pacts As of March 1

No 'Peter Pan'

There won't be any reprise of "Peter Pan" on NBC-TV this spring, Pepsi-Cola, which had ordered half-sponsorship of the Mary Martin spec, had set a Feb. 10 deadline on NBC's securing of a cosponsor, and when by Monday night the network failed to come up with a bankroller, Pepsi withdrew.

"Pan" reprise, the second repeat of the spec, was planned for next month. Had the web gone ahead on a half-sponsored basis, it would have been out of pocket to the tune of about $275,000.

'Perry Mason's' Client Setback In B-M Pullout

CBS-TV suffered a crusher this week when Bristol-Myers filed a cancellation notice on its half-hour alternate-week segment of "Perry Mason." What makes the Bristol-Myers bowout especially painful to the web is (1) B-M just bought in a few weeks back, and (2) it's axing a winner, in that the drug outfit's segment's first Nielsen was a 30.4, and against Perry Como, yet.

The pullout, slated for March 29, is strictly a budgetary one, it's understood, and doesn't reflect any dissatisfaction with the show. Nonetheless, with Purex due to pull out of its alternate week hour in March, the Bristol-Myers dropout leaves the segment only one-fourth sponsored, with the lone holdout being Libbey-Owens-Ford.

Lab is in the fact that the B-M-sponsored segment drew within two rating points of its Perry Como competition, pulling down a 30.4 average audience rating in the Saturday 8 to 8:30 period vs. Como's 32.2 for his entire hour.

As a matter of fact, the "Mason" stanza appears to be thriving against the Como competition, since it doesn't do as well against NBC 7:30 to 8 "People Are Funny" as against Como at 8. By virtue of the multiple sponsorship on "Mason," the show is one of the few that Nielsen breaks down into half-hours, and while it rates a 26.5 against 28.9 for "People," it pulls down a 30.4 against Como's hour-long average of 32.2 (Nielsen doesn't break Como down into half-hour ratings).

Overall on the two-week, full-hour 7:30-8:30 basis, "Mason" doesn't do as well, netting a 27.9 average vs. the Como 32.2. But in the Nielsen rankings, where each different commercial segment is ranked separately, the Bristol-Myers-sponsored 8 to 8:30 segment is ranked as the nation's 16th highest show, vs. 12th place for Como. On a share of audience basis, Como grabs a 45.7% share for his full hour vs. 43.0% for the "Mason" 8 to 8:30 segment.

The three television networks and the A. C. Nielsen company are currently at a standoff on negotiations for continuation of the Nielsen television rating service, with the hassle currently a question of the webs' refusing to meet Nielsen's new pricing terms and the latter turning down the webs' individual counterproposals. As of the moment, Nielsen has cancelled his pacts with the webs as of March 1.

Webs are objecting to his new demands, which call for an increase in his three-network monthly charges from approximately $28,000 to $40,000, an increase of about 30%. Since his network price is prorated among the three webs on the basis of network sales, two of the three's increases would approach 50%. Moreover, Nielsen is asking several new surcharges, 1% of the gross price for every 10 new meters added to the sample (which is now 1,000); ¼% of the gross for every 10 new stations covered, ¼% for every 10 new secondary sets measured, etc.

These surcharges, the webs point out, come to considerably more than they appear to, simply because they are calculated on the basis of gross price. The three webs pay a net price of about half the gross charges, due to an elaborate discount structure, so that the 1% surcharge, for example, would come to about $800 a month instead of $400. Webs fear that as television saturation continues and as new stations are built, the overall cost of the service would be prohibitive.

The March 1 cancellation date was set by the Nielsen Co., not the webs, since the peculiar nature of the network-Nielsen contract is such that Nielsen can cancel at any time on 30 days' notice, but the webs must give ffotice of cancellation 12 months in advance and suffer loss-of-discount penalties during that 12-month period. Nielsen first cancelled in November, but withdrew this cancellation. He then cancelled again late last month, and has already rejected counterproposals from NBC and

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Jerry Chester To Ted Bates Agency

Jerry Chester, who resigned from NBC, where he was head of daytime programming, more than a year ago to join the Pat Weaver organization, has quit to become associated with Dick Pinkham (also ex-NBC) at the Ted Bates agency. He'll work on new program development.

The Bates job represents a last-minute change in plans. Until last week Chester was all set to join his ex-NBC boss Mike Dann, who is now prexy of Henry Jaffe Enterprises. Chester was slated a v.p. in charge of production. However a last-minute snag developed over Chester's insistence on a %-of-the-profits deal, which couldn't be worked out. Instead Chester took the Pinkham offer at Bates.

'Brinker's' Nifty Trendex

"Hallmark Hall of Fame" went "commercial" over the weekend with its production of "Hans Brinker," and from a Trendex point of view, the switch paid off handsomely. "Brinker" averaged out to a 25.1 rating over its 6:30 to 8 p.m. Sunday (9) span, easily topping all competition.

The half-hour breakdown gave "Brinker" a 22.3 at 6:30, vs. 12.2 for CBS' "Twentieth Century" and 12.6 for ABC local programming. At 7, "Brinker" topped "Lassie" by a 27.8 to 19.4 score, with ABC local pulling a 10.3. At 7:30, "Brinker" devastated Jack Benny, drawing a 25.3 vs. 13.9 for Benny and a respectable 20.5 for ABC's "Maverick."

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Terry Clyne Hints at Drastic TV Program Changes for '58-'59 —On Other Ad Agency Fronts

By JACK BERNSTEIN

Terry Clyne, who heads up McCann-Erickson's radio and television operation and is responsible for over $100,000,000 in broadcast billings which includes 11 tv nighttime shows, hints at some drastic '58-'59 program changes. "We're wedded to very few of this year's properties and with the exception of perhaps three or four of our current shows, there will be changes made next season," says Clyne.

"This doesn't mean we aren't happy with this year's shows; most of the programs ran pretty much as we hoped they would." Clyne got around to discussing Frank Sinatra; believes he's still the greatest entertainer around. On other shows Clyne said "Club Oasis" in recent weeks had piled up good ratings but the fact that it was on every other week had hurt the show." "We're happy with 'Wagon Train,' 'Colt 45,' and with Eddie Fisher.

"This year's television season brought out two important things, first, musicals were a disappointment; secondly, the talent was spread too thin. Every name star wanted the same performers to guest on their shows. Next year you'll see about one fourth of the musicals that were on this year but there will be added western and more adventure stories as well as situation comedies."

Gen. Mills Dickers Buys

Shorts: Young & Rubicam and Dancer-Fitzgerald-Sample currently renegotiating "Gunsmoke" on behalf of L&M and Remington Rand respectively.

D-F-S huddling with General Mills people this week over tv purchases for the fall season.

Cheeriots is reportedly embarking on a radio network campaign which will have the firm shelling out approximately $20,000 weekly for unlimited number of weeks. Big push is slated for the latter part of next month.

N. W. Ayer interested in a musical format for AT&T for fall tv season. Phone firm not interested in returning to television until '58-'59 season. Current "Telephone Time" slated to be cancelled at end of March.

Radio and television committee of the Assn. of National Advertisers plan to pre-test and post-test commercials.

White Rose Tea has mapped out a large radio and tv campaign in the N. Y. area. Company will not say how much it's spending.

"Tales of Wells Fargo" and the "Patrice Munsel Show" were the subjects of a survey made in the Detroit area according to Edward T. Ragsdale, general manager of Buick and veepee of General Motors. "Wells Fargo" was the number one show in the Detroit area and Miss Munsel was viewed by between 16 to 37% of the total audience in the Detroit area. What Ragsdale didn't say was who landed the Buick account.

National TV Monitor headed up by Kenneth Jaffe and operating in 72 cities serves as a check by national advertisers to see that commercials are aired and conform to contracts.

Lester Harrison has been re-elected president of the League of Advertising Agencies.

Bryan Houston's $1,250,000

Lost & Found Accounts: Fuller & Smith Ross has resigned the A. & M. Karagheusian account. The firm, makers of Gulistan Carpet, and the agency failed to agree on basic marketing philosophy.

Remington Rand has named Bryan Houston to supervise advertising for Remington Rand electric shavers overseas. Account worth a reported $1,250,000.

BBD&O selected to handle the Lyons Tea advertising through the agency's Toronto office.

Weiss & Geller has been appointed as the agency for Bon Ami. Billings for the cleanser are estimated at $1,600,000.

Shifts: Tom De Huff appointed radio-tv account executive on the Cyanamid account at Cunningham & Walsh.

McCann-Erickson has upped five to directors of the agency. They are Thomas P. Losee, Peter G. Peterson, Rudyard C. McKee, Paul E. Foley and Phipps L. Rasmussen.

John K. Strubing Jr., vice chairman of the board of directors at Compton, has retired from the the agency.

Four account executives at Kudner have been elected veepees. They are William A. MacDonough, James F. Black, Andrew Diddel, and Roger S. Harrison.

Edward J. Whitehead, account executive of International Nickel at Marschalk & Pratt, has been upped to veepee.

Chi Agencies

By LES BROWN

Chicago, Feb. 11.

Parker Lusk, formerly of Chicago Sun-Times financial desk, has joined the p.r. division of Fulton, Morrissey Co. as account exec.

William H. Kennedy Jr., ex-J. Walter Thompson here, now with Chi shop of McCann-Erickson as group supervisor in tv-radio time buying. M-E Chicago office, by the way, acquired New Ice Cake Foot Lotion account of the Nylonet Corp., Miami, Fla., on Feb. 1.

Sidney B. McAllister left Hammond Organ Co., where he had been ad manager, to become account exec with the Geoffrey Wade agency.

Guy B. Mercer left Tatham-Laird to become account supervisor of the Helene Curtis business at McCann-Erickson here.

Herb Howard, former WLS program director, joined Richard Crabb Associates as v.p. and creative director.

Thomas P. O'Connell, director of media for Dancer-Fitzgerald-Sample here, received the N. S. Alexander trophy from the National Assn. of Amusement Parks, Pools and Beaches for a presentation on how newspapers, tv, radio and outdoor advertising can best be utilized for amusement parks. O'Connell based his information on eight years experience with Riverview Park in Chicago, a D-F-S account for the past six.

Riverview, incidentally, is budgeting $300,000 this year (its 55th season) for advertising and promotion. D-F-S is mapping a saturation spot campaign on tv, after last year's success with the medium, and is buying a radio spot schedule on WIND and participation in "Line-Up" on WCFL.

Kenyon & Eckhardt has snared the Wilson & Co. billings, worth around $1,250,000, for its ham, bacon, sausage and canned meats products. Roche, Rickerd & Cleary remains the agency for Wilson's Bakerite, B-V, Dog Food, and sporting goods.

Peter G. Peterson, manager of the Chi office of McCann-Erickson, has been promoted to assistant to the president and co-ordinator of corporate services to regional offices. He's succeeded in his managerial post by Chester L. Posey, former creative director.

North Advertising has upped Walter M. Heymann Jr. to sales development director, in charge of merchandising, promotion and trade relations.

H'wood Agencies

Hollywood, Feb. 11.

Increased local biz has prompted Al Kabaker to shop around for larger quarters to house his expanded staff at the Compton agency.

Eileen Hauck named personnel manager at McCann-Erickson, moving up a notch.

Frank Robinson, formerly with Allan Christopher in N. Y., joined Byron Griffith agency as an associate.

It may not be generally known but there are more ad agencies in Los Angeles than New York.

London Agencies

By BARRY BARNETT

London, Feb. 11.

With the recent opening of the new commercial tv outlet, TWW, which serves South Wales and the West of England, and a couple of other outlets scheduled to commence operating during the coming months, ad agencies here are gearing themselves for lots of new campaigns, with specialized appeals.

Manufacturers have latched on to the idea of letting a product grow with a new tv outlet by retailing goods only in the area served by the station. Most recent of these campaigns has been handed to the W. S. Crawford agency by the makers of a candy bar, who are selling their goods in the TWW zone. The first day of plugging will use seven-second screen spots continuously throughout transmission hours, building up to 15-second commercials on the following four days.

Television exec for Colman, Prentis & Varley, R. Kirkwood, at present on looksee tour of America, skedded to return to his London desk on March 1.

Jack Richards, advertising topper for J. Lyons and Co., caterers and food manufacturers, headed for America and a three-week tour taking in New York, Boston, Washington and Chicago to study new tv techniques and marketing methods.

WGA Protests CBS-TV Layoffs

Firing of three staff news writers at CBS-TV is being classed by Writers Guild of America as a "lockout instead of a layoff." Union said that the workload has not lessened and that the work done by the three men axed Saturday (8) was actually added to the load of the WGA'ers remaining.

WGA said that although CBS contended that decreases in staff were in order due to the lopoff of "World News Roundup" and "Let's Take a Trip," etc., none of the shows lopped utilized staff writing talent. Union contended that only writers on "Trip" and "Roundup," forinstance, were from freelance ranks and hence these program eliminations should not affect staff writers.

Guild was resisting the firings right up to layoff time Saturday, and had accused CBS of "bad faith" in not keeping with the contract. Current hassle has created a negative climate for negotiations on a new contract between WGA and CBS (also NBC and ABC). Dickers are to begin shortly.

Added duties have been given to remaining CBS staff writers since the firings, WGA said.

NBC Taps McAndrew For Veepee Stripes As Prestige Payoff

NBC's newest veepee is Bill McAndrew, director of news. NBC board voted McAndrew his stripes at its monthly board meeting Friday (7), in recognition of the job he's done in raising the prestige of the NBC News operation since it was split off into a separate operating department last June.

McAndrew, a vet newspaperman, was named director of news in 1954, after having served as manager of news & special events for two years. Prior to that, he was with NBC in Washington, as director of the D.C. newsroom and later as station manager for WRC and WRC-TV.

Since the separation of news from the old news & public affairs dept., McAndrew has lit a fire under the web's staff, scoring beats on some of the top spot-news stories of recent months and pouring on special coverage as with last week's blanket coverage of the Explorer launching. Moreover, he brought the NBC staff of foreign correspondents in at Christmas time and over New Year's for the network's first year-end news wrap-up featuring the correspondents, and gave them plenty of exposure elsewhere by booking them on lecture tours, arranging a major VIP reception in Washington and fronting them at a Foreign Policy Assn. luncheon in N.Y.

Dean McCarthy's Post

Milwaukee, Feb. 11.

Dean McCarthy, 31-year-old assistant to the president and program director of WITI-TV here, was named station manager of the indie last week.

McCarthy previously had been program director at WCAN-TV and program manager at WISN-TV, both in the Milwaukee area.

Soviet Bloc's Effective Use Of Television in Border Areas

The new medium of television, as opposed to radio, has been seized upon by Soviet bloc countries as a communications weapon against the Free World in important border areas.

The depth and the scope of this onslaught is detailed in the recent report of world tv developments, compiled by the United States Information Agency (USIA).

In the vital German area, with the construction of powerful new transmitters near the zonal border, and modernization of old ones, East German tv can now reach greater West German audiences. The Communist East German regime also removed an important roadblock to West German reception by switching over to Western European tv standards.

As to propagandizing, according to USIA, the East Germans have learned not to alienate their potential audience by heavy, sledgehammer tactics. They stress "artistic and cultural" presentations, though now and then a violent anti-American play is presented. "I Am Guilty," pictured two American officers who break down under the strain of collective guilt. One loses his mind and the other enters a monastery after seeing American preparations for more aggressive wars with A- and H-bombs.

Another play called "Lantern Festival" recalled the days of the atomic bombing of Japan, and featured a meeting between an American pilot and a Japanese family whose father was blinded by the atomic explosion. Other plays, such as "Ethel and Julius" (the Rosenberg case), "Joe Hill, the Man Who Never Died" (lynch justice, racism) which originally appeared in 1956, were repeated several times in '57.

Parallel to these are to be found anti-Nazi plays, attacks on Adenauer and the Wehrmacht, efforts to influence the West German elections, and so forth.

Another Communist tv station in Bratislava in Czechoslovakia can be seen and heard in Vienna and vicinity. This station also takes an occasional dig at the West, particularly the U. S. Pictures of the Little Rock incident were described as depicting "the true nature of the much advertised American democracy." Efforts of American boys building and firing rockets (prior to "The Explorer") were commented on as "they thought they can succeed where their grownup colleagues failed." Pictures of hooligans dancing rock-'n'-roll and wearing cowboy outfits were presented.

Another significant development was the completion of a tv center at Murmansk in the Soviet Union, towards the end of the year. This station, which was originally planned for 1960, can reach parts of northern Norway. Though the area is sparsely populated, it's not within reach of any other tv station. The Soviet Tallinn tv station that can be seen and heard in Helsinki and southern Finland, continues to telecast regularly in the Finnish language, but will encounter more and more competition from the newly established, but fast developing Finnish national television.

Besides the direct telecasts across the country, Communist countries exchange tv films with many Free World countries, in addition to intra-bloc exchanges. These films are in the cultural category.

USIA in its roundup also mentioned: A Soviet scientist has reportedly stated that in the next few years the Soviet Union would have shot a satellite carrying a tv relay station into space, so that people in China or the South Pole would be able to watch Russian television.

Toney's RCA V.P. Stripes

James M. Toney has been named v.p. and general manager of the RCA Victor Television Division, succeeding Charles P. Baxter, who's being reassigned to other duties within RCA. The company's television division is the set manufacturing and marketing arm, operating under the Consumer Products Division, which is headed by Robert A. Seidel.

Toney has been v.p. and general manager of the RCA Victor Radio and Victrola Division since 1954, and succeeding him in that spot will be Raymond W. Saxon, formerly director of regional operations for the division. In two other v.p. appointments, Dr. James Hillier was upped from general manager of RCA Laboratories to v.p. in charge, and Joseph M. Hertzberg was named v.p. for Defense Marketing in the Defense Electronic Products division, where he had been manager.

Storer's New Pattern For Advertisers—Year Protection on Rates

Terming the industry's rate situation as "chaotic," the Storer television stations are uniformly beginning a one-year rate protection to advertisers. New cushion will take effect at WSPD-TV, Toledo; WAGA-TV, Atlanta; WJW-TV, Cleveland, and already is underway at WJBK-TV, Detroit.

George B. Storer Jr., chain veepee, said that the 12-month guarantee was the first of its kind in local tv and that now "an advertiser can budget an appropriation for a station schedule without the psychological and financial obstacle of potential rate increases before completion" of his local pact.

Until now, U.S. tv stations have offered only six-months' worth of protection to their existing sponsors, before the latter were affected by a new rate card.

In November of last year, Storer's Detroit station started the full-year protection, and, according to Storer Jr., biz picked up rapidly. Hence, the move to bring the other three stations in the chain in on the deal.

FUNT'S NEW FORMAT FOR 'CANDID CAMERA'

Allen A. Funt is creating a new television version of his "Candid Camera," which had a network run some years back and is currently rerunning in syndication via Associated Artists Productions. New format, however, is a complete departure from the old except for the hidden camera and microphone technique, with the "practical joke" element eliminated. Instead, celebrities will be used on each show, performing at a job they held before stardom.

As examples, Funt states, Henry Fonda would be filmed as a messenger boy, Tom Ewell as a soda jerk, Jayne Mansfield as a five-and-dime-store clerk. Other features of the new format include overseas footage from London, Paris and Rome, along with "Candid Travelogs" from far-off places. Funt's peddling the package to agencies and networks.

Kaufman Ankles WMCA For WAAT in Jersey

With the departure of Murray Kaufman, deejay, from WMCA, N. Y., to WAAT, Newark, N. J., the New York outlet is filling the void with a continuation of its "New York's Top Hits" from 10 p.m. to midnight. Edgar Welsh, David Leeds and Alan Williams do the chores on this program.

Kaufman, who does a comedy-type deejay show, began daily on WAAT Monday (10) from 10:30 p.m. until midnight. He's prexy of the National Council of Disk Jockeys and will continue his personal appearances at Palisades Amusement Park during summer season.

WWRL's Sunday Block

WWRL, the New York radio station, is expanding its Negro coverage via a four-hour Sunday night block. Station will be running over 50 hours a week for that market when the new 8 to midnight Sabbath scheduling starts shortly.

Outlet has been programming for the Negro market since 1940.

TV AXINGS HIT GIANT STRIDE

Nielsen, CBS Keep Steady Company

There now appears to be some divergence between the Nielsen Top 10 and those of the other rating services insofar as the internetwork competition between CBS and NBC is concerned. Though the others tend to give a nearly even split to NBC and CBS on the Top 10 category, latest Nielsens, as well as earlier ones, give all the play to Columbia. New ranking for the two weeks ended Jan. 11 give CBS seven out of 10. NBC only two and ABC one. There's no difference among the services on the impact of westerns, however; four out of 10 in the new report are oaters.

TOTAL AUDIENCE

Rose Bowl Game (NBC)	49.2
Lucille Ball & Desi Arnaz (CBS)	48.6
Gunsmoke (CBS)	46.8
Perry Como Show (NBC)	41.2
Orange Bowl Game (CBS)	40.8
Guy Lombardo Show (CBS)	40.4
Tales of Wells Fargo (NBC)	39.9
G. E. Theatre (CBS)	39.1
Danny Thomas Show (CBS)	39.0
World Champ, Pro-Football (NBC)	39.0

AVERAGE AUDIENCE

Gunsmoke (CBS)	45.1
Lucille Ball & Desi Arnaz (CBS)	43.6
Tales of Wells Fargo (NBC)	37.8
Danny Thomas Show (CBS)	36.9
G. E. Theatre (CBS)	36.6
Have Gun, Will Travel (CBS)	35.4
I've Got a Secret (CBS)	34.7
Alfred Hitchcock Presents (CBS)	34.5
You Bet Your Life (NBC)	32.7
Wyatt Earp (ABC)	32.3

'Today's' New Yen for Controversy On Political-Economic-Social Issues

With six years under its belt and "a pretty good knowledge of what our viewers want," NBC-TV's "Today" show will strike off in some new programming directions in 1958. One element, according to producer Jac Hein and NBC participating programs chief Bill Sargent, is a greater accent on in-depth news and major political-economic - social issues. Show, while it's at it, won't bother to avoid controversy and in some instances will seek it out, giving emcee Dave Garroway broad areas of opinionating which sometimes will approach outright editorializing.

There's no new format in store for the program, but actually an expansion of some of the techniques which have scored on the show in the past. Recent mail pull of some 300,000 requests for copies of the Rockefeller Bros. Fund Report offered on the show has convinced Hein and Sargent that "Today's" viewers "are thirsting for more knowledge of America's critical problems," and in most instances they'll be tackling these with broad live, film and interview treatments stretching over several programs.

An overall survey of the country's economic situation, for example, with visits to Detroit, Washington, etc., will cover several shows. Problems of increasing population, geriatrics, housing, science, missiles, medicine, physical fitness, all will come in for a lookee, with a no-holds-barred approach that will, for example, inform the public as to whether they're getting their money's worth from today's new housing,

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Tatelman To 'Colt .45'

Hollywood, Feb. 11.

Harry Tatelman takes over producer reins on balance of Warner Bros.' "Colt .45" telepix to be made this season.

He succeeds Joseph Hoffman, who ankled series upon expiration of his contract last week.

Aussie B'casting Chieftain Bullish On TV Prospects

Charles Moses, general manager of the Government-owned Australian Broadcasting Commission, lit in N. Y. this week on a round-the-world tour of international video facilities with some bullish observations on the future of Down Under tv. He predicted that within 10 years, television satura-

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Marlboro Iffy On 'Playhouse 90'

Marlboro is pulling out of CBS-TV's "Playhouse 90"—maybe—after more than a year on the show. Qualification stems from the fact that while the Leo Burnett agency has already posted its cancellation notice, agency was so impressed by the latest Nielsen on the show that it's reconsidering its action and may cancel the notice of cancellation. Meanwhile, it's placed a tentative order for an equivalent hunk of time elsewhere on the web.

Meanwhile, CBS picked up part of the sponsorship slack by signing Chemstrand to replace Marlboro on two dates, April 10 and 17.

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'WAGON TRAIN,' 'SUSPICION' HURT

NBC-TV over the weekend had the cancellation book thrown at it on its two major programming ventures of the season—"Suspicion" and "Wagon Train" (both out of the MCA-Revue film shop), with Ford, Philip Morris and Tums taking a powder at the midseason mark. All told, it now looks like the two full-hour programs will go down in the '57-'58 books as representing something like a $7,000,000 loss, with "Suspicion" alone accounting for a $5,000,000 program-time deficit, far and away the most costly single-show rap in tv annals. Where it was initially proposed to yield $8,000,000 in time-program revenue, it now looks like the figure won't exceed $3,000,000.

Coming on the heels of the recent wave of CBS-TV cancellations ("Perry Mason," "Big Record," et al,) totalling in the aggregate about $6,000,000, those ominous rumblings of a "soft market around the corner" that have been emanating from the Frank Stanton-Bob Sarnoff precincts, seem to have been borne out in spades—and even sooner than anticipated.

NBC's "doubleheader" loss on "Wagon Train" and "Suspicion" is a particularly vital blow, since the network had set such great store in the brace of entries. Yet it was practically foreordained since the start of the season that, in terms of sales, both shows were headed for trouble.

True, the Wednesday night 7:30 to 8:30 "Wagon Train" has parlayed itself into a success story on the ratings—but still leaves NBC confronted with the question: "Was it worth $1,500,000 to $2,000,000?" (The sudden Tums pullout from "Wagon Trai ," totally unexpected, means that NBC will get back about half of its $3,500,000 investment in the show).

Biggest blow of all was the decision of both Ford and Philip Morris to scram the Monday night "Suspicion" after the 26-week mark in March. Ford had a $4,000,000 stake in its alternate-week full-hour sponsorship on a seasonal basis; Philip Morris, $2,000,000 in its alternate-week half-hour. (The other alternate half-hour was never sold, representing a $50,000 weekly loss to the web). Thus the midseason pullout represents a $2,000,000 blow on the Ford front and another $1,000,000 on the ciggie sponsorship. NBC may salvage some of the Ford coin through the latter shifting over to "Wagon Train" to take up the Edsel slack.

Bowout of Ford and Philip Mor-

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Show Biz Mourns Manie Sacks' Death at 56; Talent's 'Best Friend'

By ABEL GREEN

In an industry where sentiment is a dirty word and, traditionally, soft deeds are done in the dark because of a show biz abhorrence of anything that smacks of the banal, for once the term "nice guy" is employed with all the stops out, as regards Emanuel (Manie) Sacks, who died of leukemia (cancer of the blood) early Sunday (9) morning at the Albert Einstein Memorial Hospital in his native Philadelphia at 56. Because Manie Sacks was the epitome of a "nice guy," one who traditionally was known "to knock himself out to deliver" those in show biz who have no reservations about the euphemism use it in all its meanings.

Sacks was an unusual executive who combined long-trained show biz savvy and a mature responsibility with the many little kindnesses which set him separate and apart from most.

Most show biz enterprises, from Hollywood to the broadcasting belt, have charm guys who can al-

ways dig up those hard-to-get tickets, and the like, but with Sacks this was a self-elected personal chore he delighted in. This was the keynote to his fraternal spirit which made him as well known in White House circles as in the Brown Derby sector. "He had time for everybody and anybody," as somebody said.

As staff vicepresident of the Radio Corp. of America, and as vicepresident of NBC's talent and programming, Sacks had powerhouse facilities to designate these personal little services. It was true in his past career, as he developed from a Music Corp. of

(Continued on page 52)

Press Rapport

As only newspapermen know—"some of the best stories are never printed"—they can keep a secret, common opinion to the contrary notwithstanding. This was evidenced with Manie Sacks' strong press ties, and none violated the confidence although told that he was a victim of leukemia.

This was done out of respect to his 80-year-old mother who, until the last, didn't know that her son had knowledge that he was a victim of blood cancer.

The decision to be honest and forthright about it came Sunday (9), directly after his passing, so that the Emanuel Sacks Foundation would be recipient of any donations, in lieu of flowers, since the showman's personal charity foundation had its fund earmarked chiefly for hematology and cardiology research at the Albert Einstein Medical Centre, Philadelphia.

Martha Raye's Salute

On the Martha Raye telethon Saturday-into-Sunday late afternoon, a number of performers phoned in contributions in Manie Sacks' name, and some of the talent participants and others (Eileen Barton, Hal Block et al.) also saluted him.

$2,000,000-Plus Colgate Cutback Hits CBS Radio

Colgate-Palmolive, in a "redistribution" of its radio billings, has quietly yanked most of its $3,000,000 in annual gross expenditures on CBS Radio, biggest blow to the web in some years. The soap company has dropped 15 of its 20 weekly daytime segments since the first of the year. About $2,250,000 billings are involved in the cutback. Client will keep the remaining five segments, which accounts for about $750,000 a year.

Back of the move is Colgate's apparent conclusion that its CBS buy, which is concentrated in daytime, doesn't give it enough unduplicated coverage, that its commercials hit too many of the same people too many times a day and week. There's horizontal and vertical duplication, via the fact that the sponsorship embraces several segments daily on a cross-the-board basis. What the company hopes to do, reportedly, is to spread its coin

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'Restless Gun' As Hour Nixed

Hollywood, Feb. 11.

NBC-TV feelers to John Payne to expand his "Restless Gun" into an hour-length vidpix series for next season have been turned down by the star, who was unwilling to alter the successful pattern of his show.

Citing quality rather than increased length as his goal, the actor, 50% owner of the western series through his Window-Glen Productions, pointed to the possibility of having to alternate leads to meet the heavier work-load of an hour-length venture and to the squeeze on freedom of story selection and material as major reasons for his rejection of the web's offer.

Payne has also spurned bids by the web for additional vidpix series to be undertaken by his company for next season.

RERUN OF 'BROTHERS' TO SUB JACK BENNY

"The Brothers" will get a rerun ride this summer as a replacement for the "Jack Benny Show" on CBS-TV.

Picking up the tab will be American Tobacco which bought the series from CBS Film Sales, via BBD&O. Produced by Desilu, the comedy skein was unreeled initially on CBS-TV in the '56-'57 season. Willard Block negotiated the deal for CBS Film Sales.

The Failure of a Success

By BOB CHANDLER

Network television, in a squeeze between rising costs and tightening advertising budgets, is in for real trouble unless it can halt the upward spiral not only of program costs but of time charges. In a time of business cutbacks, the cost situation in television has reached the point where not only marginal television advertisers are affected, but even some of the most affluent —and successful—of the network sponsors.

It should come as something of a shocker to the networks, but even so successful a show as "General Electric Theatre," which for the fourth season has been placing consistently in the Nielsen Top 10 and in the latest report pulled down a 36.6 average rating and placed as the fifth-ranking show in the country, may be in trouble. this is a show whose cost-per-thousand is 29% below that of the average nighttime vehicle and whose ratings are 42% above. In short, it's one of tv's outstanding success stories.

Nonetheless, expenditures involved on the program have become so large that as a simple matter of volume of dollars, something may have to be done. That "something" could involve a change in producers, a change in networks, or at worst, a switch to some other type of television format. Authority for this is BBD&O management supervisor on the GE account W. Barry McCarthy, who points out that spite of the show's outstanding success it's eating up so much of the overall GE advertising budget that in this time of receding business and ad expenditures it's just taking too big a chunk of the pie.

Annual expenditure on the program has already passed the $6,000,000 mark, and McCarthy fears that as much as another overall cost increase of 5% for next season would require some sort of reappraisal. "GE Theatre" originally began under GE institutional auspices—last spring, the GE Appliances Division moved in (via Young & Rubicam) as cosponsor. Still, that $6,000,000-plus rap, coming at a time when GE has been shutting down plants and cutting back budgets, is a tough one to swallow.

Talent & Media To Blame

McCarthy places the blame equally on talent and media. He believes that the networks, faced with tough sledding in terms of the general business climate, are going to have to face up to the problem of rising time costs and must make some kind of rate card readjustment. Talent too is going to have to face the fact that advertisers just can't afford to pay the going rate, that it's up to the producers to hold the line on talent, script and other above-the-line costs whereever possible.

While BBD&O and GE haven't yet held their annual budget talks with MCA's Revue Productions, which has done "a great job" on the show since the beginning, McCarthy fears that unless MCA can hold the line, it may have to look about for another producer (similarly, McCarthy indicated that they'd be talking with NBC and ABC about time availabilities, despite their satisfaction with the current Sunday at 9 berth on CBS). "We just may be forced to look for a producer who can turn out the same quality for less money. We've gotten a great deal out of MCA, in fact at the time we started they were the only people in the industry who could deliver the top box office names and the kind of quality we wanted. We'd hate to sever our relationship, but

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So Complex Is a Vidpix Operation, CNP Also Needs a 'Rerun Staff'

With the upbeat in syndicated production tying up the first-run sales staff of California National Productions more and more, the NBC subsidiary is beginning a new division to handle all of its own reruns and any series off the network which are playing syndication for the first time. The division, to be headed by Jacques Liebenguth, is going to add five new salesmen to CNP's organizational roster at the outset, to handle the 18 skeins going into the library group.

"Medic," which CNP has had in syndication for a few weeks now, is being turned over to Liebenguth's division, which has no name yet. Another first-run-after-network package will be "It's a Great Life." Basically, both shows are expected to be used to front daytime and strip sales plans, although chances are the new division will latch onto any straight syndicated deals it can make for either of the fresh syndicated stanzas.

In short, CNP, under Weller (Jake) Keever-Earl Rettig management will concentrate the existing sales force on newly produced syndicated properties. The sales expansion (it might amount to more than five men after the first few months) will handle the 18 rerun skeins.

By the end of next summer, CNP's first-run department anticipates at least eight series up for regional, national and station sale. In January, when the company racked up two new alltime sales highs (highest January in the company's eight-year history and also a new seven-day high of $650,000), there was little or no time to devote to CNP's older program films.

Apart from 76 half-hours of "It's a Great Life" and 59 "Medic" flicks, Liebenguth's division is handling the following: 204 "Badge 714s" (and maybe 39 next October); 30 "Frontiers," 26 of "Victory at Sea," 52 "Hopalong Cassidys," and "Western Marshal" (39), "Gildersleeve" (39), "Dangerous Assignment" (39), "Inner Sanctum" (39), "Crunch and Des" (39), "Captured" (26), "The Falcon" (39), "Homer Bell" (39), "Paragon Playhouse" (39), "The Visitors" (44), 26 quarter-hour Lilli Palmers and 26 quarter-hour of "Watch the World."

Liebenguth, who has been a CNP salesman since 1953, is out finding new salesmen now.

Ziv and National Telefilm Associates have previously formed formal library divisions to handle rerun telepix.

'Fabulous Feb.'s' Client Come-On

"Fabulous February" promotion by WCBS-TV, N. Y., for its "Early Show" and "Late Show" features has produced a rash of new clients for the station. Promotion involves the use of top features from the station's backlog 28 nights of the month instead of during rating week, as is customary. Among the new participating clients, with deals running anywhere from four weeks on up to 52, are Procter & Gamble (for three products), Colgate (for two), Lipton Tea, Sandran Floor Covering (new to tv), Manischewitz Wine, Nu-Soft, Nestle, Buitoni and Lever Bros.

New business for WCBS-TV comes at a time when rival WRCA-TV is sold out in its late-night adjacencies to the Jack Paar show, and also at a "what rating d'ya read?" period in which ARB ranks Paar ton in the New York market, while Telepulse and Nielsen still give "Late Show" the edge. But WCBS-TV sales manager Norman Walt points up the fact that the late-night audience has now increased so greatly that more and newer advertisers are moving into that area and upping business for both stations.

Whereas the ARB January ratings gave Paar a 54% audience advantage over "Late Show" in N. Y., the Nielsen returns for the same period are almost a reversal of the ARB figures, giving "Late Show" a five-night average of 14.4 vs. 10.8 for Paar. Moreover, Paar's impact hasn't cut into the "Late Show" audience, Nielsen indicates, but has created higher viewing during the late hours.

ED STERN TO EUROPE TO FINALIZE PIX SALES

Ed Stern, general manager of the international division of Ziv, has left for a one-month tour of France, Luxembourg, Germany, England and Switzerland.

During his stay in Europe, Stern will finalize arrangements in Germany for airings of "Highway Patrol," "The Man Called X," "Science Fiction Theatre," and "The Unexpected." While in England, he will detail the arrangements for the airing of "Sea Hunt," sold to Granada TV for Midlands showing, and the sale of "Mr. District Attorney" to Associated-Rediffusion for London and the telecasting of "Ciseo Kid" by Associated-Rediffusion in London.

Not How Much But How Money Is Spent: Sinn

A forecast that telefilm prices will not rise much beyond their present levels for the coming season was issued by Ziv prexy John Sinn.

Said he: "For the most part, budgets today have reached a plateau that is realistic in terms of production needs and advertisers' ability to pay. Over the past few years, we saw budgets rise, both from necessity and choice. This upward spiral cannot continue indefinitely. We cannot expect program budgets to go much higher."

Other quarters, though, were not as optimistic as Sinn. While agreeing there will be no major hiked costs for network aired series, an increase of 5%, credited to obligatory union hikes, was seen for most series slated for the '58-'59 season. It's almost impossible to bring in a network skein for less than $35,000 to $40,000 per episode in the current market, if production values are not to be sacrificed.

The problem, according to Sinn, is not "how much" should be allocated for the skein, but "how well" is the money allotted. He called for a lot of prior preparation, avoidance of waste, and getting away from concentrated production in the spring and summer months. Production should be a year-round affair in order to save money, he stated.

HECKENKAMP LOSES 450G SUIT VS. ZIV

Los Angeles, Feb. 11.

District Court of Appeal upheld decision of Superior Court in case brought by George Heckenkamp against Ziv Television Programs, Inc., Guy Daniels and station KTTV, which lower court dismissed without trial.

Heckenkamp had sought $450,000 damages for asserted "misappropriation" of an idea and format for a radio and television series based on California Highway Patrol. Suit revolved around Ziv's production of the telepix series, "Highway Patrol."

Superior Court ruled against Heckenkamp on grounds he had no property rights in idea, since it was to be based on actual cases of the state Highway Patrol. Upper court similarly ruled.

Ziv's Fantasy Pilot

Hollywood, Feb. 11.

Fantasy, a la science-fiction, is to hit the home screens in a new telepix series titled "Little Man." Ziv is currently shooting pilot film with Marshall Thompson and Arthur Franz in top roles, produced and directed by Otto Lang.

Series, dealing with exploits of a miniature man, requires giant-size sets for sequences involving live actors, with diminutive puppets taking over balance of action.

TV Film Chatter

Patrick T. Ahern has been appointed assistant sales manager of Guild Films. He comes to Guild from the Imco Container Corp., where he filled a similar spot . . . WNBF, Binghamton, N. Y., has arranged with the National Newsfilm Associates of California for a supply of educational and cultural programs for the station's "Treasure House" show . . . Ziv has concluded a licensing deal with Voit Rubber Co. for a complete line of water sports equipment and toys tied in with the skein . . . **Alan Gleitsman**, Sterling's New England sales exec, has been promoted to west coast sales manager for the firm . . . Army Photographic Center of U.S., in Long Island City, has adopted Permafilm protection in their developing cycle . . . **George Jessel's** hosting stint at the Friar's Club Thursdays (6) was well attended. Party was in connection with the sales kickoff of the "George Jessel's Showbusiness" skein, being distributed by National Telefilm Associates . . . Telestar Films has hired **Terry Hatch**, formerly with Ziv, and **William McDonald**, formerly with Flamingo, as salesmen, the two filling in vacated sales spots . . . Official Films filled the vacancy created by the resignation of **John Newman**, publicity-advertising director, by inking Philip Leserman Associates to handle financial public relations and the Zakin Co. flackery to handle trade and consumer public relations.

NTA Sole Owner Of KMGM-TV As Loew's Sells 25%

Loew's has sold its 25% stock interest in KMGM-TV, Minneapolis-St. Paul, to National Telefilm Associates, giving NTA 100% ownership of the station.

The deal involved about $87,000 being paid to Loew's by NTA. Under the initial terms of the deal with the former principals of KMGM, Loew's acquired a 25% interest for $750,000 when the station bought the Metro library for about $1,650,000. Loew's still owed about $662,000 on its part, the Loew's payment geared to the station's pay-off for the Metro library. It's understood that the $87,000 payment cleared the books and moved Loew's out of the station.

As part of the deal, the station retained first option on the repurchase of the Metro backlog, when and if the pix are sold in that market. Repurchasing, of course, would pave the way for different deal.

The bowout of Metro TV leaves Loew's with a 25% stock interest in only KTTV, Los Angeles. Earlier, Loew's failed to pick up its 25% stock option in KTVR, Denver. The station also reportedly is seeking to renegotiate a new deal with Metro.

In the wake of the transaction, United Television, Inc., now completely owned by NTA, has applied to the Federal Communications Commission to change the station's call letters to KMSP-TV. NTA has a deal pending before the FCC for the purchase of WATV and WAAT-AM-FM, New York-Newark.

Repping NTA in the KMGM negotiations were Ted Cott, NTA's v.p. in charge of o&o's, and general counsel Justin M. Golenbock.

'Indictment' Pilot Prepped by Pyramid

Pyramid Productions, which did "Decoy" and "Big Story" for syndication, is prepping a new pilot, "Indictment," a projected crime series based on the files of the New York District Attorney's office.

The series, currently running on radio on CBS, will be adopted for tv, with shooting slated to being in New York next month. "Indictment" will be one of at least two pilots Pyramid is prepping for national sale this spring.

The Everett Rosenthal-Leonard Loewenthan Pyramid operation also has inked a deal for the production of another 39 episodes of "Big Story," distributed by Official Films.

Sol Saks Deplores Poor Writer Fees; Says Craft Is 'Abused'

Hollywood, Feb. 11.

Television writers are the most underpaid and most abused craft in the entire industry declares Sol Saks, script consultant of Bridget Productions.

Saks, who has created and penned such tv comedy shows as "My Favorite Husband" and "Mr. Adams and Eve," said that the continuous handicaps that prevail on tv writers today are the reasons the better ones are jumping into another phase of the business.

"One of the biggest beefs in tv today is the poor scripts. That may be true, but if this industry would start paying more money to the wrtiers and treat them with more dignity, they wouldn't be losing the better ones to theatrical films," he said.

"Every good tv writer in the business today looks forward to getting into production or into screenplay writing. The reason being more money, and being treated with respect, he added.

According to Saks, the guild average for tv writers last year was $11,000. "This isn't very much in a field that depends on the creator to make the show," Saks said.

Some of the handicaps that trouble tv writers are—too much interference by too many people; ad-agency censorshi not enough money.

Saks claims the high point for tv writers was three or four years ago, but since that time, things have gone down hill.

"The only way to keep the good writers in television is to improve their present situation in the craft with the needed improvements," he concluded.

AUTO DEALERS TURN TO SYNDICATED PIX

Since the elimination of dealer cooperative advertising by the "big 3" auto makers, dealers are turning increasingly to syndicated film for their own advertising, according to a Ziv study, which evidenced a 17% increase in auto dealer sponsorship of Ziv product over the past two years.

On the basis of its analysis of its own sponsorship ranks, Ziv feels that auto dealers will increase their reliance on syndicated film next year. Auto dealers in the past have not been as active in film use as have other categories of local sponsors, such as the brewers, food packagers and retailers.

Frisco's Newest Indie TV'er—Just Like Grind House

Oakland, Cal., Feb. 11.

KTVU (Channel 2), new independent tv station which goes on the air March 2, will set precedent in at least one way in the Frisco market—one of its weekday program schedules includes three feature films.

KTVU, bucking competition from KRON (NBC), KPIX (CBS) and KGO (ABC) in Frisco, is relying heavily on 500-film package it purchased from Warner Bros. last fall.

Present plans call for station to sign on at 2:45 p.m. with a 15-minute news show. At 3 p.m. it will plunge right into a feature film, cross the board. Its 4:30-to-7 p.m. programming is chopped up into cross-the-board half-hour segments of "Your Star Showcase," "Ramar of the Jungle" and "Jungle Jim," "Topper," "Amos and Andy" and "Susie"—all reruns.

Mondays, Tuesdays, Thursdays and Fridays, 7-to-8:30 p.m., will be devoted to further re-runs, such as "Badge 714," "Frontier Doctor," "Life With Father," "Mr. and Mrs. North," "Death Valley Days," "Charter Boat"—sole exception in these weekly series is new "Charlie Chan."

But on Wednesdays, KTVU will start its second feature film of the day at 7 p.m.

Daily feature film will be carried at 8:30 p.m., too, so that Wednesdays, between 3 and 10:15 p.m. KTVU viewers will be beamed a total of three pictures.

Broadcast day will be topped off by daily news and weather (10:15-10:30 p.m.) and "Racket Squad" (10:30-11 p.m.).

The 8:30 p.m. starting time for feature films is the earliest yet tried among major Frisco area stations. Network commitments so far have limited other three outlets to 10 p.m. at earliest.

George Burns' New Corp. For 'Ed & Wilbur Pope'

Hollywood, Feb. 11.

George Burns has set up a new corporation to make a pilot for a new teleseries, "Ed and Wilbur Pope," to be filmed by Burns' McCadden Productions.

Arthur Lubin and Mitchell Hamilburg are joined with Burns in new venture, a situation comedy dealing with a young married couple and a talking horse. Lubin will produce-direct.

Krevat's 'Boy Detective'

Hollywood, Feb. 11.

New telepix series tagged "Manny Brien, Boy Detective," based on 1924-27 mag serial by Charles F. Robb, is being packaged by Sheldon Krevat, associate producer at Barry Berk Productions.

Series is being budgeted at $15-$20,000 per segment. Pitch will be made for Tommy Rettig in title role.

M & A Alexander's Post-'48 Features

A fresh group of post-'48 features is being released by M & A Alexander.

The group of 15, all released initially theatrically after 1951, consists of the following:

"Adventures of Captain Fabian," starring Errol Flynn; "The Bigamist," Joan Fontaine; "Frontier Gambler," John Bromfield; "The Stork Club," Betty Hutton; "Mad at the World," Frank Lovejoy; "Two Gun Lady," "Last of the Desperadoes," "Crashout." William Bendix; "Private Hell 36." Ida Lupino; "The Wild Dakotas," "Blonde Bait."

Also "Bride of the Monster," Bela Lugosi; "The Three Outlaws," "The Tiger's Claw," and "Naked Gun."

The availability to tv of "Frontier Gambler," and "The Stork Club" is in March, while "The Three Outlaws" will be released to tv in April; and "Last of the Desperadoes" and "Naked Gun" May.

Counter Intelligience Series for Screen Gems

Hollywood, Feb. 11.

Screen Gems will produce a new series, tentatively titled "Saga of the Counter Intelligence Corps," and has set William Kozlenko as producer of the vidpix entry.

Deal for series was made with the National CIC Association, which consists of former intelligence agents, and the group has promised SG access to its files and some 5,000 stories relating actual adventures of the CIC'ers. Association, repped by Ray Wallenstein, has in the past nixed all overtures for a series, but okayed the SG-Kozlenko deal after seeing a presentation on how series would be done.

Kozlenko is now readying the pilot.

More '26 Men' Sales

Additional seven sales have been racked up by ABC Film Syndication's "26 Men."

They include: Safeway Stores in Austin on KTBC-TV; WHBQ-TV, Memphis; KVOS-TV, Bellingham; Calcesieu Baking, Lake Charles, KPLC-TV; KRGV-TV Westlaco; and KSDY-TV, Witchita Falls.

VIDFILMERS: 'THIS IS OUR YEAR'

British Telefilms a U. S. Staple

London, Feb. 11.

About 150 television outlets in America are screening official British telefilms, it was stated in the House of Commons. It was expected that by mid-summer, not less than an hour a week of officially supplied material would be reaching most territories now served by the British Information Services.

This, it was stated, was due to the full cooperation by documentary, news and tv industries, who had made this rapid expansion possible. Regular programs were already being provided for Canada, Australia, and for tv outlets in the Middle East and Central and South America.

If N.Y. TV Directors Are Given 'Equality' They'll Merge With L.A.

After negotiations with the Film Producers Assn. of New York are concluded, the recently-formed Screen Directors International Guild, claiming to govern nearly 300 directors here, going to work on a merger with Hollywood's long-established Screen Directors Guild of America. Spokesman for SDIG said that his group had an "understanding" with the Coast meggers on merger talks, but that the New York directors "want complete equality."

SDIG was recognized last week by FPA, and the two groups will begin their first collective bargaining talks on Monday (17). Recently, after affording SDIG temporary recognition, FPA pulled out and refused to bargain with the directors. However, the case was brought before Federal Mediator J. R. Mandelbaum who lowered tension between the warring groups. FPA said it backed off initially, despite all overt reasons, because it feared that SDIG was going to demand "closed books."

In other words, the N. Y. producers, most of whom deal in the making of commercials and industrial films, indicated they were afraid SDIG would not permit them to hire whomever they pleased to direct their films. SDIG, with Mandelbaum in attendance, agreed that FPA'ers could make anyone they pleased a director, so long as he immediately joined the directors' guild.

Purpose of joining with SDGA in Hollywood, the guild spokesman said, was to facilitate a free exchange of members who shuttle back and forth between the coasts. SDIG pointed out that several New York directors have gone to the Coast for FPA companies to make blurbs and that, in some instances, SDGA demanded that a stand-by from its own ranks be on hand.

From all indications, since New York sticks mainly to making commercials and industrials, the top minimum scale in SDIG demands will not be as high as for Coast program directors.

Meanwhile, FPA contract dickers with the N. Y. film editors are moving ahead slowly, but without any major hitches, according to FPA. Screen Actors Guild talks, which resumed this week, are expected to be troublesome.

Lowering the Boone

Chicago, Feb. 11.

Singer Pat Boone may be compiling solid ratings around the country with his ABC-TV show, but in his former hometown of Nashville, Tenn. he's second to a cops-and-robbers vidfilm.

Station WSM-TV, the NBC affil in that city, ordered a special ARB telephone survey a month ago and found its "Official Detective" series outstripping "Pat Boone Show" on WSIX 23.4 to 20.2.

National Telefilm Associates is using this statistic in its sales pitch for the half-hour series.

Kasper Sells His 50% of Filmways; Ransohoff 'Boss'

Ed Kasper, who with Martin Ransohoff founded Filmways Inc. in 1951, has sold out his 50% interest in the company to Ransohoff and a group of key employees for just under $250,000. Deal gives Ransohoff, who previously owned the other 50% of the production house, substantially more than majority control but also brings other key personnel into a stock ownership status.

As a result of the deal, Ransohoff moves up from executive v.p. to president of the firm and its World Highways Expedition subsidiary. Lee Goodman becomes v.p. in charge of production, Mickey Dubin v.p. in charge of sales and Nick Webster, who recently joined the company, v.p. in charge of creative services. Tom Connors has joined the company in charge of Coast operations, while Allen Chase becomes head of creative writing and p.r. in the N.Y. homeoffice.

Filmways, a tv commercial house that of late has been moving into the documentary and industrial film field, is currently grossing at the rate of $4,000,000 for '58. Firm is moving into new executive offices in midtown Manhattan and is retaining its old h. q. on W. 54 St. for studio-only use. It owns a second studio on E. 95 St. in Manhattan, is currently leasing space at Fox Movietone and Easten Film Studios in N.Y. and regularly uses General Service Studios on the Coast. Additionally, it currently has location crews out in Jamaica and Texas.

Another Million In M-G Pix Sales

With eight more station sales under its belt, bringing the total to 95, MGM-TV racked up another $1,000,000 in sales of its pre-'48 feature film backlog last week. Of the eight, four bought the full 700-plus-pic library, one of these marking Metro's first foreign sale on the features. This was XEM-TV, Mexicali, Mexico.

Other full-library purchasers were KTUL-TV, Tulsa; KWTV, Oklahoma City and KATV, Little Rock. Purchasing selective portions of the library were WKJG-TV, Ft. Wayne, and three Alaskan stations, KTVA in Anchorage, KTVF in Fairbanks and KINY in Juneau.

3 More Markets For Medallion's 'Danger'

Hollywood, Feb. 11.

Medallion TV Enterprises' new Steve Brodie starrer, "High Road to Danger," has been sold in three new markets this week, with International Harvester picking up the tab on one of them, Billings, Mont. Show will air there via KOOK-TV. Other sales, for a March start, were made to KOLD-TV, Tucson, and KIEM-TV, Eureka, Cal.

Series was converted into a syndicated vidpixer after a year's run live here. It's themed on filming of true adventures.

PILOT MAKERS' HOPES RIDE HIGH

The cautious bulls in a worried television network market can be found today among the major telefilm houses.

The pilot makers have reason to be optimistic; but last year's experience dictates wary care.

There's a lot of things brewing in a changing network pattern to make the outlook brighter for the telefilm packagers. Factors such as upcoming short-term commitments, more careful choosing of shows, the weighing of a longer rerun pattern, the economies being adopted by the nets, and the division of the national audience now into a three-way instead of a two-way split, all have a bearing on the case.

Not all the new developing factors are favorable to telefilms—not by a longshot. But there are some solid developments which make the potential of selling a non-network produced series to a national sponsor more favorable in the upcoming selling season than a year ago.

Last year, the only major outside telefilm house to make sizable deals on new properties was MCA. Zeros on new skeins (other than summer replacements) were drawn by Screen Gems, Official Films, etc., although a number of major syndicators had one or more renewal pacts on established properties.

This year, when the selling season begins next month, there should be about 150 pilots to choose from before the selling season for '58-'59 winds-up, in the summer. Pitching time, year by year, appears to begin earlier and end up later, with the advertiser-agency-network buyers waiting to see what the next fellow has before making a commitment.

Factors favorable to the outside film houses this year include the following:

Networks their drive for economy are cutting back on budgets for future shows, depending more on outside sources for programming.

Syndicators, on the other hand, are in a stronger position to gamble. If the pilot doesn't make it on the network, the property can be put into syndication, an occurance which happened quite frequently last year.

There has been a growing acceptance by national advertisers of the product put out by syndicators, the "bread and butter" variety which gets rating points, if not critical, prestige acclaim.

The number of axings of network shows this year is expected to open the field for new properties; about 60 shows got the axe last season; with about the same number seen for cancellation this season.

Before exploring other factors, a return to the statement about "bread and butter" programming category for network exposure is in order. Not all the "B&B's" click ratingwise either, as witness the current high casualty expectamony, which had the "BB's" all over the nets' schedule. Of course, the

(Continued on page 50)

'BRAVADO' SERIES FOR FERNANDO LAMAS

Hollywood, Feb. 11.

Deal is being finalized for Fernando Lamas to star in a new vidpix series, "Bravado," for Jane Wyman's Lewman Productions.

Lamas has already starred in the pilot of the show, which will be seen on Miss Wyman's NBC series. Under terms of the deal now in negotiation, Lamas and Lewman would each own 50% of such a series. Star would draw salary plus percentage for essaying role of a retired bullfighter, and would also direct five or six segments.

Pilot was written by John Dunkel from a Richard Carr original and marked Lamas' tv film debut. He is currently guesting with Lucille Ball and Dezi Arnaz in their fifth and last spec of the season.

Steamed-Up Vidfilm Boys Await NAB Rule on Convention Ouster

A Time for Comedy

The current economic recession is being credited in some quarters for the resurgence in the number of comedy pilots being prepped for possible viewing next season.

With people having troubles, it's argued, they'll want some escape in laughs. Comedy always has been a big showbiz item in bad times.

Maxwell Prepping Four New Pilots; Winds 40 'Lassies'

Hollywood, Feb. 11.

Robert Maxwell Associates has completed 40 "Lassie" programs for Jack Wrather to carry through the 1958-59 season and will withdraw from series to prep four new pilots. After sales of their interests to Wrather, Maxwell and associates, Rudy Abel and Peter Frank, agreed to continue with "Lassie" for another year, which has expired.

Wrather will name a new production crew to continue the series. Maxwell is prepping pilots, "Cannonball," action series on the trucking biz; an hour western, sans guns, "Homesteader"; a suspense series, "The Mask," and "The Blandings Way," a family comedy based on characters in "Blandings Build Their Dream House."

Sked calls for production to start Feb. 20, with all four pilots completed by April 15.

FREMANTLE'S 70G SALES IN MEXICO

With sales of some $70,000, Paul Talbot's Fremantle Overseas Radio & TV racked up its biggest January yet in Mexico, with four series and two feature packages setting the pace. Talbot, just back from Mexico City, set dubbed versions of "Gunsmoke," "I Love Lucy," "Time in For Sports" and the half-hour "Hopalong Cassidy" series there.

Gillette, via McCann-Erickson of Mexico, bought "Gunsmoke"; Cafe D'Oro Coffee, via J. Walter Thompson, picked up "Lucy"; Mobil Oil, also via JWT, bought "Sports" and Goodyear is bankrolling the Hoppy pix. On the feature film side, Fremantle set subtitled versions of 21 Johnny Mack Brown westerns and a 20-film Commonwealth feature package.

Stone Distributing Drew Pearson Segs

A. Drew Pearson quarter-hour telefilmed interview show is being distributed by the Stone Film Library. The series, ranging in subjects from the missiles to rock 'n' roll, consists of 39 episodes.

Stone Film also has acquired tv rights to "Foodini the Great," the live show which was on CBS-TV for three years. The telefilmed version, featuring the Bunin Puppets, consists of 39 episodes, with another 39 planned. The film show is available in either half-hour or 15 minute segments, both black-and-white and in color.

CNP Preps Pair

Hollywood, Feb. 11.

California National Productions is prepping pair of new vidfilm series, both skedded to start pilots during next two weeks.

Initialer, still untitled, carries an intrigue background. Second, is a newspaper skein tentatively tagged "Press Time."

What had been a boiling mad Donnybrook, with the vidfilm companies on one side and the National Assn. of Broadcasters (NAB) on the other, has simmered down to a "let's wait and see" situation, with both sides holding their fire in the hope of an amicable settlement.

The flare up occurred as a result of a NAB board of directors ruling, slated to take effect at the 1959 annual NAB conclave, prohibiting film distributors and other groups from participating in NAB's annual convention. The news hit the film distributors like a bombshell last Wednesday (5), when one distributor brought the Phoenix NAB resolution to their attention. The film distributors at the time were holding a routine meeting to shape up their plans for the upcoming April NAB meet in Los Angeles.

The Screen Gems rep at the meeting, veepee Jerry Hyams reportedly called upon the telefilm companies in retaliation to boycott the April NAB meet. Others called for a mass resignation of film distributors from associate membership to NAB. A number of syndicators were miffed, but not so sore, seeing the NAB ruling as a way out to save what they consider wasted dough in attending the conventions.

But by Friday (7), when the reps of the 13 film distributors met again, NAB prexy Harold E. Fellows did some explaining. He informed the film group that the NAB board's action was not final, that the ruling must be approved by NAB's full membership, and that a mail referendum will be held, probably in a few weeks.

It also was explained that many broadcasters had complained that the conventions were becoming too big, with too much extra-curricular activity. The ruling, which affected station repperies as well, was designed to streamline the annual NAB meets. Film distributors and others affected would be free to do their hoopla at regional meets.

With the decision not final, the film companies elected to continue their membership and go ahead with their planned participation at the '58 NAB meet. Vidfilm execs, representing their respective companies, said they would take no further steps until the results of the referendum are known. It's held likely that some vidfilm execs will be doing some lobbying among the NAB membership on the referendum issue. There are many

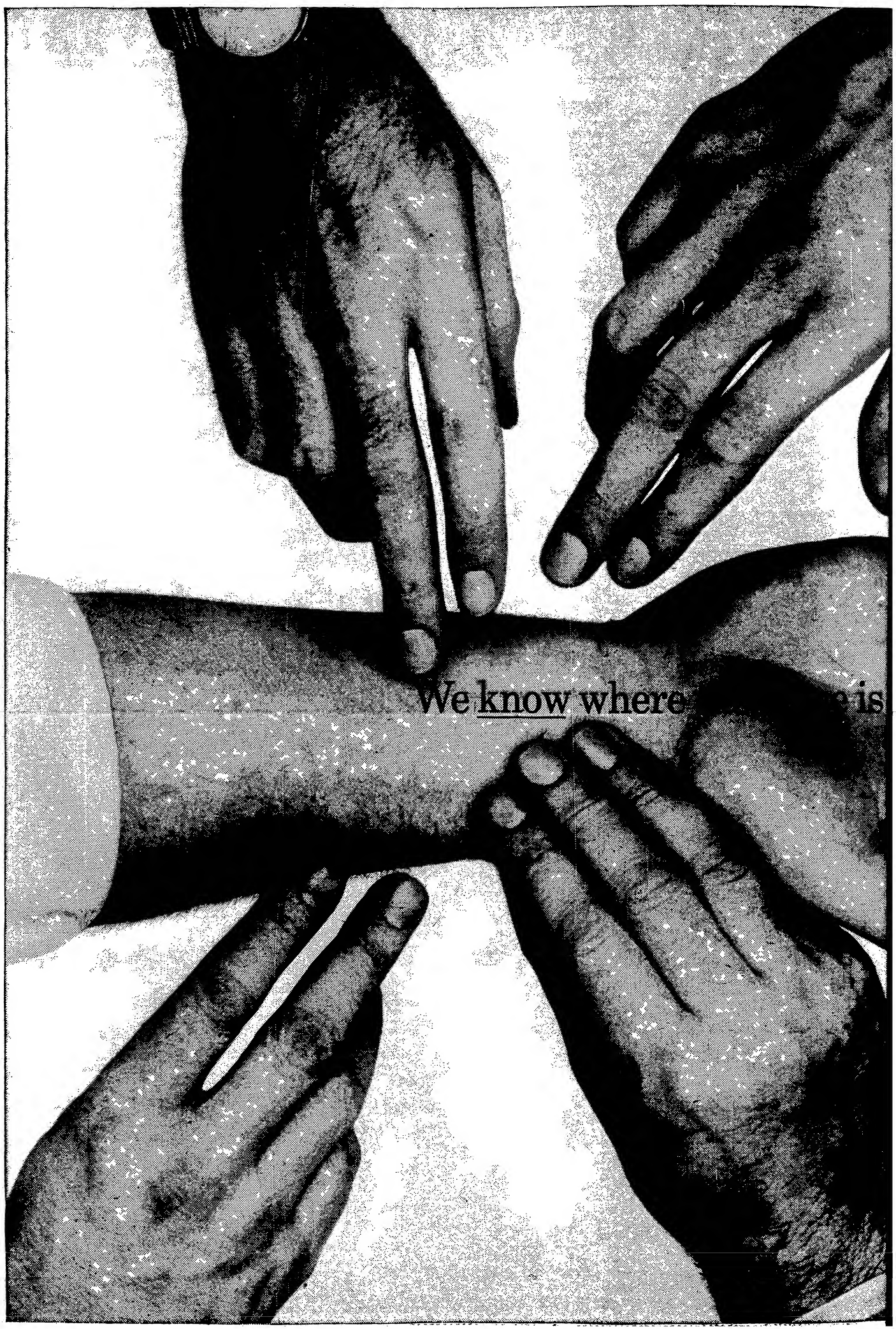
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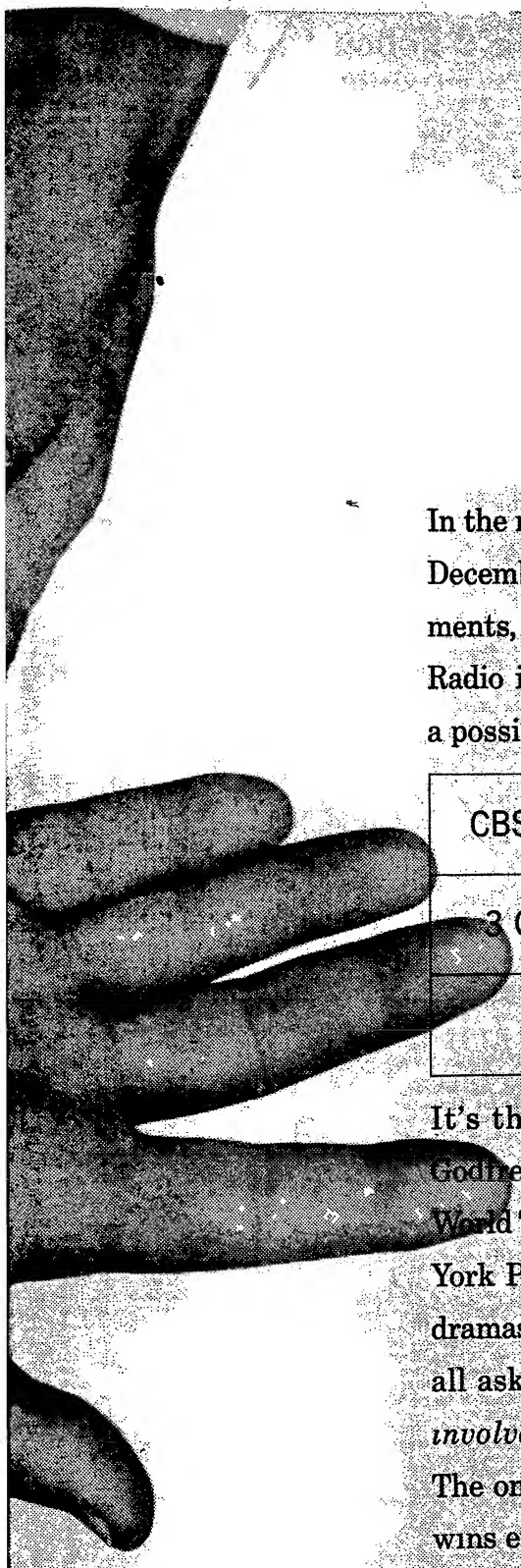
Weintraub Splits With Schubert

Sy Weintraub and Bernie Schubert are dissolving their partnership in Telestar Films Inc. after a sixmonth relationship. Exact nature of the parting hasn't been determined yet, and won't be until next week, when Weintraub returns from a trip to the Coast, where he's exploring a new area into which he intends to move.

One possibility is that Weintraub will sell his interests in Telestar to Schubert; another is the possibility of a sale of the entire company to a third party. All that's definite as of now is their decision to part company. Weintraub, former exec v.p. of Flamingo Films (when it was owned by the Harris Group and an occasional station operator, has been acting as prexy of Telestar; Schubert has been board chairman.

Company has one new series in syndication, "White Hunter," along with several rerun series which Schubert originally produced, "Topper," "Mr. & Mrs. North" and "Crossroads," as well as the Chester Erskine-produced "TV Reader's Digest."


We know where



In the nation's top 26 markets, according to December Network Radio Pulse measurements, here's the number of times CBS Radio is the most popular network, out of a possible* 233 quarter-hours:

CBS Radio Network	216
3 Other Networks	16
Ties	1

*Every quarter-hour, day and night, Sunday through Saturday, in which programs of CBS Radio and at least one other radio network were measured in the Network Radio Pulse, which reports audiences to network programs carried in a minimum of ten of the top 26 Metropolitan areas.

It's the programs. Jack Benny, Arthur Godfrey, the daytime serials. And also, "The World Tonight," Murrow, Sevareid, the New York Philharmonic, the Sunday afternoon dramas. It's an entire schedule of programs, all asking for the listener's *attention and involvement* all the time. And getting it. The one network with a schedule like this wins every program popularity test, hands down. Which leads to the basic point for advertisers. Not only do audiences listen most to CBS Radio. They listen *hard*. The harder they listen, the easier you sell!

THE CBS RADIO NETWORK

HANS BRINKER
(Hallmark Hall of Fame)
With Tab Hunter, Dick Button, Peggy King, Basil Rathbone, Carmen Mathews, Jarmila Novotna, Ellie Sommers, Ralph Roberts, Paul Robertson, others; Franz Allers, musical director
Producers: Mildred Freed Alberg, Paul Feigay
Director: Sidney Lumet
Adaptation: Sally Benson
Music & Lyrics: Hugh Marti
Settings: Jan Scott
HALLMARK CARDS
NBC-TV, from N. Y. (color)
(Foote, Cone & Belding)

It was the Tab Hunter billing that probably piled up the Trendex points on Sunday night's (9) Hallmark presentation of "Hans Brinker or the Silver Skates" on NBC-TV, but it was Dick Button who vested it with whatever elements of a real Dutch treat that remained in this musicalization of the old children's classic.

The maudlin, goody-goody moralistic overtones weighed heavily on this 90-minute tintcast out of the Mildred Freed Alberg (& Showcase Productions) tv show shop, and even the moppets must have found the going getting sticky at times. But when the sentimental goo of "Hans Brinker" was put on ice and Dick Button, unhampered by the sobby Mary Mapes Dodge script, took over as the show's gay blade, it had some rewarding moments.

As tv credits go, these were top-notch—Sally Benson to write the tv version; Hugh Martin for the music and lyrics, some Jan Scott outdoor settings that were stunningly realistic; John Butler for the choreography and a marquee lure that, in addition to Hunter and Button, included Peggy King, Basil Rathbone, Jarmila Novotna, Carmen Mathews and Ellie Sommers.

The sum total was an uneven production that ran from mediocre and frequently tedious fare to some spirited and zestful entertainment. Hunter in the title role cut a surprisingly neat figure on ice and could even handle a tune, but it was his sad lot to bear the brunt of the mawkish story intrusion. When "Brinker" became unfettered and let itself go, as in the Tab Hunter-Peggy King-Dick Button teamup with the ensemble for a "Clop Clop Clop" production number (which, along with Button's final-act fancy ice capers gave the show its standout moments), or when Hunter and Miss King were dueting "Hello Springtime"—the best of an otherwise pedestrian and "reminiscent" Martin score—or in the opening king-size panoramic "Ice" number, everything was to the good.

But these were isolated instances in a 90-minute production that missed out on such essential elements as warmth, charm, or simple delight. It lacked a rustic flavor that could have been idyllic in its snow settings and what came out was pretentious musical comedy. It never created the magic of childhood nor achieved the wonders of a fairy tale.

The art work, the tint values, the settings and the technical feat of transposing an ice-covered canal to a tv studio were fine achievements, maybe overly ambitious since the camera was hardly up to encompassing the whole. But technical progress in itself cannot bypass a production's need for dramatic and musical values.

Hallmark commercials, in NBC-RCA's best compatible colors, dished up some fetching Valentine nosegays. *Rose.*

THE JOBBLEWOCKY PLACE
With Terry Bennett
Producer-Director Carl Tubbs
Writer: Terry Bennett
55 Mins., Mon.-Fri., 10 a.m.
PARTICIPATING
WBKB, Chicago

Whilom nitery ventriloquist Terry Bennett, a sudden click as the ghoulish host of WBKB's "Shock" feature films, is being rewarded for that stint with a daily show of his own on the station. It's strictly for the moppets and only routine as kiddie shows go, but it should get a fair slice of tyke viewership if only for the amiable personality of Bennett.

Each show bases on a simple situation, and the outing caught (4) was pegged on Bennett's desire to be a singer. It proved only a moderately funny gambit for the small fry funnybone. Other ingredients in each show are three antique Looney Tunes cartoons and four standard dummy characters for Bennett's voice-pitching: Red Flannels, a chip off the Charlie McCarthy block; a yokel dog that talks like Mortimer Snerd; a well-mannered boy doll named Timothy Timber; and a wall-pictured with moving eyes and mouth. There is also the "Jobblewocky" theme song, which is catchy.

It's just an average show in its idiom, with nothing new to offer the medium *Les.*

THE BETTY WHITE SHOW
With John Jacobs, Cornel Wilde, Charles Coburn, Sterling Holloway, guests; Tom Kennedy, announcer
Producer: Don Fedderson
Director: James V. Kern
Writers: George Tibbles, Si Rose, Seaman Jacobs
30 Mins.: Wed., 9:30 p.m.
PLYMOUTH MOTOR
ABC-TV, from Hollywood
(Grant)

As of last Wednesday (5) night, Betty White, a charming and talented performer, went live on ABC-TV for Plymouth. But the way it shaped up the first time out, it was extremely difficult to see where the transition from celluloid was going to hike her Nielsens significantly. The switch was done self-consciously, but essentially her format was very much as it was when she did her shows on film. As a result, this half-hour series may serve as a laboratory test case, to determine if live is implicitly better than film, as some people in the industry insist.

The transition in this instance is unique, because even when Miss White was doing "Date With the Angels" on film, it was the feeling of some that her show was trying to give the impression of being live. There was a simulated spontaneity about it which worked as often as it did not.

Perhaps doubting that the audience would comprehend this was a new and live Betty White, producer Don Fedderson, or whoever, made absolutely certain that the program had an audience and that the audience was put in camera range. This unimaginative gimmick had no other purpose, it appeared.

To Miss White's credit, her winning modesty and naturalness were preserved for the live program. Though the moment the program opened she said she was fearful of the dangers of live video, she handled herself smoothly and confidently throughout.

There was a dominant note in the first of these live sessions that smacked of her long-ago show, "Life With Elizabeth"—a series of folksy skits. In those days, she restricted herself to husband-wife situations. The variation here was very slight—with one marital skit, a boarding house skit and the last, and perhaps the best, about temperamental actors. Overriding theme was "getting along with impossible people," e.g., Charles Coburn was an impossible tenant in the boarding house and so was Miss White; Sterling Holloway was a troublesome Mr. Fixit type in the family bit and Miss White and Cornel Wilde were the crafty actors. The situations were clever, the lines easy to take, but just the same there was little outstanding humor. *Art.*

Martha Raye's Bangup Job For Retarded Kids On WABD, N.Y., Telethon

Everything about telethons is getting bigger. This is the big-business of the charity field in which big names combine with big causes and result in big grosses. The enormity of the field is indeed impressive considering that a tremendous amount of organization is necessary to carry off such a venture.

It no longer matters too much who comes to the show; the star of the show is always the performer who stays through it all. In this respect, Martha Raye contributing 19½ consecutive hours on behalf of retarded children over WABD, N.Y. probably did one of the most impressive jobs in the history of such undertakings. Statistically, she was never off more than nine minutes during the entire grind. As the hours wore on, her sincerity in coaxing out the hidden and slowly forthcoming dollars increased, and her intensity in working for the cause of retarded children became more sincere as the hours wore on.

Miss Raye started out in a manner similar to that which became the trademark of her own teevee series. The terp number she did at the outset might have been choreographed by Herb Ross, who did her early shows. At the beginning there were skits and there was some effort to bring to the donating public more than mere acts. However, the star of the occasion was Miss Raye. There is the feeling, however, that she carefully tried to avoid being the big wheel. At every opportunity she tried to spotlight the facts in the case. Retarded children can be helped, they should not be hidden, but turned over to proper schools and agencies so that they can be returned to a near-normal life.

As a matter of fact, this show,

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ARTS AND THE GODS
With Edith Hamilton, Alexander Scourby, Mary Anthony Dance Theatre
Producer: Marilyn Kaemmerle
Director: Frank Pacelli
Writers: Ernest Kinoy, Blair Chotzinoff
30 Mins.: Sun. (9), 12 (Noon)
WRCA-TV, New York

The Greeks had a word for it and it was wisdom. This wisdom never shone more brilliantly than in the initial presentation of the NBC Educational Television Project series, "Arts and the Gods," under the general direction of Edward Stanley, NBC manager of public service programs, with Brice Howard as executive producer.

With impeccable taste and authority, the program builders embarked on what unquestionably will prove a stimulating odyssey to ancient Greece. "Arts and the Gods" is not only notable for its fascinating scholarship, but also for its able showmanship—a blend, alas, too frequently absent from programs dedicated to learning about man and his deities.

Ten programs will be presented in this series under the joint sponsorship of NBC and the Educational Television and Radio Center at Ann Arbor, Mich. Donley Feddersen represents the Center in this undertaking. The basic idea is to give the viewer a comprehensive picture of Greek mythology with particular reference to its role in the visual arts and literature. The first program came from the mammoth Metropolitan Museum of Art where the producers made use of the museum's priceless Greek sculpture, vase paintings and other art objects to illustrate the subject under discussion. There was a little too much to encompass on the initial show. Subsequent shows should permit more discussion on fewer topics.

Casting was ideal in this instance because the program brought forth one of the world's foremost authorities on the grandeur that was Greece—Edith Hamilton, the 90-year-old author of such notable studies as "The Greek Way to Western Civilization," "Three Greek Plays" and "Mythology." In August of last year in the shadow of the Acropolis, the King of Greece awarded Miss Hamilton one of his country's major decorations and made her an honorary citizen of Athens. She brought a measure of her enormous understanding of the Greek poets, philosophers and gods to those fortunate enough to view the first program. This towering literary figure, speaking of classical Greece, said the Greeks learned, as we are learning today, that victory can be a calamity to the victor as well as to the vanquished.

Members of the Mary Anthony Dance Theatre appeared in two effective numbers depicting scenes from Chaos and the legend of Prometheus, a Titan of the Greek myths. Host on "Arts and the Gods" is Alexander Scourby, who does his narrating with considerable taste and restraint. During the first program he took his viewers (too rapidly, at times) from Greek statue to statue, showing them such gods of Olympus as Zeus, Athene, Apollo, Hermes, Poseidon, Hades and others who occupied preferred space in Greek mythology.

All involved in this series rate praise for their efforts to portray what Miss Hamilton once described as the Greek spirit that envisioned beauty and meaning in all things. *Rans.*

BASIC RUSSIAN
With Dr. Irving S. Bengelsdorf
30 Mins.; Tues. & Thurs., 6:30 a.m.
NORTHEASTERN BRANCH, AMERICAN CHEMICAL SOCIETY
WRGB-TV, Schenectady

Dawncasts, marking the first teaching of Russian via American video, are conducted by Dr. Irving S. Bengelsdorf, of General Electric Research Laboratory. They are designed to help solve a problem now pressing our scientists—the rapid dissemination of Soviet technical literature. Sponsored jointly by WRGB, Mohawk-Hudson Council on Educational Television and regional branch of American Chemical Society, the 12-week course was conceived by the latter. The group saw an opportunity in the area saturation of scientific personnel—primarily due to General Electric operations. The sunup hour permits them to take the television study before leaving for work.

Program has a potential audience of more than 1,000,000 viewers. However, it is probable only a small percentage will give the half-hour more than a curiosity look. The first week's originations indicated the lessons will hold interest chiefly for the studious, the concentrated, the intelligent, the ambitious. Dr. Bengelsdorf, an or-

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Tele Follow-Up Comment

Bob Hope Show

As the first of three special one-hour Bob Hope shows for Johnson outboard motors, Thursday's (6) comedy romp via NBC-TV was a lively session sparked by the merry banter of a buffoon par excellence. Adding to the overall levity were the respective contributions of guesters Wally Cox, Dorothy Malone, Nick Todd and Les Brown's band.

There was a dip in the hilarity meter here and there, but the profusion of Hope's one-liners were strong enough to overcome the slightest deficiency. His topical gags ranged all the way from outboard motors to satellites and the federal budget. He wasn't averse to tossing in a trade witticism now and then for example, "This is the Trendex survey. Which sputnik are you listening to?"

Couple satirical sketches were rather lightweight, but they had their amusing moments. "Three Faces of Bob," a takeoff on 20th-Fox' "Three Faces of Eve," paired Hope and Miss Malone as a psychiatric patient and his doctor, respectively. This one was replete with such phrases as "narcissistic compulsions" and "image transference." For contrast Hope's writers tapped a different area with a travesty of "Lassie." Here Hope portrayed an aging Jeff, Cox essayed the part of Gramps and Miss Malone was the mother. Their burlesque of this children's classic was so broad that it resembled a scene out of Al Capp's "Li'l Abner."

Miss Malone, noted primarily as a dramatic actress, showed a flair for comedy and has a voice to boot. She ably demonstrated the latter in a duet with Hope. Tune, natch, was "We've Got Nothing in Common" from Hope's upcoming United Artists release, "Paris Holiday."

Cox, whose humor is of a different genre than Hope's, acquitted himself favorably in a variety of scenes. Perhaps his best bit was a vocal of "Lichtensteiner Polka," complete with mustache, Tyrolean hat and yodels. Nick Todd, brother of Pat Boone and a personable singer in his own right, reprised his Dot disclick, "Ever Since I Met Lucy." Les Brown's crew backed the show in snappy fashion.

Plugs for Johnson primarily pushed the company's new V-type 50 horsepower motor. Mostly on film, the puffs afforded vicarious excitement for boating enthusiasts. Other Johnson "Hope Shows" coming up are sessions on Sunday, March 2, and Saturday, April 5. *Gilb.*

Seven Lively Arts

Some of the best choreography invented for television, and for that matter, for the American dance theatre, constituted the high points of Agnes de Mille's "Gold Rush" on "Seven Lively Arts." "Gold Rush" is best characterized as a composite of new and old dance inventions by Miss de Mille, woven into a fragment of a story and augmented by a likewise fragmentary musical score. At its worst, it had vigor and charm, at its best "Gold Rush" provided inspired dancing.

Set in three parts, the ballet is the story of a ghost town, starting with the search for and discovery of gold, straddling the boom period symbolized by the dancehall and closing with the departure of the girls and the abandonment of the town. Almost coincidental to this broad outline is a love story between a miner and one of the girls, which also ends in her leaving. This love story is the weakest part of the dramatic structure, and curiously, Miss de Mille's pas de deux efforts for the most part constitute the weakest part of the work.

It was in her ensemble dances that the production came alive with a bursting robustness that brilliantly captured the coarse hijinks of the mining frontier. The entire middle act, set in the dancehall, was a burst of high-spirited, imaginative ensemble dancing that outdid any of her past work. Though at times Miss de Mille packed the stage with too many dancers for the smallscreen, she used a technique of focussing on a single dancer or group that gave the dances fluidity and simplicity.

Topping the dancehall sequence was the solo dancing of Sono Osata, in a wild yet impish turn that reflected the overall vigor of the theme. Also a strong contributor was Beatrice Arthur as the "madam," whose broad rendition of some naughty lyrics strengthened the mood. As the lovers, James Mitchell and Gemze de Lappe had their best moments in the dancehall scene, rather than in their pas de deux numbers, though in the latter their execution was letter-perfect. John Reardon's balladeering, which provided a sort of running narration, was also highly effective.

Entire production, under Robert Herridge, was fastidious. Miss de Mille's Dance Theatre has talent in depth, with each member of the ensemble turning in fine, disciplined work. Orchestrations by Don Walker and Hershy Kaye of the score by Alan Jay Lerner & Frederick Loewe (from "Paint Your Wagon") and the additional music by Trude Rittmann & Oscar Brand were clean and clear, while Alfredo Antonini's conducting was sharp and precise. Charles Dubin directed the entire production unerringly. If "Seven Lively Arts" was a miss this season, its production of "Gold Rush" still must go down as one of the more memorable television events. *Chan.*

Omnibus

Several production snafus marred an otherwise fascinating 90-minute "Omnibus" study of Pitcairn Island last Sunday afternoon (9) on NBC-TV. Split between film shots made by Luis Marden, for the National Geographic Society, and a studio discussion with Marden, Alistaire Cook and a couple of visiting experts, there were many duplications of lines. Cook asked questions which already had been explicity answered on the pic soundtrack narration. At the windup, Cook became visibly nervous over the clock situation in the studio, but saved the situation by bringing it in the open rather than ducking it.

The filmed expedition to Pitcairn Island to find the remains of the Bounty, which was destroyed after the mutineers landed bakk in 1789, was firstrate. Going beyond the discovery of the Bounty's hull, the film explored the way of life of the mutineer's descendants on the rocky Pacific outpost. It was an excellent beginner's course i anthropology with the visiting experts in the studio filling in with scholarly, but interesting explanatory material about in-breeding, the communalist economy and the Pitcairner's religion. *Herm.*

Person To Person

Edward R. Murrow's "Person to Person" interviews with Gina Lollobrigida and Dean Martin last Friday (7) night were in the show's familiar pattern. The gab was of the surface-scratching variety, eliciting little that hasn't been reported before about either performer in the newspapers and fan magazines.

But, the program's appeal apparently is in who's on and what's shown rather than what's said. And, on that score it filled the bill, particularly in the case of the Italian actress. No doubt, a sizeable segment of the male population would be content to just look at her, sans dialog. That's understandable, but it's questionable as to how many of them really care whether she or husband wear the pants in the family, unless it's just to see her in them.

Incidentally, her husband, Dr. Milko Skofic, who gave up his practice to manage his wife's business affairs, was also involved in the interview session, which spotted the couple in a suite at the Waldorf, N.Y. There were also a pair of foils, conveniently hanging on a wall, which served as a plug peg for Miss Lollobrigida's latest film "Beautiful, But Dangerous."

The Martin segment focused on the actor-singer and his family in their Beverly Hills home. Instead of the usual "Person to Person" house tour of rooms, the concentration this time was on catching up with Martin's seven children in different parts of the house. Accompanying Martin in going after the youngsters was his wife, who registered as a pleasant hostess.

There was a brief reference to Martin's agility with a deck of cards. But, perhaps the most startling aspect of the evening was his gracious bow to his ex-partner Jerry Lewis, noting that his meeting with comedian was one of his biggest breaks. *Jess.*

Armstrong Circle Theatre

Story of Milovan Djilas' revolt against the Yugoslavian Communist Party, his deposition as vice-president of the country and the eventual publication of his book, "The New Class," was the subject of last week's "Armstrong Circle Theatre" on CBS-TV. It was an

(Continued on page 44)

INTELLECTUAL STRIP TEASES

Red, Yellow & Orange Tunes

Cincinnati, Feb. 11.

WCPO's first week of "color radio" has a lot of listeners seeing red.

Their disappointments, after all the shouting by Mortimer Watters, head of the Scripps-Howard station, about the change from "black and white" radio, are heard nightly on party line programs.

The rival WCKY took a display splurge in the dailies on its reactions.

The L. B. Wilson station's message:

"Wanted. Confused Radio Listeners. Color Radio ??? Top 40-60-100 tunes??? Red, yellow, orange tunes??? Channel number???

For its reward, WCKY offers "24 hours, seven days a week, of the best in music, latest in news on WCKY."

In ballyhooing the color changeover, WCPO had staffers on downtown streets giving nickels for pennies and quarters for nickels and played only "Cincinnati Ding Dong" for an entire day.

Sticking to news and records, the newscasts have been cut to five minutes and advanced to five minutes before the hour. They are called "jet news" and brought on by a noisy fanfare.

Clyde Farnsworth and Tom McCarthy exited from the station, leaving Bill Dawes and Jack Fogarty as vet staffers with Bob Chasteen of Dallas and Stan Duluth of Duluth as newcomers.

IBEW Rejects CBS Contract Offer As Failing to Provide Job Security

New contract offers made by CBS to the 1,400 members of the International Brotherhood of Electrical Workers have been rejected by majority of the network's engineers and technicians. Negotiations, which ended Jan. 31 after which the union's officials took the net's offers to the rank-and-file, probably won't begin for another two or three weeks—not until after the membership of the National Assn. of Broadcast Employees & Technicians have had time to vote on the NBC-ABC offers.

The big IBEW locals in Los Angeles and New York "unanimously rejected" the CBS contract plan, which proposed among other things to end IBEW jurisdiction at CBS Laboratories Division of the web and also proposed for the first time to spell out the union's limitations in jurisdiction of remote lighting. Presumably, CBS wanted to mark where IB remote lighting jurisdictional ends and where the International Alliance of Theatrical & Stage Employees' begins Fight between these two unions has been a trouble spot for the web since last spring.

At the time New York and L.A. IBEWians showed thumbs down on the CBS offers to date, a vote was also to be taken among Chicago's union members, but the Chi technicians never got around to a vote, which has been interpreted for all intents and purposes, as another rejection. These three locals comprise the majority of IBEW's CBS membership. There are five other IBEW locals which have members working at CBS.

Another factor leading to a rejection of the collective bargaining pact offered by CBS was the fact that one of the primary demands made by the union was not okayed. CBS nixed a four-day week for technicians, who now work approximately a five-day, 40-hour week. Demand was meant

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CBS to NLRB: 'IATSE Is Unfair'

CBS filed papers with the New York regional office of the National Labor Relations Board charging the International Alliance of Theatrical & Stage Employees with unfair labor practices. Web asked NLRB for a board injunction "to prevent any repetition in the future" of the action IA took against a CBS show, "Let's Take a Trip," two Sundays ago.

CBS assigned remote lighting for the public affairs stanza, which was to come from the S.S. United States, to the International Brotherhood of Electrical Workers. In a jurisdictional dispute, the IA gained the support of the International

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Le Gallienne to Sub Barrymore on '90'

Hollywood, Feb. 11.

Eva Le Gallienne replaced Ethel Barrymore in Screen Gems' "The Brand of Jesse James," vidfilm segment of CBS-TV's "Playhouse 90."

Miss Barrymore was forced to withdraw when she broke her arm.

Balto Mayor In Ad Tax Reversal; He's Now Agin It

Baltimore, Feb. 11.

Mayor Thomas D'Alesandro of Baltimore has reversed his field in regard to his recently passed Baltimore City tax and now has come out as opposing the tax. A bill was introduced last night (Mon.) in the General Assembly under the sponsorship of the President of the Senate, Louis L. Goldstein, and Speaker of the House John C. Luber which would abolish all advertising taxes in the State of Maryland after Jan. 1, 1959.

The recently passed Baltimore City Council imposed a 4% tax on all advertising except network and also a 2% tax on all media.

Mayor D'Alesandro who was responsible for getting the bill through his packed City Council reversed his stand because he felt that "in the midst of the recession it would hurt business" and he "wants to help business."

Political insiders felt that the Mayor hed reversed himself because the measure had made him immensely unpopular and he has announced his intention to bid for a Senate seat.

Retired Judge Joseph Sherbow, counsel for WBAL-TV and the Baltimore News Post, drafted the measure to be introduced in the General Assembly and conferred regularly with the Mayor on the subject.

The Baltimore tax initiated advertising tax bills around the country with proposals popping up in St. Louis and in Virginia.

WTVC Bows in Tenn.

Chattanooga, Feb. 11.

Martin Theater interests, with headquarters in Columbus, Ga., will launch WTVC, this burg's third tv station, tonight (Tues.) with appropriate fanfare. Official opening is set for 7 p.m., according to Gen. Mgr. Reeve Owen.

WTVC will bow in ceremonies which will include dedication proceedings and introduction of station personnel.

Regular telecasting day, Owen said, will begin at 3 p.m. daily and last until after the late movie ends. WTVC is affiliated with ABC.

COLLEGE PROFS HAVE TV BALL

By JO RANSON

AFTRA is currently sharing billing with Aeschylus and Trendex is palsy-walsy with Thucydides while Virgil sleeps with Video.

College profs in the New York-New Jersey area are doing intellectual strip teases in their snazzy academic gowns on the major AM and tv circuits. They have a hit on their hands and the flunk outs are few.

The "Music Corp. of America" of the university chain appears to be New York U. with such savvy savants as Dr. Floyd Zulli Jr. romancing early morning fans with his "Sunrise Semester" feature on WCBS-TV; Dean Ormond J. Drake on "The Way to Go" over WCBS-TV Sunday mornings; Dr. Morris H. Shamos on physics over WRCA Sunday afternoons; Dr. Theodore G. Ehrsam on literature, alternate Tuesdays over WMCA; Prof. Warren Bower over WNYC, and a string of other profs on the "University" show over WATV, Newark video outlet.

Eight faculty members of NYU are now dues-paying members of the New York local of AFTRA and they read "Stand By!" the official bulletin of the New York chapter with as much absorption as Epictetus' "Moral Discourses."

When the profs gather in faculty dining rooms do they discuss such pertinent educational matters as the ways of handling a class, old fashioned versus progressive education, the dropping of loose electives and such imponderables as the morals of administrative deans? Of course, they don't! They talk of Max Factor makeup, the best side of their faces for camera closeups, and the notices they just got in the show biz trade papers. They get telephone calls from their former students currently working on Madison Ave., saying the profs were great but the tv technicians sure loused up the lighting.

Playing the 'Pedantic Palace'

Scholastic stars, on a coast-to-coast level, have been Dr. Lyman Bryson, Dr. Frank Baxter, Bergen Evans, Gilbert Highet and others, but the new crop that's sprouting in the Greater New York region spells certain boxoffice appeal to many professional booking agents. Dr. Zulli and other NYU profs have been called by New York theatrical booking agents with a request to handle them for additional outside bookings. In several instances, the profs were asked by advertising agencies to do recorded commercials.

It is a "pedantic Palace" the preceptors are playing these days and urging their radio-tv departments to get them more academic playing dates. In all instances where profs appear on the air on a regular basis, they get AFTRA minimum, and in many cases, considerably above scale. The university derives good will and hopes that parents listening to the profs will say: "This teacher is good and I sure would like my son to study with him when he's ready for college." This, college officials say, should be the ultimate payoff.

Custodians of the "performing" profs at NYU are Warren A. Kraetzer, director of the office of

(Continued on page 52)

RCA Buys on WGN-TV For Tintset Ad Push

Chicago, Feb. 11.

RCA for the first time will use an indie station to promote color tv when "Blue Fairy" debuts on WGN-TV here next Monday (17). Quarter-hour tint stanza, five times a week at 7:15, has been purchased by RCA Victor to advertise its color sets.

Kiddie fantasy will use puppets to enact stories in nightly installments, starting with "Pinocchio." Show also marks the tv debut of hostess Brigid Bazlen, teenage daughter of Maggie Daly, fashion impresario.

'Today's' 240G From New-to-TV Clients

NBC-TV's "Today" show has picked up two new-to-tv clients, and they're contributing some $240,000 gross to the participating program pie. Sponsors are National Assn. of Insurance Agents, which bought 40 participations on the show, 20 for this spring and 20 for the fall, and le Mai Inc., a new hand-lotion manufacturer, who bought four spots in March.

Insurance agents were repped by the Doremus agency, le Mal by Bermingham, Castleman & Pierce.

Like Vancouver, Chi Aroused By TV Anti-Nazi Pix

Chicago, Feb. 11.

The Abendpost, German-language newspaper here, is attempting to put an end to wartime anti-Nazi propaganda films now being re-exhibited on tv by encouraging its readership to pressure stations and sponsors with protests every time such a film is shown. Sentiment among the 300,000 German-Americans in Chicago is identical with that of the German colony in Vancouver although the resentment here does not confine itself to a single station but to all of them, and there are no reports of beatings or demonstrations as a result of any film.

Richard E. Sperber, managing editor of Abendpost, told VARIETY his newspaper voiced its irritation in a letter last October to the NARTB Code Review Board and received a reply soon afterward that the problem was under consideration. But that, said Sperber, was the last word heard from the Code Board. Sperber said his newspaper ran four or five editorials on the problem, apprising its readership of the effectiveness of an irate letter or phone call to the station and/or sponsor. (A check with stations here revealed that several had received letters resenting a number of wartime propagandistic pix).

"The stations are doing this country no service by showing those films," Sperber stated. "The final benefit of those pictures goes to the Communists, since they tend to divide and disunite us by discrimination. We feel in a time when Germany and the United States are allied under the North Atlantic Treaty that such motion pictures run counter to our foreign policies. President Eisenhower himself had said 'Let bygones be bygones,' and things won't get better if we continue to arouse resentment against the Nazis, whom some people still take to be all Germans, even German-Americans."

According to Sperber, the German-American irritation here is not only over the portrayal of the German people as "brutes and criminals" but also over the derogatory nicknames, like "heinies, krauts, huns and, worst of all, Nazis."

WNBF-TV Round The Clock

Philadelphia, Feb. 11.

Triangle's WNBF-TV, Binghampton, N. Y. became the first station to offer around-the-clock service when it began telecasting on a 24-hour per-day, seven days per-week schedule (10).

Roger W. Clipp, veepee of the radio and tv division of Triangle Publications, said the move was made to provide greater service to the more than 2,000,000 people in the WNBF-TV coverage area, which includes all of Northeastern Pennsylvania, and Southern New York State.

'Live' TV in Chi Just Ain't As Production Hits New Low

By LES BROWN

Chicago, Feb. 11.

The recent axings of all remaining Chi originations by the three networks have indeed left a scar on the local morale, but original television production here is suffering from more than a Windy City inferiority complex. The imaginations that once hatched fresh ideas for television locally, and caught the fancy of the webs, now are atrophying from malnutrition.

The plain fact is that local live production in Chi is at a new low, both in quality and quantity. And even if the webs were still interested in Chicago, there isn't a single program on the Windy City air today, outside of some kiddie entries, that is at all network-worthy.

Perhaps the main reason for the low state of live television here is that the four stations have allowed themselves to grow flabby and lethargic on film, both vidpix and Hollywood features. The latter especially are great devourers of air time, and they represent such an investment of coin that the stations now can't afford not to play 'em. So they're committed to at least one, and often two or three, features per weekday. WBKB, for instance, recently added an afternoon cinematics slot to play off the second runs on its RKO supply. The station paid for reruns, so naturally it's going to use them. Meanwhile, the night-time show continues to carry first-runs, and so the circle continues.

The attitude in some quarters is that there's no point in raising an issue as long as the stations are making money—and they are—but a number of key executives, taking a long view, are painfully aware of the creative paralysis here and, network ambitions aside, are frankly worried about what it's likely to mean locally in days to come. One of them is Frank Atlass, program director of WBBM-TV and producer of "Susan's Show," a January casualty on CBS-TV.

Says Atlass (whose station beams two and three feature films per day), "I don't believe the local station was meant to take the place of the motion picture exhibitor. Either we in television have to use the medium to do what it was designed for, or we're a failure in this business. If we can't provide entertainment without relying on the Hollywood of 10 or 20 years ago, then we're admitting defeat.

"We don't do it with news, for instance. We don't show a picture of a newspaper. We've found a way of doing news differently from

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GF's $2,000,000 ABC-TV Day Deal

ABC-TV made a big bankroller breakthrough in afternoon video when General Foods inked for about $2,000,000 in gross time and talent. Most of the coin will go into ABC-TV's "Do You Trust Your Wife" daytime strip, and a small portion has been laid aside for "Country Music Jubilee" on Saturday nights.

GF will ultimately have the equivalent to four quarter-hours weekly on "Wife." It begins March 13 with a skip-week quarter hour on Thursdays. On April 10, it'll expand to the entire Thursday half-hour. Additionally, food underwriter will start a quarter-hour alternate Fridays on March 21 and a skip-week Wednesday 15-minute slot as of April 16. Company has already started an every-week quarter hour on Fridays for one of its several brands. Weekly participations on "Jubilee" began Saturday (8) for GF.

All the deals were made through Young & Rubicam.

DOTTO

1,119,665 POSTCARDS IN ONE DAY!



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JACK NARZ

Created by
AL SCHWARTZ and SNAG WERRIS

Produced by
ED JURIST

Directed by
JERRY SCHNUR

A FRANK COOPER and SY FISCHER Production

SOLD IN GREAT BRITAIN TO START SEPTEMBER, 1958

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A NEW T.V. HIT!

RATING JUMP OF 45% IN ONE MONTH!

VARIETY. ...intriguing . . . maintains high level of interest . . . should be able to make a sizable dent in the competing 'Truth or Consequences' audience."

The New York Times. "...a quiz show with a new ingredient that should intrigue many daytime viewers."

SAN FRANCISCO EXAMINER ...Emcee Jack Narz has one of the most pleasant and engaging personalities in all television . . . the fun is big."

THE Hollywood REPORTER "...the most refreshing hypo for tired quizzers seen for some time on TV."

MONDAY thru FRIDAY on CBS TELEVISION . . . 11:30 to Noon

Sponsored by THE COLGATE-PALMOLIVE COMPANY

ASSOCIATES

HOLLYWOOD

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

NEW YORK

Approx. Set Count—4,525,000 *Stations*—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JANUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Sea Hunt (Adv)	WCBS	Ziv	Sat. 10:30-11:00	25.3	49.2	51.4	Your Hit Parade	WRCA	12.6
2. The Honeymooners (Co)	WRCA	CBS	Tues. 7:00-7:30	17.5	40.3	43.4	7 O'Clock Report	WCBS	10.7
							CBS News—D. Edwards	WCBS	10.0
3. Highway Patrol (Adv)	WRCA	Ziv	Mon. 7:00-7:30	16.9	37.6	44.9	7 O'Clock Report	WCBS	10.7
							CBS News—D. Edwards	WCBS	10.9
4. Death Valley Days (W)	WRCA	Pacific-Borax	Wed. 7:00-7:30	16.4	36.9	44.5	7 O'Clock Report	WCBS	13.4
							CBS News—D. Edwards	WCBS	13.4
5. Code 3 (Adv)	WRCA	ABC	Wed. 10:30-11:00	14.0	32.1	43.6	Circle Theatre	WCBS	15.7
6. If You Had a Million (Dr)	WCBS	MCA	Sat. 7:00-7:30	13.9	37.6	37.0	Sky King	WPIX	6.1
7. Silent Service (Adv)	WRCA	NBC	Fri. 7:00-7:30	11.9	30.4	39.1	7 O'Clock Report	WCBS	11.6
							CBS News—D. Edwards	WCBS	10.0
8. Annie Oakley (W)	WABC	CBS	Sun. 6:00-6:30	11.1	25.1	44.2	Where We Stand	WCBS	13.0
9. 26 Men (W)	WABC	ABC	Tues. 10:30-11:00	9.8	27.3	35 9	The Vise	WRCA	8.8
10. Popeye the Sailor (Ch)	WPIX	AAP	Sun.-Fri. 6:00-6:30 Sat. 5:30-6:00	9.5	27.6	34.4	Where We Stand	WCBS	13.0
							Early Show M-F	WCBS	10.0

CHICAGO

Approx. Set Count—2,900,000 *Stations*—WBBM 2), WNBQ (5), WBKB (7), WGN (9)

1. Silent Service (Adv)	WNBQ	NBC	Tues. 9:30-10:00	26.0	53.4	48.7	Star Performance	WBBM	9.2
2. State Trooper (Adv)	WNBQ	MCA	Wed. 9:30-10:00	20 3	34.5	58.8	Circle Theatre	WBBM	14.3
3. Brave Eagle (W)	WGN	CBS	Tues. 6:00-6:30	18.1	54.0	33.5	News—J. Bentley	WBBM	7.6
							CBS News—D. Edwards	WBBM	7.6
4. Annie Oakley (W)	WGN	CBS	Fri. 6:00-6:30	16.7	55.1	30.3	News—J. Bentley	WBBM	7.6
5. Cisco Kid (W)	WGN	CBS	Mon. 6:00-6:30	15.9	49.4	32.2	News—J. Bentley	WBBM	8.1
6. Susie (Co)	WBKB	TPA	Sat. 9:30-10:00	15.0	25.8	58.2	9:30 Theatre	WBBM	20.8
7. Secret Journal (Dr)	WNBQ	MCA	Sat. 10:00-10:30	14.1	22.6	62.5	Best of MGM	WBBM	21.8
8. Men of Annapolis (Adv)	WGN	Ziv	Mon. 9:30-10:00	14.0	22.3	62.7	Studio One	WBBM	19.9
9. Sheriff of Cochise (W)	WNBQ	NTA	Wed. 10:00-10:30	13.7	27.3	50.1	Standard News Roundup	WBBM	26.0
							Mages Playhouse	WGN	12.7
10. Sky King (Adv)	WGN	Nabisco	Thurs. 6:00-6:30	13.1	46.3	28.3	News—J. Bentley	WBBM	6.9

LOS ANGELES

Approx. Set Count—2,313,000 *Stations*—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), WCOP (13)

1. Death Valley Days (W)	KRCA	Pacific-Borax	Thurs. 7:00-7:30	19.0	31.4	60.5	The Honeymooners	KNXT	15.5
2. Sheriff of Cochise (W)	KTTV	NTA	Sat. 7:30-8:00	16.5	25.9	63.6	People Are Funny	KRCA	23.0
3. Highway Patrol (Adv)	KTTV	Ziv	Mon. 9:00-9:30	15 7	23.4	67.0	Studio One	KNXT	17.9
4. The Honeymooners (Co)	KNXT	CBS	Thurs. 7:00-7:30	15.5	25.6	60.5	Death Valley Days	KRCA	19.0
5. Men of Annapolis (Adv)	KNXT	Ziv	Thurs. 7:30-8:00	13.5	21.5	63.3	Tic Tac Dough	KRCA	17 0
6. Search for Adventure (Adv)	KCOP	Bagnall	Thurs. 7:00-7:30	13.5	21.8	61.9	Death Valley Days	KRCA	19.0
							Tic Tac Dough	KRCA	17.0
7. Whirlybirds (Adv)	KHJ	CBS	Mon. 7:30-8:00	12.8	21.1	60.7	Price Is Right	KRCA	16.2
8. 26 Men (W)	KRCA	ABC	Mon. 7:00-7:30	11.3	19.6	60.1	Burns and Allen	KNXT	19.4
9. Harbor Command (Adv)	KTTV	Ziv	Sat. 7:00-7:30	10.8	18.9	57.2	Perry Mason	KNXT	21.0
9. San Francisco Beat (Dr)	KTTV	CBS	Sat. 9:30-10:00	10.8	18.4	58.8	Gisele MacKenzi	KRCA	22.9
10. Bugs Bunny Cartoons (Ch)	KTLA	AAP	Sun. 6:00-6:30	10.2	19.1	53.4	Where We Stand	KNXT	13.1

CLEVELAND

Approx. Set Count—1,900,000 *Stations*—KYW (3), WEWS (5), WJW (8)

1. Frontier Doctor (W)	KYW	H-TV	Mon. 7:00-7:30	31.7	70.4	45.0	Waterfront	WEWS	7.1
2. Highway Patrol (Adv)	WJW	Ziv	Tues. 7:00-7:30	27.9	53.7	52.0	Rosemary Clooney	KYW	12.8
3. Popeye Playhouse (Ch)	KYW	AAP	Mon.-Fri. 5:30-6:00	27.7	75.3	36.8	Mickey Mouse Club	WEWS	6.4
4. Annie Oakley (W)	WJW	CBS	Sat. 6:30-7:00	27.0	69.8	38.7	Bowling Stars	WEWS	7.7
							Liberace	WEWS	7.7
5. Silent Service (Adv)	WJW	NBC	Sat. 10:30-11:00	26.7	47.1	56.9	Your Hit Parade	KYW	15.4
6. Death Valley Days (W)	KYW	Pacific-Borax	Thurs. 7:00-7:30	26.2	63.0	41.6	Last of the Mohicans	WJW	10.6
7. Range Rider (W)	WEWS	CBS	Sun. 6:30-7:00	25.3	51.5	49.1	Secret Journal	WJW	12.7
7. Sky King (Adv)	KYW	Nabisco	Mon. 6:30-7:00	25.3	64.9	39.0	News Highlights	WEWS	9 5
							CBS News—D. Edwards	WJW	8.0
8. Studio 57 (Dr)	KYW	MCA	Fri. 7:00-7:30	23.7	57.0	41.6	Badge 714	WJW	10.4
9. Science Fiction Theatre (Adv)	KYW	Ziv	Fri. 6:30-7:00	23.2	63.9	36.3	News Highlights	WEWS	8.6
							CBS News—D. Edwards	WJW	7.4
10. Cisco Kid (W)	KYW	Ziv	Thurs. 6:30-7:00	21.9	65.8	33.3	News Highlights	WEWS	6.5
							CBS News—D. Edwards	WJW	7.1

ATLANTA

Approx. Set Count—575,000 *Stations*—WSB (2), WAGA (5), WLWA (11)

1. Code 3 (Adv)	WAGA	ABC	Sat. 10:30-11:00	26.6	62.6	42.5	Your Hit Parade	WSB	13.9
2. Amos 'n' Andy (Co)	WSB	CBS	Mon.-Fri. 6:00-6:30	26.1	59.3	44.0	Ramar of the Jungle	WLWA	12.1
							Sheena of the Jungle	WLWA	12.1
3. Sheriff of Cochise (W)	WSB	NTA	Tues. 7:00-7:30	25.7	50.6	50.8	Badge 714	WAGA	17.5
4. Whirlybirds (Adv)	WSB	CBS	Wed. 7:00-7:30	23.1	49.4	46.8	Gray Ghost	WAGA	13.3
5. Casey Jones (Adv)	WAGA	Screen Gems	Mon. 7:00-7:30	22.0	46.0	47.8	If You Had a Million	WSB	19.4
6. Highway Patrol (Adv)	WAGA	Ziv	Fri. 7:30-8:00	20.4	36.7	55.6	Rin Tin Tin	WLWA	23.0
7. Boots and Saddles (W)	WAGA	NBC	Fri. 7:00-7:30	19.7	43.2	45.6	The Honeymooners	WSB	19.1
8. If You Had a Million (Dr)	WSB	MCA	Mon. 7:00-7:30	19.4	40.6	47.8	Casey Jones	WAGA	22.0
9. The Honeymooners (Co)	WSB	CBS	Fri. 7:00-7:30	19.1	41.9	45.6	Boots and Saddles	WAGA	19.7
10. Badge 714 (Myst)	WAGA	NBC	Tues. 7:00-7:30	17.5	34.4	50.8	Sheriff of Cochise	WSB	25.7
10. Shy King (Adv)	WLWA	Nabisco	Wed. 6:30-7:00	17.5	41.6	42.1	News; Weather	WSB	19.4
							News; Huntley-Brinkley	WSB	19.4

ANTI-TV 'BRITISH ARE COMING'

Nielsen's Top 10 in London

(Week Ending Jan. 26)

Take Your Pick	(AR)	79%
Sunday Night at the London Palladium	(ATV)	78%
Television Playhouse—"Look in Any Window"	(AR)	75%
Emergency Ward 10—Fri.	(ATV)	73%
The Army Game	(GRANADA)	73%
Play of the Week—"Johnny Belinda"	(GRANADA)	72%
Armchair Theatre—"Tragedy in a Temporary Town"	(ABCTV)	71%
Emergency Ward 10—Tues.	(ATV)	70%
O.S.S.	(ABCTV)	70%
Spot the Tune	(GRANADA)	68%

Peron's Radio-TV Argentine Empire Up for Grabs (51 AM, 10 TV Outlets)

By NID EMBER

Buenos Aires, Feb. 11.

Amid considerable wrangling, dispersal of Peron's radio empire in Argentina draws gradually nearer to realization. Under two separate decrees, the Government called tenders for the sale of 51 existing radio outlets and 10 tv channels, bids to be submitted before Feb. 15, and the properties to be handed over by March 15. This has intensified the struggle to gain control amongst a variety of contenders, which has grown out of insufficient impartiality on the part of officials entrusted with their interim administration over the last two years.

The State seems to have been nable to light on honest and impartial administrators — perhaps because the honest men with the dve specialized knowledge were too proud to proffer their services, whereas the rogues had no scruple in angling for jobs, recommending themselves as alleged victims of the dictatorship. In the two years since the Revolution, practically all the radio outlets went into the red, and some even owe their staffs current wages, or had to seek huge Government loans to cover payment of Social Security charges.

One program manager signed so many talent contracts in his last month of office, presumably on some sort of commission basis, that his successor has had to farm out the surplus for which there weren't sufficient hours in the day, if all were to be only a few minutes on the air.

Brochures Go Fast

Although the booklets containing the bases of the State call for tenders cost 500 and 300 pesos each, they were soon out of print, and groups are forming and reforming to participate in the bidding. Some reports aver there is more interest in bidding for the 10 tv channels than the radio outlets, possibly because titles to the latter may be insecure. This is due to a protest immediately entered by the Association of Free and Independent Broadcasters, represented by Juan Carlos Guyot (a San Juan broadcaster) and A. B. Dougall (publisher of The Standard

(Continued on page 52)

Britain's New TV Performance Fee

London, Feb. 11.

A new basic performance fee of $23.50 for artists has been settled between BBC-TV and British Actors' Equity Association after negotiations lasting more than 18 months. The new minimum is subject to the understanding that it will not be offered to performers in featured roles. This is an increase of $4.80 on the old minimum.

Another agreement is for fees above the basic rate, where the BBC has undertaken to review each case in the light of the artist's professional status, earning power in other fields, value to broadcasting, and the nature and scope of the engagement offered. The arrangements, effective from Feb. 1, will be reviewed after one year.

Blames Sale of H'wood Pix To TV For Slump

Rome, Feb. 4.

The Hollywood feature film sellout to tele is the principal cause of the film industry crisis, according to Eitel Monaco, head of ANICA, Italo production topper made his statement at a recent writer-producer huddle on the subject of the film biz crisis in Italy and abroad.

Monaco blames the "error committed by the Hollywood film industry which, after years of boycott, suddenly released an avalanche of feature pix to video while at the same time the movement of actors, technicians, and producers is moving in the same direction."

TV Playing Its 1st Major Role In British Election

London, Feb. 11.

Britain's first television election is now taking place in the north country district of Rochdale and a series of programs is being presented under the Granada-TV banner. The programs are being confined to the northern area and are not being networked on the commercial web.

The green light to put the tv spotlight on the campaign was given last week after top legal experts had assured the three main political parties that they would not fall foul of the Representation

(Continued on page 52)

'BERNSTEIN PLAN' TO CORNER OLDIES

British film producers, distributors and exhibitors hope to fight the heavy inroads of tv by raising funds to buy up old film which might otherwise land on the video channels, if a plan conceived by Cecil Bernstein of the Granada Cinema chain works out.

News of the anti-tv film plan was revealed by his brother, Sidney, boss of the Granada TV network currently in New York to set up offices here for the clearance of literary properties, artists, films and other matters dealing with his numerous major undertakings.

The Bernstein scheme for control of feature films on British tv call for an authority consisting of producers, distributors and exhibitors to handle the undertaking. There would be a farthing a seat levy in the motion picture houses with over a million dollars raised annually. This nest-egg would be used to purchase old film. If after the setting up of the authority a producer or distributor (British or Foreign) sells or licenses either directly or indirectly the United Kingdom tv rights of a feature film, exhibitors will refuse to book any of his future product.

Backing the project are such film organizations as the Cinematograph Exhibitors' Assn. the Assn. of Short Film Producers, the British Film Producers' Assn., the Federation of British Film Makers and the Kine Renters Assn. Also behind the endeavor to protect the film, in addition to Granada, are A. B. C. and Ranks.

However, not all film industry leaders go along with the Bernstein scheme. Some British film makers regard the plan to corner the oldies as a breach of the Restrictive Trade Practices Act.

Bernstein said that tv has cut film audiences by many millions in two years. Commercial tv has given a great performance in England during the past two years, he said, and predicted that Britishers would be seeing more and more live tv, rather than vidpix.

'Here To Stay'

Commercial tv is now an integral part of British living, he said. "It is a way of life that the natives have accepted completely," Bernstein said. Of course, there is a constant battle with the BBC, but it is a healthy battle, a struggle to obtain writers, artists, personnel."

The Granada TV Network carries about 50% live programming and does not hesitate to tackle controversial subjects, no matter how daring, Bernstein said. He cited

(Continued on page 46)

British TV Analyzes Film Biz, Answers Dovetail Woes of U. S.

London, Feb. 11.

BBC-TV took a shrewd look at the state of the British film world in its "Panorama" program (3) and, with what seemed like relief, found it distinctly rocky. With emcee Richard Dimblemby as chief mourner, interviewer Chris Chataway talked with stars, producers and technicians and the cameras revealed a gloomy atmosphere by showing viewers studios, once busy, that are now converted to other uses—including one which, ironically, is now devoted solely to the production of tv films.

Irving Allen, Warwick's topper, seemed reasonably optimistic though admitted the need for retrenchment. Renown's George Minter did not consider it necessary to make British films that are geared specially for exhibition in U. S. Actress Diana Dors stated that British talent was being driven to the States, and added that she did not think that cutting star salaries was the answer to the problem. A number of technicians admitted that they were worried but that they had no intention of moving out of the film industry.

General agreement was that the crippling entertainments tax (the cinema is the only form of entertainment subject to such tax in Britain) was the main reason for the undisputed fact that, currently, the British motion picture industry is in a bad way. The BBC made a strict attempt to be impartial and objective in its probing and, heartening it was to see the queues outside a cinema showing "Bridge on the River Kwai." "But," the commentator hinted darkly, "this is an exception," and the cameras showed a theatre up for sale.

Perhaps the real reason for the state of the cinemas in U. K. is partly due to lack of showmanship? To illustrate this point the program ended cheerfully by showing a cinema in Gretna in Scotland which does thriving business. There the exhibitor sells tv sets in the foyer, has installed a coffee-bar, takes phone bookings, brings country people to the cinema by a special bus and, on Saturdays, reserves the last four rows for courting couples.

Truman's 'See It Now' Show Gets BBC Airing

London, Feb. 11.

Tonight (Tues.), BBC-TV will air "From Precinct to President," in which Edward R. Murrow talks to Harry S. Truman about his private life before, and during his presidency.

The program, one of the "See It Now" series, was aired in America nine days ago.

London Prefers Serious Shows In Prime Time

London, Feb. 11.

Commercial television plans to serve up a lot more serious programs in the future. Over the past couple of years it has learned that light entertainment is not the only lure for big audiences, and now intends to be more liberal with talks, features, documentaries and scientific offerings.

When the extra hour broadcasting time between 6 p. m. and 7 was granted, the commercial programmers, who'd long been hammered by the press for not achieving a balanced diet, decided that there was the opportunity to include serious offerings. This extra hour was a fine time to screen the "dry" programs, because, it was thought, audiences were comparatively low and advertising wouldn't be easy to sell. However, to the surprise of programmers, shows aired during this time quickly became popular and folk who didn't arrive home in time to catch them appealed for a more convenient viewing time.

This has resulted in the news that from next Mon. (17) these "dry" programs, including the "Alan Taylor Lectures," "Youth Wants To Know," "Last Word," and "Roving Report," will be moved to peak audience spots. Most of the shows will be aired 40 minutes later, and a few new offerings are being prepared.

It would appear that commercial tv has been spurred into stepping up the number of informative programs because of a recent slight swing back to the national outlet by a percentage of viewers.

Caesar's British Summer Series?

Sid Caesar is likely to appear on British television this summer, between his stints here for ABC-TV and sponsor Helena Rubenstein. Last week, his producer Hal Janis and his lawyer Richard Wincor winged back from England after discussing a half-hour stanza with both BBC-TV, the non-commercial outlet, and Independent Television Authority, the commercial authority for tv in England, about a London-based show sometime between June 15 and Aug. 15 of this year.

Janis said he'd received firm offers from both companies and Caesar was now considering them. He would not disclose whether the summer overseas deal for Caesar would be a live or filmed show. Caesar's first cycle at ABC finishes in May.

New BOT Plan to Give British Prods. TV Break

London, Feb. 4.

The Board of Trade has introduced amending regulations which give British producers the right to show excerpts on tv without jeopardizing their right to participate in the statutory Eady Fund. The original legislation introduced in Parliament last year excepted from the Fund films shown on television. The British industry feared that a rigid interpretation of that clause would put a bar on films of which short excerpts were shown on the airwaves.

Foreign Television Reviews

DRUNTEN IM TAL
(Down in the Valley)
With Siegfried Tromnau, Ursula Anders, Charles Palent, Benno Gellenback, Henry Vahl, William Fricke, Herbert A. E. Boehme; Choir of Norddeutscher (NDR) Randfunk and latter's chamber orchestra under direction of Gerhard Maasz
Director: Herbert Junkers
Music: Kurt Weill
Text: Arnold Sundgaard
50 Mins.; Fri. (31), 8:25 p.m. (West) German Television, from Hamburg

Kurt Weill's musical works, condemned here under Hitler, are celebrating a real renaissance in Germany, the late composer's home country. With his 50 minute musical "Down in the Valley," written by Weill two years before his death (1950), they have now also successfully entered the domestic video field. Offering belongs to the artistically best and most interesting ones the local tv audience could enjoy these weeks; interesting already in view of the fact that "Valley" presented a "new" Weill to the Germans: soft, tender, very romantic music, and extremely melodious and appealing at that.

In fact, this tv version of "Valley" was a success all the way, even to such a degree that it's hard to say what was actually the best about it, the music, the fine voices or the presentation, brilliantly directed by Herbert Junkers.

In brief, it's the story of Brack Weaver, a young lad, who loved his girl so much that he became a murderer of the man who tried to conquer the girl by force. He is sentenced to death. But before he dies, he wants to see the girl once more. He succeeds in breaking out of jail. The talk he has with his girl reveals via a flashback once more the sweet beginning of their love until the bitter ending.

Weill reportedly intended to write a piece which could be easily performed at schools which have a choir, a few singers and actors at their disposal. He primarily thought of American schools and colleges at which theatrical and musical education is made available. He also wrote, shortly before his death, a tv version of "Valley" which, incidentally, served this German tv presentation as technical help. "Valley" reveals once more Weill's ingenious versatility: it's artistic, imaginative and, despite its shortness, a full treat.

The small cast consisted of exceptionally fine singers and that may be called a remarkable factor too since, as to the director, none of the young unknowns had ever appeared on the stage before. Siegfried Tromnau (Brack Weaver) is a student. Ursula Anders, who enacted the girl, is the daughter of the late German opera singer Peter Anders. Their acting still lacks distinction, of course, but their singing, the more essential factor here, has already reached a remarkable standard. Also the choir was a plus factor. Same applies to the technical side of this memorable offering. *Hans.*

EAST END—WEST END
With Sidney James, Miriam Karlin, Meier Tzelniker, Sidney Tafler, Jeremy Longhurst, Penny Morrell
Writer: Wolf Mankowitz
Director: Peter Croft
30 Mins., Tues., 10 p.m. Associated-Rediffusion from London

In New York, where a high percentage of the population is Jewish, "East End—West End," a new 30-minute comedy series scripted by Wolf Mankowitz, based entirely on Yiddish idiomatic humor, could be more fully appreciated. In London, however, where the percentage is much lower, the entry has a

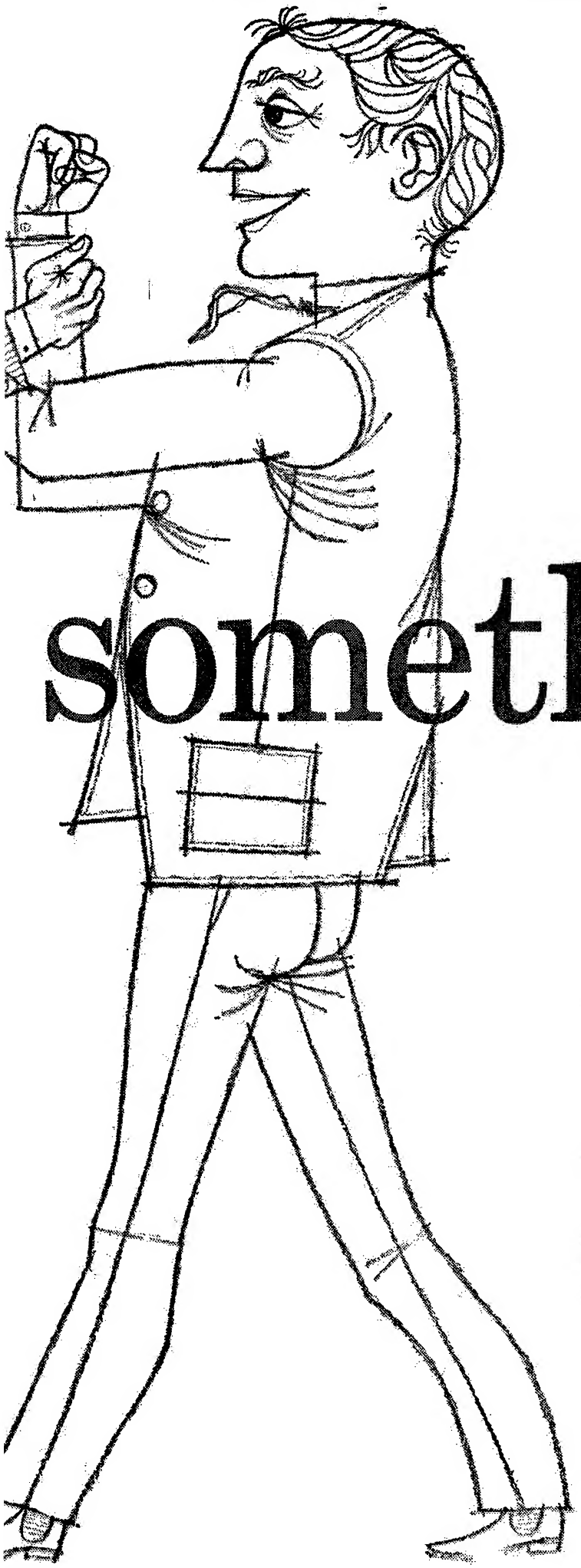
(Continued on page 48)



Wanna start

Program series
now available:

Amos 'n' Andy
Annie Oakley
Assignment Foreign Legion
Brave Eagle
Buffalo Bill Jr.
Cases of Eddie Drake
Champion
Colonel Flack
Fabian of Scotland Yard
Files of Jeffrey Jones
Fire Fighters
Gene Autry
The Gray Ghost
The Honeymooners
Life With Father
Mama
Navy Log
Our Miss Brooks
San Francisco Beat
Terrytoons
Whirlybirds
The Whistler
and Newsfilm,
a product of
CBS News



something?

We'll help you.

If the time's ripe for aggressive action...if you want to start a sales campaign that'll wallop your competition, contact us pronto. We are uniquely equipped to custom-produce a hard-hitting sales campaign for you.

Fact is, we've been starting new television *trends* for years. We originated the first Western series made for television (Gene Autry); the first and only Western with a female star (Annie Oakley); the first "documentary" service show (Navy Log); the first air-age series (Whirlybirds); the first Civil War series (The Gray Ghost). And there are more pace-setters in production right now.

Maybe one of our current or upcoming program series will fit your aggressive sales plans. If not, we'll produce one *that will.* The point is, when you want to start something, start with a call to...

CBS TELEVISION FILM SALES, INC.

...the best film programs for all stations"

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

NEW YORK

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	JANUARY, 1958 TOP COMPETING SHOWS		ARB RATING
1. **HIGH NOON**— Gary Cooper, Grace Kelly; 1952; United Artists; NTA	Movie 4 Sun. Jan. 5 10:30-12:15 a.m. WRCA	36.4	40.4	32.9	75.2	What's My Line Sunday News Special Late Show	WCBS WCBS WCBS	20.4 13.4 5.8
2. **AIR FORCE**— John Garfield, Arthur Kennedy, Faye Emerson; 1943; Warner Brothers; Associated Artists Productions	Late Show Sat. Jan. 11 11:00-1:45 a.m. WCBS	14.2	15.6	9.1	66.7	The Yellow Tomahawk, Movie 4	WRCA	7.2
3. **THAT HAGAN GIRL**— Shirley Temple, Ronald Reagon; 1947; Warner Brothers; Associated Artists Productions	Early Show Wed. Jan. 8 5:30-7:00 p.m. WCBS	12.8	13.6	11.6	34.5	Mickey Mouse Club Popeye the Sailor Looney Tunes	WABC WPIX WABD	13.3 7.7 10.6
4. **COURAGE OF LASSIE**— Elizabeth Taylor, Frank Morgan, Tom Drake; 1943; MGM; MGM-TV	Early Show Mon. Jan. 6 5:30-7:00 p.m. WCBS	11.3	11.6	11.1	31.7	Mickey Mouse Club Popeye the Sailor Looney Tunes	WABC WPIX WABD	14.0 8.7 9.1
5. **GENTLEMAN'S AGREEMENT**— Gregory Peck, Dorothy McGuire, John Garfield; 1948; 20th Century Fox; NTA	Early Show Tues. Jan. 7 5:30-7:00 p.m. WCBS	10.9	11.3	10.7	31.0	Mickey Mouse Club Popeye the Sailor Looney Tunes	WABC WPIX WABD	12.8 10.3 9.5
6. **TEST PILOT**— Clark Gable, Myrna Loy, Spencer Tracy; 1937; MGM; MGM-TV	Pix for Sun. Afternoon Sun. Jan. 5 1:00-3:00 p.m. WCBS	9.4	10.2	8.8	51.9	Cartoon Time Catholic Hour Sherlock Holmes Roller Derby	WOR WRCA WPIX WABC	2.2 5.4 2.0 6.5
7. **RAIDERS OF THE SEVEN SEAS**— John Payne, Donna Reed, Lon Chaney, Jr.; 1953; United Artists; United Artists-TV	Early Show Thurs. Jan. 9 5:30-7:00 p.m. WCBS	8.1	8.4	7.9	25.1	Mickey Mouse Club Popeye the Sailor Looney Tunes	WABC WPIX WABD	12.6 10.5 9.9
8. **DESIRE ME**— Robert Mitchum, Greer Garson; Richard Hart; 1947; MGM; MGM-TV	Early Show Sat. Jan. 11 5:30-6:45 p.m. WCBS	7.9	8.2	7.7	27.2	Popeye the Sailor Brave Eagle Annie Oakley	WPIX WPIX WABC	8.9 7.4 7.3
9. **MEN OF BOYS' TOWN**— Spencer Tracy, Mickey Rooney; 1941; MGM; MGM-TV	Late Show Fri. Jan. 10 11:15-1:15 a.m. WCBS	7.6	8.8	7.0	34.9	Tonight	WRCA	11.4
10. **THE YELLOW TOMAHAWK**— Rory Calhoun, Peggie Castle; 1954; United Artists; United Artists-TV	Movie 4 Sat. Jan. 11 11:15-12:45 a.m. WRCA	7.2	8.6	4.5	28.1	Air Force, Late Show	WCBS	14.2

BOSTON

1. **SUDDENLY**— Frank Sinatra, Sterling Hayden, Nancy Gates; 1954; United Artists; United Artists-TV	Pleasure Playhouse Sun. Jan. 5 5:30-6:55 p.m. WBZ	38.2	39.2	36.1	70.9	Martin Kane Men of Annapolis Sheriff of Cochise	WNAC WNAC WNAC	8.2 11.8 13.4
2. **THIRTY SECONDS OVER TOKYO**— Spencer Tracy, Van Johnson, Robert Walker; 1944; MGM; MGM-TV	Cinema 7 Sun. Jan. 5 1:00-3:30 p.m. WNAC	37.7	40.6	32.1	73.5	Rex Trailer Starring the Editors Red River, Feature Film	WBZ WBZ WBZ	4.4 6.8 15.6
3. **THE OX-BOW INCIDENT**— Henry Fonda, Dana Andrews; 1943; 20th Century Fox; NTA	Cinema 7 Sun. Jan. 5 3:30-4:30 p.m. WNAC	29.3	29.9	28.2	59.0	Red River, Feature Film Wide Wide World	WBZ WBZ	18.6 15.8
4. **GUADALCANAL DIARY**— Preston Foster, Lloyd Nolan, William Bendix; 1943; 20th Century Fox; NTA	Boston Movietime Tues. Jan. 7 4:45-6:45 p.m. WBZ	18.0	20.3	13.8	48.8	My Little Margie Amos 'n' Andy Mickey Mouse Club	WNAC WNAC WNAC	18.3 18.2 16.6
5. **RED RIVER**— Montgomery Clift, John Wayne, Joanne Dru; 1948; United Artists; United Artists-TV	Feature Film Sun. Jan. 5 2:00-4:00 p.m. WBZ	16.3	19.4	13.0	29.6	Thirty Seconds Over Tokyo, Cinema 7 The Ox-Bow Incident, Cinema 7	WNAC WNAC	37.9 29.9
6. **SITTING PRETTY**— Robert Young, Maureen O'Hara, Clifton Webb; 1948; 20th Century Fox; NTA	Boston Movietime Thurs. Jan. 9 4:45-6:45 p.m. WBZ	14.7	16.1	11.5	42.7	My Little Margie Amos 'n' Andy Mickey Mouse Club Man Behind the Badge	WNAC WNAC WNAC WNAC	12.1 16.5 18.6 12.7
6. **MILDRED PIERCE**— Joan Crawford, Zachary Scott, Jack Carson, Ann Blyth; 1945; Warner Bros.; Associated Artists Productions	Hollywood's Best Sat. Jan. 11 11:20-1:00 a.m. WBZ	14.7	14.9	14.4	48.0	Anna, Fabulous 52 Act of Love, Late Show	WHDH WNAC	13.6 5.1
7. **THE AMAZING DR. GLITTERHOUSE**— Edward G. Robinson, Humphrey Bogart; 1938; Warner Bros.; Associated Artists Productions	Boston Movietime Mon. Jan. 6 4:45-6:45 p.m. WBZ	14.0	16.3	9.3	39.1	My Little Margie Amos 'n' Andy Mickey Mouse Club Western Marshal	WNAC WNAC WNAC WNAC	16.1 17.9 21.6 13.5
8. **ANNA**— Silvana Mangano, Vittorio Gassman; 1953; I.F.E.; King-Shore	Fabulous 52 Sat. Jan. 11 10:30-12:30 a.m. WHDH	13.6	16.6	9.6	33.8	The Honeymooners Weather, Mildred Pierce, Hollywood's Best	WNAC WBZ	22.8 14.7
9. **CONFESSIONS OF A NAZI SPY**— Edward G. Robinson, Francis Lederer; 1939; Warner Bros.; Associated Artists Productions	Boston Movietime Fri. Jan. 10 4:45-6:45 p.m. WBZ	13.2	14.1	11.8	36.7	My Little Margie Amos 'n' Andy Mickey Mouse Club Lassie Topper	WNAC WNAC WNAC WNAC WNAC	11.5 15.5 17.9 22.7 20.0
10. **NORTHERN PURSUIT**— Errol Flynn; Julie Bishop; 1943; Warner Bros.; Associated Artists Productions	Boston Movietime Wed. Jan. 8 4:45-6:45 p.m. WBZ	12.6	13.8	8.7	36.2	My Little Margie Amos 'n' Andy Mickey Mouse Club Sky King	WNAC WNAC WNAC WNAC	16.1 19.2 19.1 15.7

MULTI-STRIPPED SALES

NEW YORK, JANUARY, 1958

TITLE AND OTHER DATA	STATION	SHOW	TOTAL RATINGS OF ALL SHOWINGS	TOTAL SHOWINGS	AVERAGE RATING PER SHOWING	HIGHEST RATING PER SHOWING
Jan. 5—**THOSE ENDEARING YOUNG CHARMS**— Robert Young, Laraine Day, Bill Williams; 1945; RKO; RKO Teleradio Jan. 6, 7, 8, 9, 10, 11—**SUSPICION**— Joan Fontaine, Cary Grant; 1941; RKO; RKO Teleradio	WOR	Million Dollar Movie	32.5	16	2.0	6.5 Mon. Jan. 6 7:30-9:00 p.m.

WE'RE GOING TO TOWN WITH TRIPLE CROWN!





...All these markets

SOLD

in the first 12 days, and more and more every day!

LOS ANGELES KNXT
PHILADELPHIA WFIL
SAN FRANCISCO KRON
INDIANAPOLIS WISH
CHICAGO WBBM
DALLAS KRLD
SPOKANE KHQ
BUFFALO WGR
ROCHESTER, N.Y. WROC
SALT LAKE CITY KSL, KUTV
HARTFORD WHCT
SAN DIEGO KFMB
FORT WAYNE WANE
BOISE KBOI
BILLINGS KGHL
HONOLULU KONA
HARRISONBURG WSVA
CARLSBAD KAVE
PHOENIX KOOL
WICHITA KAKE
SAN ANTONIO KENS
GRAND RAPIDS WOOD
STOCKTON KOVR
BAKERSFIELD KBAK
DURHAM WTVD



It Happened One Night
My Sister Eileen
Lost Horizon
Texas
Mr. Smith Goes To Washington
Holiday
All Quiet On The Western Front
Act Of Murder
Brute Force
The Suspect
East Side Of Heaven
All My Sons
Massacre At Sand Creek
Ain't No Time For Glory
Clipper Ship

They're the big features— and bigger than ever (all 112 of them)!



SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF COLUMBIA PICTURES CORP.

NEW YORK DETROIT CHICAGO TORONTO HOLLYWOOD NEW ORLEANS

Exclusive Distributor of COLUMBIA and UNIVERSAL pictures for television

TV Followup Comment

Continued from page 34

intellectually engrossing document on the almost impossible struggle of one man for his beliefs against the monolith of a Communist state. But as drama, it had a certain quality of remoteness which left the viewer emotionless about the whole thing.

Script by Alvin Boretz, though framing the story in a background of Djilas' reputation as a crony of Tito's dating back to their jail term together in 1934 and their battles against the Germans during the partisan days, somehow failed to get across the personal agonies of conscience and intellect which must have racked Djilas in each of his decisions to attack the Party system. Likewise, though his wife and son were portrayed in the drama, they never seemed to matter as they must have in real life to Djilas. Thus the personal element of drama—the inner conflict of the man—was lacking.

But in quoting liberally from the text of "The New Class," in detailing the series of events and situations that gave rise to Djilas' theory of the Red bureaucrat as the new master of Communist society and in portraying the methodology of the Communists in rooting out heresy, Boretz turned out an invaluable document. He made Djilas' struggle and his ideas, along with the sometimes confusing tactics of the Communists, clear to millions of viewers.

Fritz Weaver's portrayal of Djilas was excellent, more than adequately portraying a heroic spirit who feels he must speak the truth regardless of the consequences. Vera Fusek as his wife, Felix Deebank as the English correspondent who smuggled the book out of Yugoslavia, Lawrence Weber as publisher Frederick Preager, Peter Falk as a fellow Communist and George Scott as the party inquisitor all contributed good supporting jobs. William Corrigan's direction was sharp and sure. *Chan.*

Playhouse 90

All that glittered on CBS-TV's "Playhouse 90" last Thursday (6) was the marquee. Set in a sticky romantic piece by Leslie Stevens out of Daphne Du Maurier's short story, "The Violent Heart," were Dana Wynter, Charles Korvin, Pamela Brown, Vivian Nathan and Ben Gazzara, who for some reason or another was singled out with "guest star" billing.

That's pretty high-powered name array for any tv stanza but the soap opera quality of the drama did none of them any good. Producer Martin Manulis and director John Frankenheimer didn't stint on the physical trappings, either. Show was handsomely costumed with lush settings to match and that's about all the plusses that can be handed out for the night's work.

"The Violent Heart" could best be described as a woman's show. But even for the distaffers this yarn of fiery passion, dalliance, accidental death and blackmail was too full of cliche situation and dialog to make it easy going. It was a slow-moving, stretched-out affair that could have been better handled within an hour framework if it had to be handled at all. Stevens seemed hard-pressed to extend it into "Playhouse 90's" running time.

Bulk of the thesping assignment was in the hands of Miss Wynter and Gazzara who mooned about in stock company fashion. Korvin was okay as the cuckold, Miss Nathan had some good scenes as Gazzara's forlorn sister and Miss Brown was wasted in a small bit.

Miss Du Maurier and "Playhouse 90" have been better represented. And those commercial interruptions—phew! *Gros.*

Night Beat

John Wingate, interviewing Dore Schary on "Night Beat" last Wednesday (NBC-TV), curiously showed more concern for Schary as the former production head at Metro than Schary as author of one of the most talked-about new plays on Broadway. "Sunrise at Campobello" is topical and has stirred lively interest; Schary's role in the M-G corporate warfare is ancient history which, when among the current events, was given full airing.

Be that as it may, Schary is good man before the cameras. He's articulate, answers questions unhesitatingly and apparently candidly. But Wingate failed to go much below the surface. Schary said he had to "fight" to get certain pictures made, such as "Blackboard Jungle" and "Seven Brides for Seven Brothers both of which proved profitable, and "Red Badge of Courage" and "Pitsmouth Adventure," a couple of losers.

But who did he have to "fight," and why? Wingate neglected to ask. Schary said that on the overall the pictures produced under his full regime brought profits. However, the key point in the M-G hassle was that Schary's latter-day pictures—those turned out in the latter part of his stay at M-G meant so much deficit operation. Wingate failed to ask about this.

Schary said his political leanings (he actively backed Adlai Stevenson) were used by the M-G brass as an excuse to bounce him. He defended his campaign activity, insisting that show business people, as well as everyone else, should take a stand, and don't have to be "politically neuter."

Schary stated his switch to legit has been very gratifying and recommended that other motion picture reps on occasion move from Hollywood where the atmosphere "can become stratifying." He added "there's a responsibility in the theatre that you don't get in pictures."

In undertaking the "Campobello" project, Schary said he was advised that a policy about the late Franklin D. Roosevelt would be a tcughie to get across with the public. Schary said he took a contrary view, feeling there certainly would be more interest in the President than in some anonymous person fighting polio.

There was no interrogation about the Roosevelt family's reaction to the legiter.

At one point Schary commented he started in the theaure years ago as a "brilliantly unsuccessful" writer. Wingate seemed puzzled, and when Schary explained that a mild pun was intended, the interrogator asked that the discussion be kept "serious." *Gene.*

Eddie Fisher Show

It was a night of tribute to one of the great figures of show business, the man who saw the reflection of his own greatness in a young singer from the Catskill resorts. It was Eddie Fisher's night on the skip-week time with George Gobel and by happy coincidence the 66th birthday of his discoverer—Eddie Cantor. To the credit of producer Gil Rodin and Barry Shear, director, they didn't let it over with nostalgia. The hour was freighted with good, solid entertainment and none could say it became too sticky with sentiment.

Taking a stance similar to Ed Murrow on "Person to Person," Fisher, so to speak, put on the show for his mentor, who later came on stage to stir up a few memories with song and patter. Eddie let him have the stage and acted like a little boy looking up in reverence at the statue of Lincoln. It was a touching scene, and sincere. Cantor didn't say it but was probably thinking hard that in more mature days young Eddie (29) may reach the stature and perhaps be hailed as another Al Jolson. Perhaps a better chance than than Johnny Mathis has to become another Nat "King" Cole.

The booking of Mathis, aside from name value, must have puzzled some of the pros. Both sweet singers, he and Fisher could work up little contrast and it showed up in their duet. Mathis is strictly a "type" singer but his following must have swelled the rating. Cathy Crosby also had a go at a song, pleasantly enough if not finely trained.

On the comedy side were Gobel, who dredged some laughs from a telephone bit but had to press harder with his old drolleries, and Barbara Heller, an impressionist, who did better with her mimicry of Talullah and Bette Davis (how could he tell them apart?) than her other ghoulish efforts at wringing laughs from facial contortions. Cantor's vocal impressions of Ed Wynn and W. C. Fields were better received.

Ralph Edwards came on at the close to make a Heart Fund award to Cantor, whom he called America's heart ambassador and No. 1 cardiactor. *Helm.*

Tele Reviews

Continued from page 34

ganic chemist who learned Russian during the period he prepared a thesis for a Ph.D. in 1951 from U. of Chicago, and who has since made the study of that language an avocation, mentioned the course will aid in "technical reading."

Simple, almost stark, format may symbolize the situation the United States faces vis-a-vis Russia, its science, ideology and goals. The apparent difficulty in learning the Russian language is obvious, but so is our general position. To meet and match both will require dedication, time, labor and persistence —there are no shortcuts, no easy way out.

During most of the 30 minutes in the opening week, cameras were focused on a small blackboard listing the Russian alphabet, in five columns. These were for script, written, how-sounding, American analogy and transliteration. Working to board's left and using a pointer, Dr. Bengelsdorf carried through the 17th letter, the first morning; repeated and reached the 29th, the second.

A competent instructor, Dr. Bengelsdorf is new to television and therefore is not as relaxed and projectible as he probably will become. For the audience targeted, this is probably no drawback, but growth in imagination of presentation still should be the Doctor's objective. A rather good-looking chap in his 30's, Dr. Bengelsdorf should ease a tightness of tone, and lower the pitch.

He walks toward a desk at the signoff, greeting scanners with "Goodbye" in Russian. A map of that country is then backgrounded. Dr. Bengelsdorf tabbed a weekly "practice run-through" of the video course, at the Gilboa Central School; listed a phone number for inquiry. A guidance sheet is offered on the air.

Because Russian technologists are taught English in school and thus are able to keep abreast of America's technical developments. Dr. Bengelsdorf believes "his information should not continue to flow in only one direction. The mass of technical information published by Russian scientists and engineers could be ours for the taking, if we knew how to read the language."

Preceding the video course a series of six programs on Russia's historical and cultural background, and featuring visitors to Russia, was presented. Highlight of this was an absorbing interview Dr. Bengelsdorf had with Gov. Averell Harriman, ambassador to Russia from 1943 to 1946. It reached a network level, but, strangely, seemed to draw little newspaper coverage.

WRGB, Mohawk-Hudson Council, regional branch of American Chemical Society, and General Electric (always a pioneer, in television and radio) rate bows for this trail-blazer. *Jaco.*

STORYVILLE
With Bobby Hackett, Abbey Lincoln, Bill Marlowe, emcee, George Wein
Producer: George Wein, Vic Laboissonniere
Director: Iran Berlow
30 Mins., Sun., 7:30 P.M.
WBZ-TV, from Boston

WBZ-TV preemed this jazz show Sunday (9), first in Hub history on tv live, to find out if viewers dig the jazz kick and are ready for it. Along the way, they picked up a sponsor, New England Confectionery Co. (NECCO) of Cambridge, Mass., to make it sweet and hot. George Wein, director of the Newport Jazz Festival; jazz prof. at Boston U.; and op of Hub's jazz nitery, Storyville, produced the show, with Vic Laboissoniere, and took over at the 88, plus a plug sesh with emcee Bill Marlowe, listing jazz artists skedded for Storyville.

Indications were that the talent so named would appear on the tv show if it becomes "wanted" by Hub aficionados. The show staging was strictly in the jazz vein and program opened with cameras full on Bobby Hackett, no talk, no intros. Following the initial Hackett number, Bill Marlowe, making his first tv appearance, off the disk jock register at WBZ, came on to identify Hackett and intro Abbey Lincoln, who gave out with "You've Come Long Way From St. Louis." Following this, Marlowe made with the pitch for postcards on which viewers should say they liked and wanted more. In between candy pitches, Miss Lincoln did "Don't Blame Me" fave from her album, and led the finale "All of Me." The cameras could have roved more to register varying expressions of the Hackett backing.

There is no reason why a half-hour live jazz show shouldn't be a good tv attraction, but the producers should take into consideration that their viewing aud is quite a different cross between than those who frequent the jazz spots, and aim some good explanations and intros of who's who and what's what so that they can all keep score. Another big factor is time segment, and it does not appear that Sunday nights in the 7:30-8 p.m. is right. If this show was up paced, tightened, and smartened with chitchat and patter of the right type, it would help mightily. *Guy.*

TV-Radio Production Centres

IN NEW YORK CITY

James D. Hendrick, formerly with Standard Brands, named director of a newly created system & procedures dept. at CBS Inc . . . CBS doorman **Mike Donovan** back at his 485 Madison beat after a month's illness . . . **Charlie Butterfield**, retired AP radio-tv editor, seriously ill at Morrell Memorial Hosp, Lakeland, Fla. . . . CBS' **Alfredo Antonini** conducted the **George Anthiel** score of the new film, "Woman Without Shadow" . . . **Anne Seymour** doubles from "Sunrise at Campobello" Saturday (15) to do "City Hospital" on CBS Radio . . . **Warren Steibel** switched from California National Productions, where he was manager of exploitation, to NBC Spot Sales as a sales promotion specialist . . . CBS-TV "Conquest" staffers all over the map: director **Norton Bloom** to Minneapolis to shoot heart surgery footage; scripter **Howard Turner** to Pittsburgh for a story on metal fatigue, and producer **Michael Sklar** to Boston for a story on a new intertial guidance system . . . **Bill Thourlby** pacted by Greyhound for the telebiurbs on the **Steve Allen** show . . . **Perry Lafferty** to produce the Gotham segments of the annual Emmy Awards telecast April 15, while **Robert Longenecker** heads up the Coast end . . . WCBS's **Jack Sterling** cited by the National Civilian Coordinator for the Navy-Marine Corps Memorial Stadium Fund and by the Patrolmen's Benevolent Assn. of N.Y. for his aid to both groups over the air . . . META program director **Dick Heffner** begins his spring course on "American Political Thought and Leadership" at the New School Wednesday nights starting Feb. 19 . . . **Nanette Fabray** and **Ed Wynn** guest on the **Dinah Shore** show Sunday (16) . . . **Ed Sullivan** doing another segment from the Broadway musical, "The Body Beautiful," on his Feb. 23 show, with **Jack Warden** featured . . . **June Lockhart** finished filming of a starring stint in a "Wagon Train" episode, and she's also set to appear on the March 1 "Gunsmoke" segment . . . WCBS g.m. **Sam Slate** off on a nine-day tour of midwest agencies this weekend (15) . . . **Don Morrow** to do the Florida Citrus commercials on "What's My Line" . . . **Ilene Woods** signed by **Arthur Godfrey** as a regular cast member on his morning simulcast and afternoon radio show.

N.Y. Post labor columnist **Murray Kempton** doing a weekly quarter-hour news analysis (Saturdays, at 5:30 p.m.) on WBAI-FM . . . **Betty Freedman**, former **Mike Wallace** staffer, has returned to WABD to pen station's new nighttime, "Put It In Writing" . . . **John Daly** did a series of promo spots for Brotherhood Week, which begins Sunday (16) . . . Program director **Jerry Carr** became a veep of WHLI-plus-FM out on Long Island . . . **Buddy Hackett, Rudy Vallee** into Friday's (14) **Patrice Munsel** ABC-TV'er . . . Singer **Stewart Rose** and **Gloria DeHaven** into **Jimmy Dean** stanza Saturday (15) . . . **Marty Glickman** had his WMGM "Warm Up Time"-"Sports Extra" pact renewed by the station for next baseball season; other two gabbers meant to share shows with him haven't been firmed yet . . . Former trade editor **Miles David** becomes head of Radio Ad Bureau's promotion department, when veep **Sherril Taylor** gets shifted from that sphere to new post of director of sales administration . . WHLI pubaffairs boss **John Clayton** got a certificate of merit from the Assn. of Fire Districts in Nassau County . . . Dinner set for **Art Ford** at Leone's Sunday (16) to fete his getting the nod from the National Assn. of Song Writers as "most popular deejay of the year" . . . **Ralph Stantley** takes over a running part in the "Kitty Foyle" soaper on NBC-TV Friday (14) . . . **Gil Cates** and **Bill Naud** (brothers of **Joe Cates**, "The $64,000 Question," and **Tom Naud**, "The Pat Boone Show,") intriguing the nets with a new tv quizzer— "Entertainment Quiz." . . . Westminster Kennel Club Show at Madison Square Garden was telecast last night (Tues.) on WPIX, N.Y. . . **Muriel Kirkland** to costar in "Matinee Theatre" Friday (14) . . . **Lauren Bacall** will be the guest of **Maggi McNellis** Saturday (15) on Mutual . . Same day, (15), Marion Folsom, U.S. secretary for Health, Education and Welfare, will be the guest on MBS' "Viewpoint" show.

Patsy Bruder, who plays the lead in NBC Radio's current "True Confessions" series, set for same web's "Eternal Light" and ABC-TV's "Faith for Today," both Sunday (16) . . . **Norman Brokenshire**, just returned from filming a "Building a Better America" segment, now taping a series on juvenile delinquency called "Youth on Parade" . . . **Martha Greenhouse** doubled over from the off-Broadway "Clerambard" into three tv'ers last week, "Verdict Is Yours," "Kraft Theatre" and "Hans Brinker" . . . The Four Voices guest on "The Big Record" March 12 . . . **Teddi King** set for 20 five-minute radio transcriptions for U.S. Armed Forces . . **Michael Ames**, ex-Emerson Radio publicity chief, setting up his own p.r. firm in N.Y., Michael Ames Associates . . . **Sonny Fox**, who's losing his "Let's Take a Trip" after Feb. 23, subs for **Bud Collyer** on "Beat the Clock" while the latter vacations, and **John Cameron Swayze** takes over for Collyer on "To Tell the Truth" during the same period . . . **Oscar Katz**, CBS-TV daytime programs veep, back from trip to the Coast . . . Sportscaster **Mel Allen** to Dublin to take interviews with European sports figures; due back March 3.

Hal Block trades quips with **Joe Franklin** on WABC-TV "Memory Lane" today (Wed.) . . . **Betty Ann Grove**, currently on ABC Radio's **Jim Backus** show, set for three shots on **Paul Winchell's** tv'er in Feb. and March . . **Ralph Bellamy** ("Sunrise at Campobello") revisits **Art Van Horn** on WABC's "Mid-Day Composite" next week . . . **Virginia Vincent** on the Coast again working in theatrical pix between tv stints —in UI's "Never Steal Anything Small" (**James Cagney**); Paramount's "Black Orchid (**Sophia Loren, Anthony Quinn**, with tv's **Martin Ritt** directing), and did a segment of tv's "Perry Mason" and "Court of Last Resort."

IN HOLLYWOOD . . .

Tom McCray picked **John Hinsey**, operations manager for NBC-TV's "Matinee Theatre," to be program director of the web's KRCA. Post has been vacant since **Dean Craig** moved over to NBC-TV as a unit manager. Hinsey's replacement is **James Loren**, who has been **Eddie Fisher's** unit manager . . . NBC's **Bob Kintner** and his program veepee, **Bob Lewine**, inspecting the new programs and talkin with agents on talent deals . . . They're miffed at NBC because "Annie Get Your Gun" can't qualify as best show of the year for an Emmy. They're wondering if when "My Fair Lady" comes to tv it meets the same fate. Academy ruling says it must be produced for television . . . NBC's **Hal Kemp** putting together 15 hour musicals on a modest budget for the summer hiatus of **Dinah Shore** . . Autograph hounds still plague **Roger Pryor**, tv head at Foote, Cone & Belding. He still looks the part of a matinee idol . . . **Jack Webb** looking for reasonable facsimiles of Ben Gazzara or Paul Newman for the lead role in his new tv series, "Pete Kelly's Blues." **Harper Goff** produces and rotating directors will be **George Stevens Jr.** and **Joe Parker** . . NBC's square block in Hollywood is on the market for $4,000,000 but it would be two years before the entire operation would be moved to Burbank. It would take that long to build the needed facilities. ABC radio's studio across the street from NBC is also on the block . . . At Lever Bros. they say they have no intention of dropping **Rosemary Clooney.**

IN CHICAGO . . .

It now looks like **Frank Atlass'** and **Earl Muntz'** negotiations for a radio and tv station in the Dominican Republic will fizzle, but it's understood the WBBM-TV program director and tv set manufacturer have

(Continued on page 46)



that's why

WCAU RADIO means SALES RESPONSE in Philadelphia

Forget the teen-agers? Never. The coke-set finds plenty to attract them in the WCAU RADIO program listings. Their music, played by personalities who talk *their* language.

But we recognize that multi-hour swing sessions . . . with the same voice droning on and on offers little to attract the *real* keeper of the family pursestrings.

That's why WCAU RADIO is kept so diversified—with more outstanding local personalities (24 of them at last count) than all the other local stations combined, variety shows and women's programs* that really entertain—top rated news programs written and edited by one of the country's largest and best staffed news departments, on the spot short wave relay special event coverage, sports commentary by experts in their fields—the nation's most accurate weather reporting service and music programs in tune with the listening moods of the day.

Add to this the best of CBS—daytime dramatic serials and network favorites—Arthur Godfrey, Art Linkletter, Edward R. Murrow and Lowell Thomas and you have a 24-hour-a-day program line up coincident with the quality and listener loyalty that has given us leadership in this important market for 35 consecutive years.

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WCAU RADIO

the station of RESPONSIVENESS

**the 5 top local women's programs in Philadelphia.*

The Philadelphia Bulletin Radio Station • Represented Nationally by CBS Spot Sales

From the Production Centres

Continued from page 44

another deal brewing in that country that's still hot . . . Three NBC-TV pickups from here are slated for next month: "Wide Wide World" will cut in for the Belmont Harbor Nike site on March 2 and the Evanston Children's Theatre on March 16, and "Look Here" originates from Libertyville, Ill. March 30 for an Adlai Stevenson interview. Possibility that WNBQ here will preempt Sheriff Joseph Lohman's Sunday stint that day to carry the show . . . Pat Clark set to take over for Pat Scot as "In Town Tonight" chirper on WBBM-TV starting Feb. 24. Miss Clark is married to WBBM producer Dick Berdahl . . . Deejay Stan Dale's WAIT afternoon stanza due to originate from Music City record store next to Chicago Theatre . . . New local edition of "Howard Miller Show" on WNBQ using three vocalists per show. First in line are Nick Noble and Cathy Carr starting next Monday (17) . . . WBKB's Jim Lounsbury heading up teen division of City of Hope's drive here . . . WMAQ mapping a public affairs series around Northwestern U.'s school of music, with first guest to be composer-conductor Aaron Copeland. Station manager Howard Coleman and NU dean George Howerton will co-produce . . . Robert O. Archer Jr., ex-Staley Co., joined WLS sales staff . . . Kling Film Productions upped Richard Hertel to exec producer of industrials last week and Len Levy to exec producer of tv commercials and syndicated films . . . CBS publicist Herb Grayson addressed Riverside Brookfield High School career conference on radio-tv last week.

IN WASHINGTON

Laurese Byrd Gordon is first femme to hold post of director of radio promotion and advertising for WTOP. She replaces William Wiggins, who resigned . . . "Around the Town," WWDC cross-the-boards show emceed by Bob Will, will originate from 1958 Home Show at National Guard Armory starting Monday, Feb. 17 . . Max Resnick will conduct the fourth annual fund raising telethon on behalf of Hebrew Academy of Washington on WTTG next Sunday (16) . . . Six area universities will participate in "Horizons," new seminar-type show debutting on WTOP radio next Sunday (16) and taped directly from campus classrooms . . . Charles O. Wood, who doubles as program director for station WGMS, and head of J. R. Productions, specializing in singing commercials, headlined past weeks Ad Club luncheon with demonstration of "Sounds that Sell" . . . Country music station WARL sponsoring a public wedding to be held at upcoming Home Show . . Mark Evans, WTOP radio-tv personality, spoke before s.r.o. audience at 4,000-seat Constitution Hall as part of National Geographic's annual lecture course . . . Sen. Frank Church, Idaho's 33-year-old solon, guest speaker at Voice of Democracy luncheon Tuesday (11).

IN LONDON

Patrick Allen, inked to a seven-year contract by Gross-Krasne, to play the lead with Thomas Mitchell in the "Mr. Glencannon," telefilm series, lensed in Britain . . . Walt Disney feature pictures to be the subject of tonight's (Wed.) Associated-Rediffusion film industry next Wed. (19), will deal with the state web's audience research department . . Harry H. Corbett and Marianne Benet will play the leads in an ABC-TV production of Giovacchino Forzano's play, "A Gust of Wind," (23) . . . Don Ameche topped the bill of Associated TeleVision's "Sunday Night At The Palladium," (8) Robert Stead has been appointed controller of the northern region of the BBC, following the resignation of T. W. Chalmers, who's taking up the post of Director of the Tanganyika Broadcasting Corp.

IN BOSTON

John M. Grubbs, news, talent and production supervisor WBZ-WBZA, appointed asst. program mgr. by Paul E. Mills, gen. mgr. . . . New series, "The Creative Way," originated by WEEI pub. affairs dept. and B. U., preems Friday (14), 9:30-10 on WEEI with guests from all creative fields . . . N. E. Tel & Tel preemed "The Unchained Goddess" for Hub tv editors at the Statler-Hilton and film debuts Wednesday (12) on NBC 9-10 p.m. . . . Bobby Hackett and Abbey Lincoln did WBZ-TV's jazz spectacular Sunday (9), first in series of jazz tv shows in Hub . . . Rockport, Mass. declares Wednesday (12) "Frank Luther Day" in honor of arrival of WNAC-TV personality and special film unit to play appearance of 43 winners of essay and window decorating contest sponsored by Rockport Board of Trade on "Frank Luther Show" . . Duncan MacDonald, WNAC, hosted Lilly Dache on her "Yankee Home & Food Show" Monday (10) . . . Miss MacDonald and novelist Cleveland Amory have been chosen to judge men's wear for first anni awards to be made in spring by Caswell-Massey, Newport, R. I. perfumers . . . Jack D. Summerfield, asst. gen. mgr. WGBH-FM, named to board of judges for 1958 American Exhib. Radio-TV programs at Ohio State U. in May . . . Jimmy Dodd, host of "Mickey Mouse Club," started N. E. tour with visit to Louise Morgan on her WNAC-TV "Louise Morgan Show" . . . WBZ-TV newscaster Dick Tucker receiving congrats on birth of new son . Mass. Hospital Services spot sked renewed on WNAC-TV . Rev. Walter L. Flaherty, dir, radio and tv Apostolate of Archdiocese of Boston, to represent Archbishop and Catholic tv in the U.S. at International Catholic Conference of Radio-TV Motion Picture Producers, Monte Carlo.

IN SAN FRANCISCO

KCBS let Bill Weaver keep his name and he went shopping for jobs, preferably with CBS, in Hollywood over the weekend . . . KTVU, Oakland's new Channel 2, goes on the air March 2. Ken Craig, ex-CBS, is the new program director, station will put out 100 kilowatts and Black Jack Wayne will not have a Saturday show . . . KROW deejay Charley Stern went on a record-smashing binge and broke a bunch of r&r disks, for his listeners . . . Northwest's Crown stations, Mrs. Dorothy Bullitt's KING, Seattle, KGW, Portland, and the newly-acquired KREM, Spokane, tossed a big bash and "treasure hunt" for 125 Frisco time-buyers and ad execs—KING boss Otto Brandt and the stations' three national sales managers presided for "the pitch," with Mrs. Bullitt overseeing everything benevolently . . , KGO radio's new merchandising director is Art Abell. New secretary to General Mgr. Gil Paltridge is Pat Cavell. Paltridge off to Hollywood for chats with John Pace, then on to Washington, D.C. , . KPIX General Mgr. Phil Lasky due back from Africa Thursday (13).

IN MINNEAPOLIS

Erstwhile U. of Minnesota quarterback Bobby Cox, a Los Angeles pro team draftee, a WDGY sales promotion department addition . . . Jay Jackson, tv's "Tick Tack, Dough" emcee, here for Heart Fund kick-off meeting . . . With St. Paul newspapers being published again following strike settlement, WCCO-TV ran same full page ad in them against toll tv as it had in local dailies . . . Veteran WCCO Radio announcer Jack Huston resigned to enter real estate business, but will continue to take freelance airlane assignments . . . In its eighth year, Standard Oil's Bob DeHaven WCCO Radio 7:15 a.m. news program has come up with an 8.7 Nov. and Dec. rating, considered very high for that early in the morning . . Stan Hubbard, KSTP tv and radio president-general manager, vacationing in Florida the rest of the winter . . . For second successive season WTCN-TV will televise Minneapolis American Association home baseball, but only 11 Saturday afternoon games, eight less than last season, so as not to disrupt night ABC network programming. Fee paid to club is said to be $2,000 per contest. For third season, too, WTCN Radio will be broadcasting exclusively all home and away games, feeding a Minnesota network of stations. Fee for privilege said to be approximately $30,000.

IN DENVER .

Joe (Upsee Daisy) Flood, $32,000-a-year KTLN announcer for 10 years, switched to KUDY without missing a broadcast. Disagreement between Flood and KTLN management sparked the change. Ted E. Foreman, late of Maryland radio, moves into the former Flood slots on KTLN . . . KDEN, independent station, has arranged to carry "Game of the Day" five times a week, broadcasting them direct instead of delaying them to 1 p.m. as in the past. KIMN retains its option on the weekend games . . . KMYR, sold two years ago by the founders, F. W. and A. G. Meyers, has been sold for more than $400,000, subject to FCC approval, to Don W. Burden, president of KOIL, Omaha, and a station in Pocatello, Ida. Dolph-Petty Broadcasting Co., made the sale . . . The Denver Medical Society gave KLZ radio and tv an award for "meritorious service in the field of health education."

IN SEATTLE . .

KTNT-TV will telecast all home games of the Seattle Rainers in the Pacific Coast baseball league, with first airing set for April 15. Station sports director Bob Robertson will do play-by-play . . . KING-TV starting half-hour live local talent program Feb. 20, with show piped also to KIMA-TV, Yakima. Regulars on show will include Jack Rivers and his Western swing band, vocalists Sally King, Gail Harris and Tommy Crone; title: "Caravan," with Jay Rhodes as producer. Talent featured will be professional, no amateurs . . KTNT-TV will again conduct Veterans of Foreign Wars' high school talent guest with entries appearing on station programs in March, April and May . . . Bill Fox, KTNT news director, starting weekly "Police File' program, airing from Seattle . . . Edna Hanna, formerly promotion chief for KTVW, again handling radio-television promotion for Greater Seattle, Inc. . . . KING-TV morning program, "Telescope" enlarging scope, with Bill O'Mara doing news of sports of interest to women viewers on the 9-10 a.m. daily show and a "what's new" segment to give new developments in all phases of homemaking. Director Jack Fearey also plans on-air visits to shopping centers around Seattle.

IN CLEVELAND .

Mildred Funnell, veteran of 20 years with NBC here, returning to radio with WJW . . . WDOK disker Norman Wain now program manager . . . Chris Miller skedded to leave disk chores at WSRS . . . WEWS estimates more than $15,000 will come in following Bishop Fulton J. Sheen's air plea . . KYW offering $25 for best news tip turned in by listeners . . . WJW disker Wally King did five appearances for "Destiny" and "The Lion."

IN PHILADELPHIA . .

John Raleigh one of the town's top newscasters ankled WRCV. A former foreign correspondent, Raleigh was with station six years. His spot as radio news director will be absorbed by Ernie Leiss, news chief at WRCV-TV . . . Cal Milner, former co-conductor at WPEN's "950" Club, has joined WGBS, Storer station in Miami, where he will conduct similar matinee session. Milner was let out at WPEN when station cut down on rock 'n roll and pared the "Club segment from six to four hours . . . Frederic de Sloover named news director at WIBG . . The Joey Giardello-Franz Szuzina bout originating at the Arena here, will not be "blacked out" on local tv screens . . . Peter Lind Hayes, starring here in "Who Was That Lady I Saw You With," will be speaker at Television and Radio Advertising Club luncheon at the Barclay Hotel (13) . . . Clyde N. Spitzner, commercial manager of WIP, elected to the Board of Directors of Phila. Society for Crippled Children and Adults

IN PITTSBURGH

Bill Burns, KDKA-TV newscaster, has been named honorary chairman of the '58 Easter Seals campaign . . . Mary Elizabeth Hughes, a former schoolteacher, is replacing Barbara Schmidt Scheib in the WWSW continuity department. Latter leaves for Canton, O., to join her husband, Jerry Scheib, who has just been released from the Army and will r e s u m e his engineering career . . . Eleanor Schano, Ch. 2 weather gal, teaching a weekly course in charm and good grooming at the Pinkerton School . . . A fur company has picked up the tab for Carl Ide's weekly "Deadline News" on KDKA-TV every Sunday afternoon at 2 . . . Si Bloom is leaving the Jay Reich outfit to become copy chief for the new Feldman-Kahn ad adgency. He used to be head of KDKA radio continuity department and also scripter for Buzz Aston and Bill Hinds . . . Harris Breth has started a new outdoor strip cross the board in late after noon on Ch. 10 in Altonna.

IN DALLAS . . .

Clyde Rembert, prexy of KRLD and KRLD-TV, will address the Texas State Bar Assn. in Austin March 14 . . . William S. (Bill) Morgan, veepee-general manager of McLendon Corp.'s four airers, named as national s a l e s manager for the Dallas, Houston, San Antonio and Shreveport outlets . . . Pierce Allman left KGKO to become a WFAA d. j. . . . Wayne Mack, emcee of his daily 90-minute WFAA-TV show, had Rudy Vallee on Tuesday (4) and Denise Lor on Friday (7) for interviews. Mack's popular show lures visiting celebs . . . Dan Hayslett is new general manager at KIKL . . . Jane Achor new WRR promotion and publicity director . . Maestro Ted Weems quit his daily KIXL deejay stint . . . Roy M. Flynn, manager of KRLD-TV, upped to v. p.-general manager, with William A. Roberts, KRLD manager, promoted to veep-general manager of the airer.

Anti-TV 'British Are Coming'

Continued from page 39

several daring themes that had recently been explored on the network without so much a single dissent from viewers. Granada did a documentary on "Homosexuality and the Law"; "Thou Shalt Not Kill," a blunt discussion on euthanasia and, more recently, a documentary on artificial insemination.

"There are no taboos as far as subject matter is concerned," Bernstein explained. "We try to run Granada like a newspaper, with makeovers for the the news, whenever possible. Furthermore, we have no complaints from our advertisers. They behave like ordinary decent citizens. We're certainly sold on live tv with its value of immediacy."

Bernstein's pet program is the weekly review of the British press. "In this program we have a panel of crackerjack journalists taking the British newspapers to task, and we don't pull any punches on this show," he said. "From time to time we invite American journalists to appear and they have a fine time, too."

Bernstein said that Leonard Lyons, New York Post columnist, would be appearing as a guest on the program in the near future. The idea for the weekly press program, according to Bernstein, was inspired by A. J. Liebling's "Wayward Press" pieces in the New Yorker.

Bernstein, who returns to England the end of this month, said that the opening of a Granada branch office in New York would not affect relations with booking agent and others in this country.

Radio Reviews

AMERICA'S LITERARY HERITAGE
With Prof. Theodore G. Ehrsam
Producer: Thomas J. Brophy
Writer: Theodore G. Ehrsam
30 Mins., Tues., 9:30 p.m.
WMCA, New York (transcribed)

If the object of the new 30-minute series on "America's Literary Heritage" offered by NYU in association with WMCA, is to open the eyes of listeners to the abundant blessings of good literature, this program will undoubtedly achieve its purpose. There is a rich and enduring reservoir of redeeming American writing virtually unknown to the mass radio-tv audience. The movement under way by alert-minded college profs to invade the one-time mysterious precincts of broadcasting studios calls for deserved hosannas.

The new series, an alternate Tuesday feature, is hosted by Dr. Theodore G. Ehrsam, associate professor of general literature at NYU, and it is his purpose to open the door to the significance of present-day American culture as seen in the creative endeavors of our top-Trendexed authors, playwrights and poets with emphasis on such giant hitters as Sinclair Lewis, Eugene O'Neill, Ernest Hemingway, Robert Frost, John Dos Passos and Stephen Crane. Prof. Ehrsam will obviously have no traffic with the lollypop writers who frequently manage to land on the best-seller lists.

It was sound to open the series with an appraisal of Sinclair Lewis' "Babbitt." Prof. Ehrsam traced the history of the Nobel Prize-winning novelist's early days as a hack writer and then segued into the business at hand, the examination of Lewis' novel about the realtor from Zenith. It has been said that Lewis was never a novelist, but a brilliant photographer, and Prof. Ehrsam takes a similar view when he describes the writer's eye as the eye of a camera, a writer endowed with the vigor and skill of an Emil Zola and the master of tempered satire.

Prof. Ehrsam does not possess a particularly captivating radio personality, but his subject matter is sufficiently absorbing to overshadow any sagging speech pattern. The weakness is more evident when a skilled professional voice is used to read passages from the book under discussion. At the conclusion of the first program, listeners were urged to send for a free reading list of Lewis' works. Eugene O'Neill's play will be examined by the preceptor on the upcoming show. Producer of the program is Thomas J. Brophy, associate director of NYU's Office of Radio-Television, a live-wire individual with an awareness of the public's cultural needs. This current series, like other NYU radio-tv projects, might conceivably bring back the exhilarating old custom of book reading. *Rans.*

MYSTERY THEATRE
With Bill Cunningham; Art Smith, announcer
Producer: Art Smith
55 Mins., Mon.-Fri., 10:05 p.m.
WEEI, Boston

Here's a late night time oasis in the Hub desert of juke box radio and antediluvain tv films. "Mystery Theatre," on the air since middle of last September, gives relief of solid hour good talk and topnotch entertainment. It's the stuff adults dig, and fan mail WEEI's got proves it. While WEEI has never been known to spend big dough on a production, they really hit the jackpot of economy operations here. They took some Harry S. Goodman Productions mystery dramas added Bill Cunningham, Boston Herald, United Features writer, to inject some punch, and that's it.

Assignment is right up Cunningham's alley and he eases into the stories as if he were in the city room tapping out the yarn for morning edition. Mondays, it's a "Let George Do It" yarn plus "Adventure into Fear." Tuesday, "T-Men Confidential" plus "Deadline for Danger." Wednesday, "Crime Club" and "Minutes to Go." Thursday, "Big Squeeze" and "Moment of Peril." Friday, "Peril" and "Letter of Destiny." Each of the 10 stories a week is complete in itself. Goodman did neat job of casting, but the musical bridges blast listeners off their pillows. Goodman hired a full symphony orch and a mighty Wurlitzer. Studio engineers could do well to check control if decibels haven't driven them out of studio.

WEEI attempts nothing but to entertain in this series. As example of listener interest, one story dealt with juve delinquency in narcotics and next a.m. dir. audio vis-

(Continued on page 48)

January - 1958

The Dallas Morning News

PRESENTED TO

LIBERACE

BEST SHOW IN HISTORY OF DALLAS NIGHT CLUBS

Selected by

"Tony" Zappi

Night Club Editor



"Fabulous show at Century Room."

". . . Broke every record in history of the Hotel Adolphus during his 10-day stint . . .

Can come back anytime, but anytime!"

. . . The answer to the "square root of wonderful"—the dazzling Liberace revue . . . The square root of any superlative you care to name."

. Definitely want Liberace to play Twin Coaches again. While you are costly, you are profitable."

Tony Calderone,
Belle Vernon, Pa.

. . Mr. Showmanship produces and directs show which lasts for two absolutely splendorous hours—an artist in every sense of the word."

Johnny Bunardzya, Sports Editor,
Charleroi, Pennsylvania

". . . Liberace doesn't depend on lesser talent than his own to warm up the audience as do many headliners, a living example of what this column has long contended, if you can't open a show, you aren't closing show caliber either."

Paul Bruun, Miami Beach Sun,
Miami, Florida.

CURRENT SMASH IN RETURN ENGAGEMENT AT FONTAINEBLEAU IN MIAMI BEACH — FOLLOWED BY HIS FIRST TOUR OF AUSTRALIA AND THE ORIENT.

Watch for Liberace in person presenting the most exciting new show of 1958. Coming soon to the following cities:

SAN FRANCISCO
WILDWOOD
HAVANA
LAS VEGAS
NEW YORK
PUERTO RICO
ATLANTIC CITY
LOS ANGELES
JAMAICA
CHICAGO
LAKE TAHOE
MIAMI

GROBE, LUTZ, HELLER & LOEB
New York — Hollywood
Personal Management

Foreign TV Reviews

Continued from page 39

more limited appeal. Written as a vehicle for Sidney James as his first starring program, the show was rich and colorful in character and full of specialized humor. Excellent performances were given by James, Miriam Karlin, Meier Tzelniker and Sidney Tafler, who were naturally at home with their parts. Production was also at a high standard.

Briefly, the story revolved around the efforts of Miss Karlin to hook James, a sharp antique dealer. Her father (Tzelniker), lured him into the "rag" trade with a big credit bait, but the stock turned out to be dud. Deep in debt, James was finally blackmailed into marrying the girl. *Bary.*

NIGHT OF THE DING-DONG
With David Courtney, Peter Myers, Athene Seyler, Joyce Worsley, Andree Melly, Hilton Edwards, Margaret Clifford, John Kidd, Ewen Solon, Charles Morgan, John Vincent Laycock
Adapted by Peter John Dyer, John Nelson Burton
Director: John Nelson Burton
75 Mins., Sun. (2) 9:35 p.m.
ABC-TV from Manchester

What started out as an apparently serious and thought-provoking play quickly developed into rather pointless farce and, in consequence, "Night of the Ding-Dong," despite a solid cast, was a mild dramatic entry in ABC-TV's "Armchair Theatre" series. The piece, set in South Australia in the last century, began with an earnest discussion between a prospective father-in-law and a young suitor on the rival merits of a standing army versus compulsory education.

But a Russian gunboat had been sighted in territorial waters and there was a threat of war. Would the young man not be prepared to take up arms in defense of his country and the girl he loved? So far, so good. Then, almost without warning, the alarm goes off and from that moment on the play generates at an alarming pace. It was, of course, a false alarm—and nothing more than a device for introducing a variety of absurdities.

John Nelson Burton, who directed the play, must accept his share of the responsibility for the constrasting moods, but the cast was generally faultless. Hilton Edwards, as the colonel, Athene Seyler, as his mother, and Andree Melly, as his daughter, were at the head of a first class team. *Myro.*

LUCI DELLO SCHERMO (Screen Fare)
With Franca Gandolfi, Gianni Reder, guests
Director: Bruno Benek
30 Mins., Tues., 8 p.m.
RAI-TV, from Rome

The show which replaces the much-criticized "Questo Nostro Cinema" as the weekly film industry video presentation shows considerable improvement and indicates that more care goes into its preparation. Previous show was stopped by film industry officials after repeated comments had indicated that it was back-firing on its intended purpose: promoting a film-going habit among video viewers.

Current version introes show via a looker, Franca Gandolfi, and a comedian, Gianni Reder. Material was weak and attempt at "different" titles over-played, but effect was lightweight and pleasant improvement. Vittorio DeSica, doing a yeoman job everywhere on behalf of the film industry, again helped send off this show with some comments on present and future of the industry, then brought in an Italian starlet, Giovanna Ralli. Director Alessandro Blasetti came on next for a preview of excerpts from his next release, also introducing its young stars to good effect and some winding adlib patter.

While feeling is that much more could be done with such an important show—the film industry's only propaganda effort on Italian tv—current version indicates more work and care are going into its preparation, and that with increased industry cooperation, show can effectively serve its purpose. *Hawk.*

CANZONI DI TUTTI (Songs for Everyone)
With Annamaria Ferrero, Fausto Cigliano, Aurelio Fierro, Franco Scandurra, Dolores Palumbo, Alberto Bonucci, Enzo Garinei, Elio Pandolfi, others; Franco Pisano orch
Writers: Luciano Salce, Ettore Scola
Director: Mario Landi
60 Mins., Wed., 9 p.m.
RAI-TV, from Rome

New show, an elaborate song-and-dance affair with a huge cast and an impressive use of sets, is one of RAI-TV's several successful attempts to bolster its midweek programming in the New Year. It's undeniably a treat to eye and ear.

Format allows for considerable digging into Italy's past repertoire of songs (initial stanza concentrated on pre-W.W. I tunes), a vast horn-of-plenty which allows singers a full range of styles. Program is replete with production numbers set in the period and ably choreographed by Paul Steffens, and spotlights such top singers as Aurelio Fierro, Fausto Cigliano, to name just two. Show also seems to prove what is w.k., i.e. that Italy has a vast pool of (male) singers of talent. They get a good projection here, and similar use is planned for succeeding weeks.

Stanza alternates song, dance, comedy, drama, all with a well-dosed sprinkling of nostalgia. Standout performances were given by Annamaria Ferrero (in an unusual song-and-dance role), Franco Scandurra, Enzo Garinei, and the above mentioned singers Aurelio Fierro and Fausto Cigliano, last-named reconfirming his position as the fastest-rising chirper in the country, ripe for foreign attention. Sets, lensing, costumes, and direction by Mario Landi were all top-drawer, for a most satisfying hour show. *Hawk.*

BILL RAMSEY SINGS
20 Mins.; Sat. (1), 4:30 p.m.
Hessischer Rundfunk (Frankfurt)

The (West) German TV introduced Sat. (1) via its afternoon program a new American singer by the name of Bill Ramsey. It gave the latter the opportunity to give out with five mostly folk songs, including an old Negro tune ("John Henry"), a spiritual ("Nobody Knows"), a blues ("St. James"), in addition—for a change of pace—to the merry "I Know a Lady Who Swallowed a Fly" and a r&b item, "Caledonia." Between the numbers, Ramsey talked with Olaf Hudtwalcker, president of the German Jazz Federation, about American music.

In all, this small 20-minute program, probably the first of a series, should have found a receptive audience, primarily among the younger set which goes for American music in the first place. Ramsey's voice reveals some lack of routine (singing has obviously been "only" his hobby until now), yet definitely not in a negative way. It has the certain kind of freshness which carries strong appeal. Helped by his sympathetic personality, he should be able to go places. Intimate nightspots seems to be his forte. He delivers his songs in a natural way, yet his showmonship could be slightly improved.

Ramsey hails from Cincinnati. He came to Germany as a soldier several years ago and temporarily also worked with AFN-Frankfurt. After his military service, he returned to Germany and attended domestic universities. He now wants to try his luck in the domestic show biz and has already scored several successes along this line. Along with German outfits, he has also appeared in East Europe, such as Poland and Yugoslavia, it's reported. *Hans.*

MONITOR
With Huw Wheldon, others
Producers: Catherine Dove, Peter Newington
Editor: Wheldon
45 Mins., Sun., 10 p.m.
BBC-TV from London

"Monitor," a new fortnightly magazine program aired by BBC-TV, covering a wide variety of subjects, including theatre, books, films, painting, sculpture, music and architecture, made a good impression on its first outing under the guidance of Huw Wheldon. Topics are varied enough to hold anyone's attention, and the standard of camera work merits high praise, with emcee honors for a pleasing, relaxed and informative job going to Wheldon.

Show made its bow by probing the behind the scenes side of the circus, letting the camera do all the work with a bare minimum of commentary. This was the essence of the program—a completely relaxed atmosphere. Interesting entry was Peter Brook explaining "Quarter Ear Music," background effect to legit productions, achieved by using a variety of sounds made by the most unusual "do it yourself" instruments, to add realism to the action. The show probed into offbeat subjects connected with everyday normal life, and turned up trumps by being both informative and entertaining. *Bary.*

Chi TV

Continued from page 35

the newspapers and motion picture newsreels, and in many ways we present it better than they do. There is no reason why any station shouldn't get a good enough rating with a local show to compete with feature films."

Atlass' station had made heavy purchases in the feature films market over the past year, buys which include the big MGM library, and now must either play off those films or "eat them." As Atlass points out, the station that had a good feature film only less than a year ago was a ratings runaway, while today every station has a good picture on at the same time, and the audience is divided. "The thing has gotten so competitive," he says, "that its good only for one guy—the guy who sells the films. No station has enough money to buy it all up just to keep it off the others, and nobody gets such a high rating with daily features anymore that sponsors are waiting in line to get on the show."

Already the live personality is being worked into the feature film presentation as a competitive measure. Most notable example is WBBM-TV's assigning of Jerry Colonna to its "Late Show."

Martha Raye

Continued from page 34

the first for the cause of retarded children can be termed as a prevue for future shows. The total, $302,104 with an anticipated $50,000 to come in, is perhaps not impressive when compared with previous telethons. At the last one presided over by Jerry Lewis, about $600,000 was taken in. But the projectors of the show wisely concentrated on a maximum of educational work, rather than showing shots of the battery of telephones or the prolonged pitches for funds. There were some of the latter, but Miss Raye, especially, tried to do a real educational job along with getting the coin. It's apparent that even after this start, the subsequent telethons, which generally become annuals, will have bigger payoffs.

It's true that there weren't of the first line names in New York. But there was a good show biz representation. Perhaps there might have been more, if Miss Raye retained her own video show and thus was in a hiring position. But without that secret weapon, Miss Raye and her cause pulled a lot of big-time people. The most valiant workers seemed to be Milton Berle, himself a telethon vet, who stayed for a long time, commandeering telephones as well as entertaining and pitching. Jan Murray was another who pitched right in and remained for a long time. Names from all fields showed up.

There were also dignitaries such as Gov. Harriman, Mayor Wagner, Gov. Meyner, the Mayor of nearby Greenwich, Perle Mesta, Maria Callas and Elsa Maxwell, and personalities such as Eileen Barton, Ted Lewis, Paul Winchell, Ella Fitzgerald, Rocky Graziano, Jack E. Leonard, Eugenie Baird, Ted Brown & Redheads, deejay William B. Williams, David Wayne, Sugarfoot Will Hutchins, Eddy Arnold, Wade Preston, Guy Lombardo, Josephine Premice, Lonnie Sattin, Hy Gardner, Jackie Robinson, Caesar Romero, Julius LaRosa, Eva Gabor, John Wingate, Alec Templeton, among others.

The entire venture, produced by Arthur Hale and Jules Baker, overcame a lot of difficulties. This being the first telethon of this type, many parents were loathe to display their retarded children. Perhaps not too many rehabilitations could be shown. However, it's a comparatively new field. It used to be that parents hid the kids with cerebral palsy. Now, they've learned that it's nothing to be ashamed of. Many parents of retardees have still to learn that lesson. Miss Raye was a tremendous mentor in the respect. *Jose.*

CBS-IATSE

Continued from page 35

Longshoremen's Assn. and subsequently the United Statess Lines forced the network to cancel the program.

Previously, as the result of another remote lighting dispute which led to the cancellation of a sponsored show, CBS filed suit against IBEW for $100,000 in damages. That time, a Pepsi-Cola sponsored remote from the Waldorf-Astoria—was squeezed off because IBEW objected to the assignment of lighting to IA.

CBS maintains throughout all of this that IA is to get remote lighting where the program content is theatrical, e.g., using stages or paid performers, and IB is to get remote lighting in such things as "Trip," where there is no pro talent and no theatrical performances. Latter would generally cover the news-pubaffairs area.

Seattle—KTNT-TV, Channel 11, has moved its main studios here from Tacoma, with most live programs to originate here in future. Station is now an indie, with KIRO-TV, Channel 7, taking over as local CBS outlet Feb. 8.

'DOUGH RE MI' AS NBC-TV DAYTIMER

"Dough Re Mi," a new Barry & Enright quizzer, has been tapped as the replacement for the Arlene Francis daytimer at NBC-TV. "Dough" starts Feb. 24 in the 10 to 10:30 a.m. cross-the-board slot. No emcee set for the show yet.

"Dough" becomes the second B&E daytime strip on NBC, the other being "Tic Tac Dough," at noon. Latter is also a nighttimer, as is another B & E entry, "Twenty-One." Under a cap gains deal set last summer, NBC assumed ownership of "Twenty-One" and both versions of "Tic Tac Dough," with B&E retained on a fee basis to produce them. New entry, however, belongs to B&E.

Radio Reviews

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ual ed in Hub suburb schools called asking for record to use in classrooms. This is the stuff series is made of. It's good radio, economical production, and WEEI should offer to its CBS Radio New England net. *Guy.*

POCKETBOOK NEWS
With Wilma Soss; Lee H. Bristol Jr., guest
10 Mins., Mon., 9:30 p.m.
BRISTOL-MYERS
NBC, from New York

Wilma Soss, founder and prexy of the Federation of Women Shareholders in American Business and one of the most ubiquitous of that small circle of annual meetings devotees, has her own radio show in "Pocketbook News" on NBC Radio. Mrs. Soss also has a sponsor, Bristol-Myers, which is using the show as a public relations-institutional vehicle.

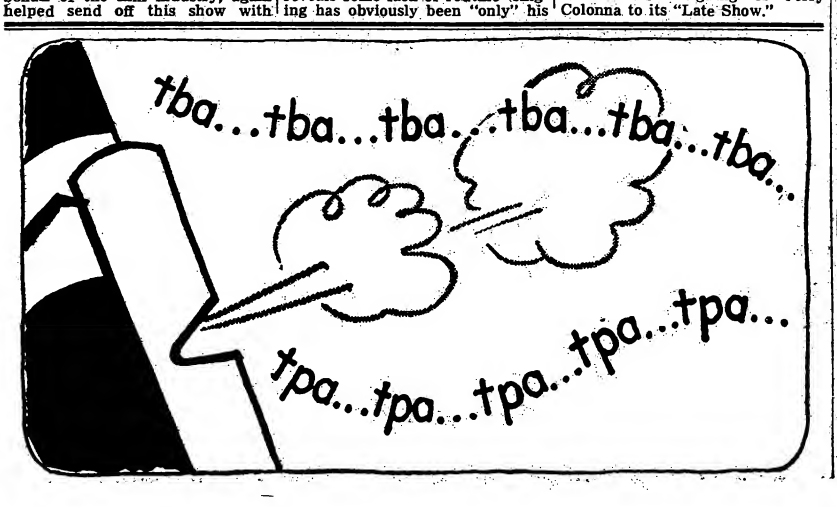
In her kickoff show on NBC, Mrs. Soss dealt with taxes and deficit financing, and presented a bewildering array of statistics, generalities and banalities. General drift of the discussion was that deficit financing is bad because it has inflationary tendencies, but her hop-skip-and-jump discussion of taxes left one listener somewhat bewildered as to her conclusions. She also managed several references to U.S. Budget Director Percival Brundage, calling him "Percy," apparently in an attempt at homeliness.

As for those institutional commercials, B-M exec Lee H. Bristol Jr. appeared to describe the company's charitable fundraising activities, but the mutual-admiration-society give-and-take made the approach at public relations advertising a rather crude attempt in these sophisticated days. *Chan.*

THE OTHER ROAD
With Henry Fonda, Melvyn Douglas, Peter Ustinov and Leon Pearson
Producer: Gerald Kean
Writer: Gohl Obhrai
25 Mins., Mon., 10:05 p.m.
WRCA, New York (transcribed)

A convincing case for peace and security is made in this special United Nations Radio production on disarmament. Certainly, the teaming of Henry Fonda, Melvyn Douglas and Peter Ustinov, is sufficient to draw large listening groups to "The Other Road." Using a courtroom technique, the program poses and answers such grave questions as what is the compulsive force which drives nations to arms and why has no disarmament agreement been reached to date?

Fonda is well cast as the plain man in the street while Ustinov dons judicial robes and Douglas is an observer at the UN. Pearson, the NBC commentator, sets the scene simply and convincingly. They make it starkly clear that disarmament is the sole answer to a peaceful sharing of the planet. The UN is confident there is a way out of this nightmare. "The Other Road" rates as wide an airing as it can obtain on the battered kilocycles. *Rans.*



"BROKE" is BACK
NORMAN BROKENSHIRE
RADIO NARRATION MOVIES TV
Represented by
AVE TASSEL, 56 W. 45th, New York MU 8-7185

Culligan: Radio Wasn't Dead After All; Merely Needed Psychoanalyzing

Atlanta, Feb. 11.

Radio dead? Don't be ridiculous, says Matthew J. Culligan, vice president in charge of the National Broadcasting Co. radio network.

"Radio didn't die; it wasn't even sick. It just had to be psycho-analyzed." Culligan opined. Here to address the annual meeting of the Southeast Council of the American Assn. of Advertising Agencies, Friday (7), the NBC radio chief viewed radio's future through rose-tinted spectacles . . very bright ones, too.

In his NBC radio capacity, Culligan has played a vital role in getting the medium back into a prestige position.

"The public," he said, "didn't stop loving radio despite tv. It just started liking it in a different way —and radio went to the beach, to the park, the patio and the automobile.

"Instead of listening to radio as a group, people began listening as individuals."

So radio, playing it smart, Culligan added, recognized this and began fitting its programs to the public's requirements and desires.

"Radio has become a companion to the individual instead of remaining a focal point of all family entertainment. An intimacy has developed between radio and the individual. It has become as personal as a pack of cigarets." (He didn't name any brand.)

Culligan forsees the day, not too far off, when there will be as many automobile radios as there are homes with tv—40 million.

There are more than 125 million radios of all types in the nation today, Culligan pointed out.

"Network radio has given the public what it can't get on tv," Culligan contends, "and the lower comparative costs of radio programming have been a vital factor in this development.

"This includes news, news analysis, specialized comedy programs and relaxed, lush music. The mobility of radio will be further emphasized," he said, "to help satisfy the thirst of intelligent people."

Culligan predicted that by 1960 there will be 4,200 radio stations in operation in the United States.

Bethlehem Steel's WPIX Wismer Deal

Bethlehem Steel has inked a deal for Harry Wismer on WPIX, enlarging the advertiser's sports coverage to five-night-a-week, late evening strip. The 10-minute program, "Bethlehem Sports Time," will debut today (Wed.) at 11:15 p.m.

The late evening news, weather and sports coverage now gives the New York Daily News indie a 25-minute stripped bloc, beginning at 11 p.m.

CRUGERS (Westchester County)
(HARMON or CROTON COMMUTING)
Luxurious Home on Hudson
PERFECTLY MAINTAINED
BRICK GEORGIAN COLONIAL
12 ROOMS, 5 BATHS, 2 maids' rms.
SWIMMING POOL and Cabana-Bar
Tennis court; 15 breath-taking acres overlooking majestic Hudson River. Will sell; or rent to right person. Privately owned. Mr. Bellsey, 512 7th Ave., LA 4-2036 weekdays: TR 7-1571 weekends; or your own broker

Tattooing Comeback

Continued from page 1

substitute for the "skin game" played by the junket-gobbling set on rainy afternoons.

Paradoxically, the current ad agency infatuation with the use of tattoo marks in tv films and printed media, hasn't reflected itself in an upsurge of biz for tattoo parlors. Tattooers, in fact, are a vanishing tribe in the New York area. Take Sands St., once the fountainhead of tattooers—it is in the port of missing persons, insofar as the once colorful industry is concerned. Also, Coney Island, where operators of the electric needle, once made a living digging beneath the skin, no longer boasts this art form as an attraction.

It is estimated that nearly 60% of the navy personnel once sported tattoo marks on their bodies. The designs ranged from simple declarations of undying love to the more ambitious versions of the Rock of Ages. Today's enlisted man may go for a comic book but he won't buy a tattoo mark of a frigate or even his girl's name entwined in a heart.

Such old time Sands St. tattoo artists as Lew Alberts, Jack Gavett and Billy Donnelly have disappeared from their haunts, taking with them their faded celluloid stencils, matisse-colored window displays and highly sensitive needles. Nor did they neglect to remove their signs warning rambunctious seamen not to hang around because "you are not a banana" or "Don't be a wise guy like an alligator, all mouth and no head."

Spokesmen for the Leo Burnett agency said that Marlboro was highly pleased with its tattoo theme nor had it received any squawks from mothers pestered by young decalcomaniacs.

Agency personnel also made it plain that while the present tv campaign was effective they had no intentions of decorating their professional models with more ambitious "perambulating art gallery" examples such as the historic Boxer Rebellion or the indecorous English fox hunt.

CBS AXINGS ALSO EXTEND TO CAPITAL

Washington, Feb. 11.

The economy wave which washed out about 30 jobs in CBS News and Public Affairs divisions also washed out one post in the Washington office. Beryl Denzer Hines, associate producer of "Face the Nation" and other CBS news shows for past four years, was dropped in wake of wholesale pink-slipping.

Mrs. Hines, who is president of local chapter of American Women in Radio & Television, was picked by that organization's national board past week as top tv producer of year. She was tapped to participate in "Ten Who Are Tops" program, a highlight of AWRT's forthcoming national convention, to be held in San Francisco April 24-27. Ten femmes, tops in their respective fields of broadcasting, were named to take a bow and give pointers on their work.

Greensboro, N. C., — Jefferson Foundation will award the WBT-WBTV-WBTW scholarships in radio and television again this year. State College students receiving the award study the technical aspects of radio and television broadcasting.

B'casters Still Need A Good Woman's Show, No 'Dress on a Bias'

Hartford, Feb. 11.

Women's programs should do more than serve up recipes and chit-chat on how to cut a dress on the bias, if they are to survive on radio and tv, panelists told the sixth annual meeting of the New England Chapter of American Women in Radio and Television here last Saturday (8). Recent disappearance of women's programs from the airlanes may mean they are not diversified enough for present day needs, speakers said.

Martha Brooks, WGY, Schenectady, N. Y., pointed out that broadcasters have yet to come up with a good definition of a woman's program and that management limits the nature of its content. She insisted that women sought more than news of happenings on the feminine front.

Amy Vanderbilt, author and lecturer, made a plea for new personalities on the air, adding that management had "no courage to experiment" with fresh faces. Robert J. Shaw, radio-tv script writer, didn't think the exodus of tv shows to Hollywood would be beneficial because the Coast is "too imitative" and that Hollywood is more interested in the number of feet of film it puts in a can rather than the type of product it produces. Douglas Edwards, news commentator, said women broadcasters should be natural and believable and their subject matter more universal.

Mary Pearl, WJOY, Burlington, Vt., was chosen prexy of the group; Julie Chase Fuller, WTAG, Worcester, Mass., first vice-president; Carol King, WCAX, Burlington, Vt., second vice-president; Claire Crawford, WORL, Boston, treasurer, and Betty McCabe, WEZE, Boston, secretary.

Pat Weaver Sells TV Comedy Series

Pat Weaver has sold his live half-hour offering, "Make Me Laugh," to American Tobacco Co. Stanza, fronting a variety of different comics who will face off against studio contestants in an effort to make them laugh, begins on ABC-TV Thursday, March 20, at 10 p.m.

American Tobacco buy (for Herbert Tareyton filters) has some unique tv buying angles. While the pact actually runs only 13 weeks, there is understood to be contract clauses allowing for renewal "well beyond" the 52-week mark. Few nighttime shows (as distinct from talent) rarely get a sponsor pact that extends beyond 52 weeks.

Deal was set via Gumbinner agency.

Jim Woods on Pirates

Pittsburgh, Feb. 11.

Jim Woods, who has called the play-by-plays for both Giants and Yankees in past, will join the Pittsburgh Pirates' broadcasting family this season.

He's coming on to work with Bob Prince, and is replacing Dick Bingham, Prince's aide for last two years.

'Today' Yens Controversy

Continued from page 29

that their children rank about sixth in the world in physical fitness, etc. One blockbuster will be an appraisal of fashions which will tell the housewife not to buy the "sack" (chemise) dress, that it's a waste of money.

Overlapping with the thematic treatment will be an upbeat in remotes, with some 20 to 30 cities tapped for visits by the entire show running anywhere from one to five days. Unemployment, for example, would be worked into a Detroit visit, so that the in-depth themes can be handled partially in this manner. But the primary emphasis of the remotes will be, as Hein puts it, to "show the vitality and vigor of some of our cities" in terms of their economic and social expansions. "Not every city is a news story," Hein says, "but we can make one out of it when we get there by putting its progress in terms of the individual and how he's affected."

Apart from the live remotes and studio interviews, most of the stories will be handled by the six-man team of reporters - writers which has developed on the show. This sextet, which as Hein puts it, "has grown like topsy," has a formalized status distinct from the program's eight other writers. They report to two masters, managing editor Larry Picard on day-to-day assignments, and general manager John Lynch, future story planning. ("Today" is unique in having a "general manager," and Lynch's function is to take charge of all programming facets of the 10-hours-a-week show.)

Each of the sextet is a specialist on staff with "Today," and each goes into the field to do special film reports, both on spots news and features, for the show. Joe Michaels is the "blood & guts" specialist, covering politics, labor, disasters, violence, etc.; Dick McCutcheon handles profiles and "mood" pieces; Cliff Evans is sports edtor; Lissa Charell is women's news and fashions editor; Maurie Robinson is science reporter and Paul Cunningham handles education, religion and general features.

Their contributions will cover about one-third of the total "Today" programming daily, with the rest of the show consisting of some 10% hard-news reports (written by the "Today" staff, not NBC News), music, fun & games, interviews and general chatter. Though the writer-reporter sextet are staffers, "Today" buys its film facilities and personnel from NBC News, with members of the sextet picking up camera, sound and lighting men from the news operation on each assignment. Moreover, on some of the more ambitious projects, involving overseas coverage, NBC News sometimes shares the tab and uses the "Today" man's reports for its own use.

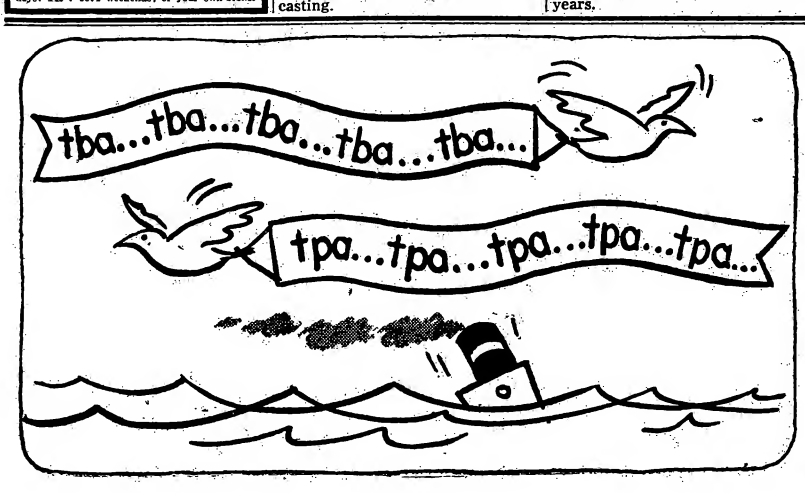
Zenith Charges Admiral Patent Infringements On Two TV Receiver Devices

Chicago, Feb. 11.

Zenith Radio Corp. today (Tues.) filed suit against Admiral Corp. in Chi federal district court, charging five instances of patent infringement.

Admiral is charged with copying two of Zenith's tv sets' most important features, the "fringelock circuit" and "space command" control. Zenith alleges that Admiral hired a former Zenith engineer who was co-inventor of the space command control, with a resulting infringement making Admiral's remote control device partially effective on Zenith's sets and vice versa.

Zenith is asking an injunction restraining Admiral from further use of devices, plus treble damages. Zenith's attorney is Thomas McConnell, who repped that firm in its suit against RCA, with latter company settling out of court for $10,000,000.





You'll revel in royal treatment at Tropicana, "King of Clubs." Dine and dance among exotic trees under the stars. See the spectacular shows (two *different* ones nightly). Visit Lefty Clark's magnificent new glass-enclosed casino. It all adds up to a delightful experience!

Send for FREE souvenir
TROPICANA Havana, Cuba

FCC Shoe on Other Foot

Continued from page 26

lished charges attributed to Schwartz which named, among others, White House aide Sherman Adams as being involved in regulatory agency decisions. Publication of these charges, plus excerpts carried in newspapers Monday (10) from the confidential transcript of a closed session of the subcommittee on Jan. 30, apparently contributed to the dismissal of Schwartz.

Rep. Harris said to a press conference that Schwartz admitted to the Subcommittee yesterday that he borrowed a copy of the transcript from Subcommittee Chairman Morgan Moulder (D-Mo.), who was entrusted with its secrecy, had photostats made, and leaked them to the New York Times, New York Herald-Tribune, Washington Post and St. Louis Post Dispatch.

Another member of the Subcommittee, Rep. John B. Bennett (R-Mich.), said that Schwartz also admitted that he leaked to the New York Times the confidential staff memorandum listing charges against FCC officials. It was this revelation which precipitated the subcommittee hearings.

Harris said it became "obvious" that Schwartz has "an improper attitude" and that he has shown "lack of cooperation" with the majority of the Subcommittee.

Harris confirmed what Schwartz told reporters that he (Harris) had said during the closed session that there was nothing "wrong" with Schwartz's expense accounts in connection with trips to New York. "I made the statement," Harris said, "that I didn't see anything especially improper" about them "unless there was an unusual effort made to get around" regulations which did not permit Schwartz to have his moving expenses paid. Harris said the Subcommittee would check on this.

Harris also confirmed that he was overruled in moving to strike from the record these remarks by Schwartz at the Subcommittee session: "I would like also to state my profound admiration and gratitude to the American press. If it were not for them, you gentlemen would have gotten away completely with your intentions with regard to this investigation. Thank God for a free press not dominated by the interests or by the majority of this Subcommittee."

To Continue FCC Inquiry

Moulder, who appeared tired and discouraged by the subcommittee action, then declined to comment on a question as to whether he would continue as Subcommittee chairman. But he said he did not think that the firing of Schwarz, which he opposed, would stop the inquiry. Moulder then left the conference and Harris spoke for the subcommittee.

Asked whether he thought FCC Chairman John C. Doerfer should be dismissed from office, Harris replied that he was not in a position to say until the Subcommittee receives opinions from the Comptroller General of the general accounting office and the Dept. of Justice regarding Doerfer's testimony.

Harris emphasized that the subcommittee voted "unanimously" to proceed with the inquiry.

Controversy surrounding the inquiry by the House Subcommittee on Legislative Oversight brought demands in the Senate yesterday for continuance of the probe into operations of the FCC and other regulatory agencies.

If Not House—Then Senate

Sen. Wayne Morse (D-Ore.) took the floor to suggest that the Senate conduct an investigation of the agencies if the House abandons it.

Referring to reports that the House Subcommittee has evidence involving an FCC member in con[illegible] with the Channel 10 award [illegible] Miami, Fla., he asked "what are the facts about the operations of the FCC? Do we find here a commission with some members guilty [illegible] conflict of interest?

He also touched on the possibility that newspapers which stations may be saving [illegible] about FCC [illegible] ratio. This is an area, he suggested, in Congress should look into.

Sen. Joseph L. Clark (D-Pa.) urged that the House pursue its inquiry into FCC operations "without favor [illegible] regardless of where the dust may fall."

The public, he said, "should have an opportunity to read through the free American press just what kind of a job these Commissioners are doing."

Sen. Estes Kefauver (D-Tenn.) thought the Senate should investigate the regulatory agencies as well as the house because "there is plenty of work to be done."

A thorough inquiry into this field, is "greatly needed," he said.

The senator thought Dr. Bernard Schwartz has "made some mistakes" but that he is "able and honest" and has a good "purpose."

'This Is Our Year'

Continued from page 31

westerns this season proved a law unto themselves.

The expected drive by agencies and advertisers for short-term deals is being met by syndicators in this fashion. They argue there's no law dictating a 39-and-13 run. They are talking to advertisers in terms of a 26-and-26-week deal, or a 30-and-22 deal, or some variation thereof. Agencies, desiring to bring down the programming costs in a recessive market, are listening with interest. It's known Young & Rubicam is studying the potentialities in a 26 & 26-week deal.

With the network audience now split in many instances three ways, a rating of years ago is a rarity. The syndicators argue that the cost-per-thousand can only be brought down if more reruns are included in the deal. The 26 & 26 formula especially is being pitched on kid shows slotted for the 7:30 p.m. period. It also is being approached for westerns. They're nearly all the same anyhow, is the way one film exec put it. Waxing more serious, he went on to say that a top show that draws a 30 rating has not been seen by 70% of the tv homes. Why wait until the skein is thrown off network into syndication to reach part of the 70% potential, he argued.

Networks today aren't turning a cold shoulder, either, to the proposed longer rerun period.

Unless the syndicators get a greater rerun ride in this approaching short-term market, they see little hope of replacing a show axed after a 13 or 26-week ride with a skein. There just isn't enough time for filming, nor is the cast and talent available once a pilot has been shunted aside for a quick reactivation. In that event, the replacements will be live quiz and game shows, as is happening currently.

Most syndicators feel they can live with a 26-week deal. But anything less would be unfeasible economically.

Failure of a Success

Continued from page 29

a question of having th[illegible] choice.

Naturally, GE and BBD&O want to stay with a winner, but the trouble is th[illegible] are few alternatives for cost-cutting. One, of course, is the change in producers and in network, with the possibility of some slight savings. Agency doesn't want to return to live programming [illegible] though some costs may be involved, for the reasons it switched entirely for film—greater availability of top stars and the in-advance safety factor that prevents public relations booboos. Similarly, it would be extremely reluctant to increase the number of repeat shows from the present 17 a year, even though the repeat costs only $17,500 gross (original production cost is around $65,000 each, since they are all "A" pictures in the agency breakdown of the schedule), since too many repeats don't register well in the context of an institutional ad campaign.

McCarthy admits the situation, in light of the show's outstanding track record and the job it has done for GE (a recent survey using nearly identical towns, one with television and one without, showed public opinion in the tv town far more favorable to GE than in the other), it's "incredible" but nonetheless a matter of growing concern at the agency and at GE. And he's certain the problem isn't restricted to themselves alone.

TV Axing

Continued from page 29

ris leaves the 10 to 11 p.m. "Suspicion" holding the sustaining bag 100% for the second half of the season, unless the network can entice some new bankrolling. Chances of the latter aren't too encouraging at this stage of the game, particularly since "Studio One" has been taking its measure of late on the ratings.

Thus, NBC is faced with a serious situation of holding the 10:30 to 11 option time period. It's recalled that when NBC initially installed "Suspicion" (as the web's answer to "Studio One"), prexy Sarnoff himself took up the affiliate cudgels in persuading them to relinquish the 10:30-11 station time and ride with the network's commercial entry. But under sustaining auspices, it's a safe bet that the stations are going to move in on 10:30 to 11, leaving "Suspicion" dangling midair and without an "affiliate home" for the last half. Unless, of course, NBC can resell the show.

Inside Stuff—Radio-TV

Some of the world's top intellectuals have accepted invitations from CBS-TV to participate in the web's series of seven programs on "The Great Challenge" between the U.S. and Russia. List includes historian Arnold Toynbee, economist Barbara Ward, theologian Reinhold Niebuhr, economist Leon Keyserling, psychologist Eric Fromm and science writer William L. Laurence.

Toynbee and Niebuhr will appear together on the May 25 show, while Miss Ward (who'll be flying in for the program from Ghana) and Keyserling are set for March 23. Programs, in the Sunday 5 to 6 slot on CBS, will originate from the new Rockefeller Institute auditorium in New York.

In May, 1956, Mort Hochstein, column editor of NBC, was dubbed "Most Happy Pappy" by VARIETY: Reason: He and his wife had tickets for the opening on Broadway of "Most Happy Fella" but had to forego it because his frau was giving birth that very night. Couple of weeks ago, Hochstein bought a pair for "The Entertainer," opening tonight (Wed.) at the Royale. His seats are for March 24—which the medico's dope charts will be "the approximate day," for their newest offspring.

New 13-week radio series by the United Nations begins on American Broadcasting Network Feb. 20. Telling of "international cooperation in the educational, scientific and cultural fields," the UN-produced 25-minute stanza will front Ingrid Bergman, Marlon Brando, Dinah Shore and Frank Sinatra and about 35 other name act

The UN is making the show, which will be heard on Thursdays ABN, as light as possible—"for easy listening." So the formats, the exception of a few fairly straight reporting jobs, will run along comedic, musical and dramatic (often fantasy) lines.

Jacketed LP versions of CBS Radio's year-end news broadcast, News of '57," are being distributed by WCBS, web's Gotham flagship, to all high schools and junior highs in the New York areas. In an accompanying letter, WCBS g.m. Sal J. Slate remarked that the "capsule history of news as it happened in 1957" will play such an important role in future history that "I feel sure you will be able to use this record album in your school." The hourlong program, which featured Blair Clark and 17 other CBS correspondents, was packaged as a two-album set.

Veterans Hospital Radio Guild celebrates its 10th anni with a dinner dance at The Lambs on Saturday (15). Object is to launch an appeal for financial support to aid in rehabilitating hospitalized veterans in more than 50 VA hospitals in 12 states. Bing Crosby is serving as honorary chairman of dinner dance.

More than 300 members of entertainment industry belong to VHRG. Members visit VA hospitals and train patients in all aspects of radi production via the "bedside networks."

DuMont Broadcasting in an out-of-court settlement last week, paid $2,000 to Michael P. Mura who claimed that the network had infringed on a copyrighted hand puppet. Puppet, which is on sale to the public, was bought by puppeteer Sandy Becker and then used on a DuMont show without the permission of Mura who created the puppet.

Charles Seton (& Rosen) repped the plaintiff in the N.Y. Federal Court action.

National Brotherhood Award of the National Conference of Christians & Jews has gone to META (Metropolitan Educational Television Assn.) for its joint production with WCBS-TV, N. Y., of "The Negro in American Life—A Long View." Program was one of four one-hour specials on WCBS-TV last fall and was aired Nov. 17. Show was tapped for its "realistic, critical and constructive analysis of the role of the Negro" in American life.

Mike Wallace

Continued from page 27

considered for the local stanza but at that point, it was all highly tentative. If it is firmed up, Wallace's package company will be paid for the show, which, it was said, will contain frequent on-the-spot news features.

Meanwhile, Wallace is heading for Hollywood tomorrow (Thurs.) to lense the pilot for an ABC-TV-financed half-hour dramatic anthology which he will host. During the telefilming he'll do his regular Saturday shows of Feb. 15 and 22 from the Coast, first of which will be vis-a-vis Ben Hecht, and it appears as though Carol Channing (from Frisco) will be the subject of the second Coast show.

Also, while Wallace is out there, he'll be one of the five recipients of the Golden Globe tv awards given by the Hollywood Foreign Press Assn. on Feb. 26. Wallace, Edward R. Murrow's Marian Anderson special, Alfred Hitchcock, Rosemary Clooney and "Gunsmoke" are being tagged as the best shows of the year by the correspondents' group.

Adrian Spies has written and is producing the Wallace tv film pilot.

ZIV SETS THE PACE WITH . . .

3 OUT OF TOP 4

syndicated shows in BIRMINGHAM

Time after time in city after city ZIV SHOWS RATE GREAT!

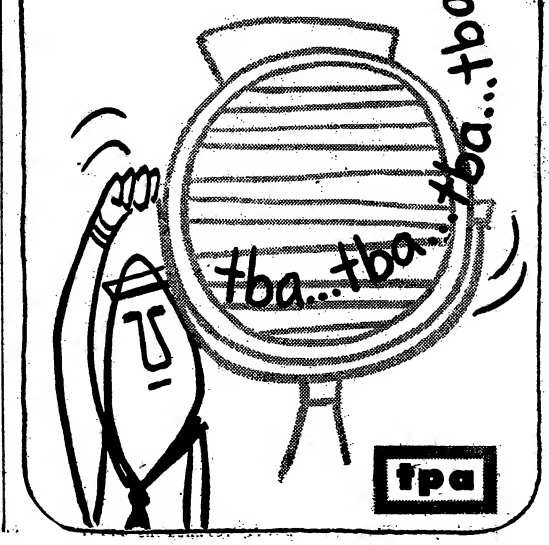
Pulse, Nov. '57

#1 MARTIN KANE.....33.3

#3 HIGHWAY PATROL.....31.3

#4 HARBOR COMMAND....29.5

ZIV TELEVISION PROGRAMS INC.



Australia TV

Continued from page 29

tion would reach 75% of all Aussie population in the major cities.

Moses based his prediction largely the surprising set growth in Melbourne and Sydney so far, along with the anticipated spread of television to other cities. Instead of the 100,000 sets expected by the end of the year, Australian circulation has more than doubled the expectation, and now comprises 220,000 tv homes, of which 52% is in Melbourne and 48 in Sydney.

Moreover, the ABC is planning to construct stations in Brisbane, Adelaide, Perth and Hobart, with the Brisbane station due to be completed around November of 1959. Moses anticipates, however, that commercial television will go on the air in those cities before that time, due to the greater rapidity with which commercial operations can complete construction. No allocations have been granted yet, according to Moses, but the Australian Broadcasting Control Board, which governs allocations, is soon to call competitive hearings on applications in those cities.

Programming is still a problem Down Under, both for ABC and the four commercial stations, two in Melbourne and two in Sydney. Stations are allowed $90,000 a year in dollars for importation of U. S. films and $45,000 for sterling imports. However. Moses this week wrapped up deals for six American series, three of them from Television Programs of America. He bought TPA's "Lassie," "Tugboat Annie" and "Stage 7," and from NBC International purchased "Wells Fargo" and the Bob Cummings show. From MCA, he bought the Guy Lombardo series. He's currently dickering with CBS for a public affairs stanza. On a local level, ABC is coproducing with the BBC a 13-show half-hour film series on life in Australia.

Moses said that the Australian sports promoters and theatrical interests are beginning to be apprehensive about the impact of television. This apprehensiveness particularly affects the sports people, he said, but he added that last year rugby was shown on television for the first time and that it had its biggest year yet at the b.o.

Moses, touring Canada last week, said ABC is financed from the federal treasury which levies $6 license fees on radio sets and $11 on television sets, each, yearly, plus a 16% sales tax on new sets. ABC gets the excise duty on tv tubes.

The g.m. said ABC gets less than a third of the viewers except when all eyes turn to their news, sport and actuality shows. He called most of the entertainment carried by the commercial stations "quite moronic." The state web looks after the longhair mob chiefly.

In this week's Post —

"My friends— and my feuds" ED SULLIVAN

"I'm fed up with feuds and rumors of feuds," says TV's famous master of ceremonies Ed Sullivan—and in this week's Saturday Evening Post, he not only sets the record straight about his highly publicized battles with other show-business personalities, but also tells the inside story of the happier and more satisfying experiences he has had on his Sunday-night TV show over CBS.

Sullivan tells:

- the truth about his so-called fights ith Steve Allen and Frank Sinatra —and how they began.
- what happened when Josh Logan insisted on telling—on the show— about his mental breakdown.
- his candi impressions of Walter Winchell, immy Durante, Oscar Hammerstein and Helen Hayes.
- What happened when Jeanne Crain and Esther Williams tried to sneak on his program in dresses that revealed too much "cleavage."

Be sure to read
"I Call on Ed Sullivan"
by Pete Marti

IN ALL, *9 articles, 5 stories, many cartoons.*

Get your copy today!

The Saturday Evening POST

A CURTIS MAGAZINE

Nielsen

Continued from page 27

CBS, though awaiting one from ABC.

Webs have notified Nielsen that since he has rejected their counterproposals, they consider the relationship at an end as of March 1. But realistically, they are merely awaiting his next move. For Nielsen probably wouldn't be able to continue in the tv rating business without the network accounts, and in that regard there's the matter of his agency and sponsor clients, who'd be left without service in the event he gave up tv ratings.

Meanwhile, the networks are somewhat gleefully anticipating the establishment by Nielsen rival American Research Bureau of its instantaneous-rating Arbitron system. Webs figure they can subscribe to that without any additional appropriations by cutting back other overnight-rating outlays. Thus, while Arbitron initially will cover only seven cities, the webs will have that instantaneous-rating advantage in the seven markets along with the diary-type service from ARB on a national basis. And eventually, as ARB replaces diaries in other markets with Arbitron, webs will have fast national coverage. Only hitch thus far is timing, since the phone company hasn't yet completed delivery of the Arbitron lines to ARB.

'Playhouse 90'

Continued from page 29

Deal was set through Doyle Dane Bernback agency.

Cigaret outfit gave as its reason for departing "Playhouse" the statement that the show has too many sponsors and consequently it's unable to establish a strong sponsor identification with the show. CBS-TV argued that sponsor identification isn't as important as the circulation Marlboro's getting with the vehicle. Marlboro cancelled anyway, but shortly thereafter took a gander at the latest Nielsen on the show—a 30-plus average audience rating on one segment, and told CBS maybe it's right.

As of the moment, Marlboro's due to check out around the end of March, if it decides on something else. It's submitted letter of intention indicating it wants another time period, but hasn't sat down to discuss specifics.

Colgate

Continued from page 29

so as to reach as many varied listener groups as possible.

Colgate's CBS buy, which dates back a year and a half, had strong historical significance, since it was the first largescale and longterm purchase of network radio by a major advertiser in several years and sparked network radio's comeback. At the time, it constituted a media shift for the company, which pulled out some of its daytime television billings to move into radio on the basis of the latter medium's new pricing techniques and "low-cost frequency" advantages.

New Orleans — Appointment of Mort Silverman as general manager of WJMR-TV was announced Friday (7) by Chester F. Owens, president of the Supreme Broadcasting Co., operators. Silver has already assumed his duties.

CKLW's Banner Year

Detroit, Feb. 11.

CKLW enjoyed the biggest dollar volume sales year in 1957 in the 25-year history of the station, J. E. Campeau, president and general manager, reported.

Biz was up 10.19% over 1956, the best previous year.

WOV's Engineers Pact Ends Strike

WOV, the N.Y. Negro market-foreign language radio independent, signed a new pact with Local 1212, International Brotherhood of Electrical Workers, ending a strike of several weeks duration. All nine of the station's engineers returned to work Saturday (8) morning.

Big hassle all along was over the number of men to be allowed to work out of the studio's New Jersey transmitter site. Union, in effect was trying to get the figure up to two men at the transmitter simultaneously. Station, which also broadcasts from Manhattan, where engineers are also employed, wanted to put the transmitter site on a remote operating basis, with all technical cueing coming from New York.

A compromise agreement was reached. WOV agreed to rehire all nine men (although the figure may ultimately be reduced to eight), and promised in the contract to prevent remote operation of the transmitter. Other parts of the contract concerning the transmitter setup are covered by what was described as a series of complicated clauses.

Otherwise, IBEW gained a 6% top mi imum wage increase for station engineers, on two-year escalator, which immediately brought weekly pay per individual up from $154 to $159. and will increase to $163 in 1959.

IBEW agreed to permit WOV news announcers to tape spot news new without having them accompanied by engineers. This, it was explained, is like the setup at some other broadcast operations. WOV okayed a clause which provided that there will be no unattended equipment in either WOV's N.Y. or N.J. locations.

There were several other clauses in the new pact, one of which extended IBEW's WOV jurisdiction to 100 miles outside New York. At the moment this clause has no practical purpose, but at one time WOV deejay Jocko Henderson—since axed—wanted to do some of his WOV stanzas from Philadelphia where he had other broadcast arrangements going for him. So now, the 1212 men control as far as Philly, in case another such deal arises.

Self-Service Dealers Give the Nod to TV As Sell-Goods Medium

Television has been selected by the overwhelming majority of self-service dealers as the national ad medium which helps them most in selling their goods, according to a new CBS Television survey of 2,585 owners and managers of various-sized grocery, drug, hardware, variety and discount houses operating on a self-service basis in 25 cities.

Asked which type of national advertising placed by the manufacturers helps them most in selling nationally advertised brands on a self-service basis, fully 76% of the dealers chose television, with the video vote accounting for three times that of all other media combined. All five store categories chose television, druggists voting as high as 89% for tv with discount houses providing the low category with a 53% vote. TV took first choice regardless of size of store, amount of viewing done by the dealers and among both independent dealers and chains.

Asked to assume that a manufacturer with $1,000,000 to spend left it up to them to decide how it should be allocated among six media, the dealers appropriated $500,000 to television, as much as the other media combined. Again, by store categories, size of store, amount of dealers viewing and chains or independent, television got the largest allocation in each instance.

Admen—No Guts!

Continued from page 1

vertising is better than it has ever been in the history of advertising," he said.

But, according to Guild, "not all advertising is good. In fact far too much modern advertising is very bad. Too much is ineffective. Too many advertising campaigns fail to produce sales. We are a long from perfect."

He placed a major part of the blame for below-par advertising directly in the lap of the advertiser. According to Guild, the advertiser is often to blame because he is trying to do an honest job. "His very virtues and strengths are the reasons he is to blame for so much of the bad advertising we see today."

He explained this paradox by pointing out that although the practical business man has sound judgment and firm convictions, he is not a writer, an artists, a tv playwright or a musician. "Generally he has little talent and limited experience in the arts. Yet this practical man usually makes the final decision on all creative aspects of his advertising. He is Clifton Fadiman, John Crosby, Stuart Davis and Deems Taylor—all in one. That's pretty tough going for a practical man. Even advertising managers find difficulty in filling this role.

"What happens when the practical man gets into advertising? His wife picks out his necktie, but he picks the colors on the outdoor boards. The neckties cost two bucks, and the outboard boards cost thousands of dollars." When face to face with the problems of evaluating creative advertising, the practical man's training, background and even his basic instincts ill prepare him for this function, Guild declared. "His advertising decisions are based on his personal tastes, opinions and prejudices. He finds himself in conflict with the creative man . his exact opposite.

Guild said, "any agency executive can testify that much advertising planning is conducted in an atmosphere of polite war—sometimes not so polite. The practical man on one side and the advertiser on the other.

The result between the conflict of advertiser and agency, according to Guild, "is that much advertising today as not written to produce sales—it is written to please the advertiser."

In taking some agencymen to task, Guild declared that "any advertising agency man, or anyone in the advertising agency profession, who will knowingly do bad advertising in which he does not believe—simply to placate an advertiser, is less than honest.

"Agreed, it is important that the advertising man work in harmony with his client, but he should remember that his reputation is being staked, as well as the manufacturer's advertising dollar. It is his duty to do his best to make those advertising dollars productive, even if it means at times that he must take a firm stand in defense of his convictions."

Britain's ABC-TV

Continued from page 26

put on more programs with a local flavor, but also has ideas about buying general interest shows from America in order to broaden the scope of entertainment. The type of show he has in mind is of the "See It Now" calibre.

He is also keen to begin an Anglo-U.S. exchange of programs. In order to promote this idea, ABC-TV execs will be visiting the U.S. individually in the future to meet their counterparts, so that a closer understanding can be accomplished.

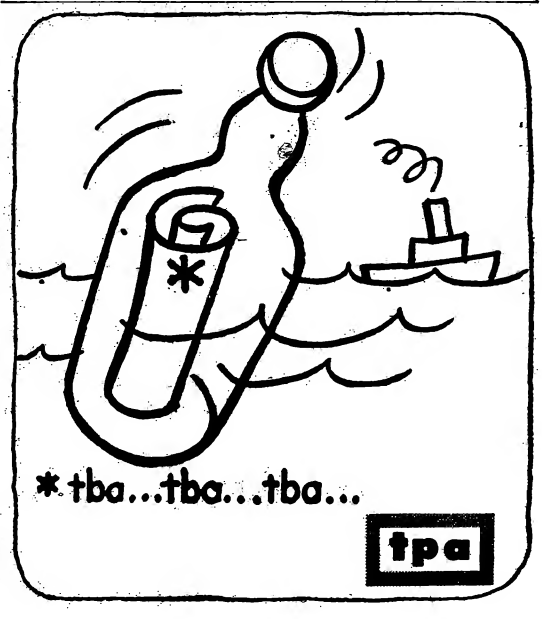
One field in which the programmers have taken a large share is drama. Here again there are embryonic plans for exchange deals with U.S.-TV. Thomas visualizes a time when scripts and casts could be swapped. He believes television should be more international, and that, an exchange of shows could remedy the plea for new faces and personalities on tv.

Over at ATV, the picture is equally bright, with advertising time booked pretty fully for the next eight months, and a hefty bunch of programs regularly making the top 10 ratings. An ATV spokesman commenting on the fast growth of commercial tv in the Midlands (at this date last year only 642,000 homes were able to get the indie channel, said that within the next couple of years it was expected that indie tv would have 100% coverage in this area.

Business prospects for this year are expected to be better than before, state both programmers, and advertising time booking is "extremely high," even for the seasonal bad months—July and August. An ABC spokesman said that to date, advertising bookings for these months already equalled the amount put out during the same period last year.

The "Many Happy Returns," show, which will be aired in an 8:30 to 10 p.m. slot next Sat. (15), will star Don Ameche, George Formby, Vanessa Lee, Dennis Lotis and a company of 94. Produced by Kenneth Carter, the show will cover all forms of tv entertainment, including sketches, comedy, musicals and spectacular production numbers. It will be aired over the entire commercial web.

New Orleans—Joe T. Starr, formerly with WIOK, Tampa, Fla., has been appointed general manager of WYLD, Negro-programmed station here. Station recently changed its call letters from WMRY, after Robert W. Rounsevlle, president of Rounsville Radio Stations, Inc., assumed ownership.



Manie Sacks' Death Mourned

Continued from page 29

America agent, to one of CBS top-per William S. Paley's top talent negotiators, as head of Columbia Records, later ditto at RCA and RCA Victor where he headed the diskery operations until NBC re-impressed him into service on talent and programming—with which he was so familiar.

Glamor Gals' Delight

A confirmed bachelor, Sacks was the show biz glamor gals' delight, married and otherwise. Sans ties, he was ever the escort of any of the young and old marrieds when they came to Gotham from Hollywood or London or Paris or points east and west. Sans ties he knew no hours at his job. Sans ties he had to do the social whirl and yet punch the executive clock at an earlier hour than many.

It is uncertain whether this past fall's flu attack, which later developed into pneumonia, had any bearing on the dread cancer of the blood disease, other than the fact that the lowered resistance made him a more vulnerable victim.

Sacks was a rarity in his personal life in more than one respect. His Friday afternoons were almost always in preparation for weekends with his 80-year-old mother Mrs. Harry N. (Ida Rose) Sacks who survives, as do three sisters, Mrs. Stella Cravis. Mrs. Samuel Haber and Mrs. Bella Rush, and a brother, Lester, a dress manufacturer. Manie Sacks also started in that field but segued into show business.

His show biz ties risk commission of error, because so many omissions are inevitable, but it is legendary how much Philly contractor Jack Kelley and his daughter Grace (now the Princess of Monaco), Ike and Dr. Leon Levy, the Philly CBS partners, any number of civic leaders, and personalities like Dinah Shore, Eddie Fisher, Tony Martin, Cyd Charisse, Ethel Merman, Irving Berlin, Frank Sinatra, Rodgers & Hammerstein, June Allyson, Dick Powell, Mary Martin, Jack Benny, Burns & Allen, Groucho Marx, Jimmy Durante, Edgar Bergen and dozens of others leaned on him, counseled with him, respected him.

Negotiator Par Excellence

These strong personal ties were translated into important contractual relations. He invested hundreds of thousands of dollars of RCA funds in latterday legit ventures, batting almost 1,000% on these investments. He was talent negotiator of a calibre matched by a few in the business. He was the one influential, when with CBS, in weaning away that power-house roster of talent (Benny, Bergen, Amos 'n' Andy, Burns & Allen, et. al.) which almost made a ghost stable out of NBC's talent roster and admittedly "ruined" Sunday night for the 30 Rockefeller Plaza organization.

When General David Sarnoff wooed Sacks away from the Paley team he counseled first with Ike Levy, at that time the largest single stockholder (with brother Dr. Leon Levy) in CBS, next to Paley, and Levy advised that "such a deal was too good to turn down." Levy's counseling of Manie Sacks, too, has been a show biz legend because of its neo-father & son relationship. (Incidentally, Mrs. (Rita) Levy for the past two months that Sacks was in the Einstein Memorial Hospital personally prepared his food and delivered it daily. She was unable to see him, per orders, which frustrated his many friends who couldn't get through by phone from Hollywood and elsewhere, and who, like Sinatra and Tony Martin, among others, were denied admission when they personally visited the hospital. It was only, by a freak last week, that Sacks heard Mrs. Levy's voice in the hospital corridor and requested his nurses to bring her in. It is notable that, despite the denial of an interview for so many weeks, she expressed regret at "having seen him" and that she "would be forever haunted by his gaunt appearance").

Sacks until recently felt he would come out of it okay but when the opiates became neutralized and the pain too consistent his intimates were compelled to give up hope. This came to a climax last week.

His personal attorney, Mort Mitoskey appeared to have the only entree, by request. The lawyer says Sacks' "personal affairs are very shipshape."

Services at the Rodeph Shalom Synagog were officiated by Rabbi Samuel Penner, longtime minister at Beth Israel Temple, of which Sacks was president, but which is in process of reconstruction at a new, enlarged site. While Sacks maintained his home in an Hampshire House (Manhattan) cooperative, his civic ties were strongly bound to Philly where five years ago, he was given a "Man of the Year" testimonial dinner at which civic leaders like Jack Kelley, the Levy brothers, et. al., hailed the RCA-NBC veepee for his Quakertown benevolences. Besides being president of Beth Israel Synogogue, Sacks was a director of the Einstein Medical Center and a trustee of Penna. Military College, his alma mater.

The RCA-NBC top echelon—General David Sarnoff, Frank M. Folsom, John L. Burns, Robert W. Sarnoff et. al.—where among the honorary pallbearers at the services yesterday. Tony Martin flew in from Puerto Rico, Dinah Shore from the Coast, ditto Frank Sinatra.

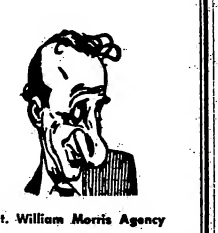
A who's who of executive show biz (CBS topper William S. Paley) to talent, the MCA brass, ditto GAC and other agencies, music publishers and songpluggers, jammed the synagogue to overflowing (1,500-2,000 estimated) yesterday.

Rare Courage

How an extraordinarily busy executive, a particularly hectic key position in a sensitive industry like show business, could continue his day-to-day pursuits, with knowledge that he had leukemia may now be told. For three-and-one-half years, Manie Sacks knew that he was a victim of blood cancer.

He knew that, in upbeat physical periods, there would be periods of "remission," i.e., when the system might—and did—absorb the negation of the battle between the white and the red corpuscles. Sacks knew, but few else, if any, did. His 80-year-old mother was the last to know. It was for that reason, as indicated in the box herewith about the extraordinary press accord, that no reference was made in the public prints.

Not until the final stages, in the last month, were a handful of others taken into confidence. It was because of this that Manie Sacks' affairs were always shipshape should anything happen. It was because of this that he set up the Emanuel Sacks Foundation (charity) for cancer research, for benefit of the Albert Einstein Medical Centre, Philadelphia.



Mgt. William Morris Agency

IBEW's CBS Nix

Continued from page 35

to insure work to a fixed number of IBEW members.

In toto, the CBS plan was turned back to IBEW's Washington, D.C., international office for further negotiation or other action because it "did not offer job security." A combination of seeing automation in the future, which could readily deprive gross numbers of technicians of their jobs in television, and the softened television market has the unon's membership intensely concerned about job stability in the future. Wages (CBS offered a 6% rise to senior employees, etc.) seemed to be of less importance to IBEW.

NABET's members are currently receiving the NBC and ABC offers in the mail and are expected to have their replies back at headquarters within three weeks. Until then, there will be no official indication of whether rank-and-file has accepted the offers, which were were substantially like those made by CBS to IBEW. However, since the two unions have a history of following each other closely in their demands, some sources feel that the NABET will reject the offers, either forcing a return to the collective bargaining table or incepting a strike. By the same token, this temporary (around dicker time) interdependence will probably keep IBEW away from further CBS dickers until NABET returns are in.

The IBEW and NABET two-year network contracts ended officially on Feb. 1.

NAB

Continued from page 31

broadcasters who are strong friends of the vidpix houses.

At the April NAB conclave, there will be two panel discussions devoted to vidpix, one covering syndication and the other features. The separate panels will have two representatives each from film distribution and broadcasting. Most of the telefilm houses are confining their activity to hospitality suites and the annual film party for broadcasters.

While still miffed at NAB's actions, most of the vidpix execs feel at least now they'll have their day in court among the NAB membership via the referendum.

The relationship between NAB and vidfilm houses has never been good. Film distributors for years have been contending that the NAB has been giving them the brush. Last year, the vidpixers had to put up a fight to get a panel discussion on the NAB convention. Many vidpixers wonder what they get for their associate membership fee, which is about $1,250 yearly, and the expenditures associated with attending the conventions.

Argentine TV

Continued from page 39

and former owner of Radio Excelsior). This group impugns the attempted sale of their former properties and asks for a stay of execution. They point out that the country's 55 outlets were acquired by Peron under coercion for $580,-900, whereas the tenders now set the value at $10,300,000, involving a $9,725,000 profit for the State. That could be only a fictitious profit, as the two-year interval since the Revolution has cost plenty in maladministration.

The Free Broadcasters also allege that the call for tenders over-rides a recommendation by the Junta Consultiva (Board of politicos which advised the Provisional Govt. on legislation), that any decision on ownership of the disputed outlets be left to Parliament, once a democratically elected Government is in office next May. This was a wily recommendation, as not all the politicos contending in the election favor free enterprise commercial radio systems. There is a risk that if some of those parties win out in the elections. they may impugn any Provisional Govt. decisions, and this, added to the Free Broadcasters' protests, makes the broadcasting outlet titles insecure. The Free Broadcasters' legal claims are partly based on the verdicts of official probers of Peron's crimes, which prove coercion.

Behind the Government's apparent indifference to these protests, may be a feeling held in Army circles before Peron's advent, that some of the commercial broadcasters' personalities were inappropriate to represent the nation on the airwaves, and of doubtful patriotism in case of war. This suspicion was borne out when Jaime Yankelevich, concessionaire of LR3 Radio Belgrano, gave Eva Duarte the freedom of his network even before she became Eva Peron, in return for the influence she wielded with the then Col. Peron.

Communications Minister, Dr. Angel Cabral, will preside over the Committee to examine and decide on the tenders.

British Election

Continued from page 39

of the People Act, 1949, which governs the conduct of candidates and parties in elections. In order to comply with the law, however, there must be strict impartiality and each of the three candidates must be given equal air time, calculated almost with stopwatch precision.

Among the series planned by Granada are two programs in which the three candidates will be interviewed by the press. In one, they'll be quizzed by correspondents of the national newspapers and in the other by reporters from the local sheets. There'll also be two background programs in which the three candidates will be featured.

From a local point of view the decision to allow tv to cover a Parliamentary election is regarded as particularly important and indicates that in the next General Election, whenever that may be, video will play a vital role. Hitherto, direct political campaigning has been restricted to party political broadcasts on a rota basis in which party leaders have spoken about their aims and aspirations.

An intriguing factor of the Rochdale by-election is the fact that the Liberal candidate, Ludovic Kennedy, is a wellknown tv personality, having been newscaster for the Independent Television News for some time. He resigned that appointment in order to contest the election.

Denny

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NBC map" in key berths since Gen. David Sarnoff initially tapped him for network duties as veepee-general counsel back in '47 (shortly after Denny resigned the chairmanship of the Federal Communications Commission) ,and at one time early in his NBC career was prominently mentioned as a "future NBC president."

The Denny move-out and switch-over to RCA has been a closely-guarded company secret for several weeks.

'Satellites, Schools & Survival' As Cuffo Vidpix Series Via NEA

Washington, Feb. 11.

A new 28-minute documentary film showing the relation of U.S. schools to our survival as a free nation will start the rounds of the country's tv stations about March 1. Produced by the National Education Assn., telepix should be hypoed by current headlines to top exposure on coast-to-coast channels

Film, made by Telenews and titled, "Satellites, Schools and Survival," is narrated by "$64,000 Question" champ Charles Van Doren. Participating in interviews are such top-of-the-news figures as H. Rowan Gaither Jr., chairman of the board of Ford Foundation and chairman of the committee which produced the controversial Gaither Report; U.S. Senate majority leader Lyndon Johnson; Vice President Nixon; and William Carr, executive secretary of NEA.

In addition to interviews, documentary will feature a dramatic segment on development of the present American educational system since 1900, and a classroom scene. Richard Krolik directs.

Complete kit, including slides and on-the-air promotional material, in addition to film, will be distributed to local stations via state education associations.

Strip Teasers

Continued from page 35

radio-tv, and Tom Brophy, associate director. Leon Levine does a similar job for Columbia U. where more than 150 profs took to the airlanes last year to spread palatable culture and basic information.

Both Levine and Kraetzer point out that they are in clover these days, what with countless calls from radio-tv producers in search of profs who can articulate on the significance of the sputnik and other scientific matters. This calls for a new type of egghead, according to college radio-tv bookers, an egghead reminiscent of the classroom behavior of such notable teachers as Huxley, Michelet and William James, and they say the schools abound in such teachers.

NYU is not averse to offering certain courses for credit via radio-tv, but Columbia U has nixed requests from N. Y. broadcasters for similar courses. Administrative heads at Columbia take the position that it is their function to teach in the classroom but certainly have no objection to their staffers doing cultural turns on the air sans credit for listening.

What university officials object to are hurried telephone calls from tv program builders who spout: "Say, you got a guy up there who just won a Nobel Prize for something on propulsion by ions. Can you get the guy up here real fast? We need him for a few minutes on the air."

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1958: FLOODTIDE FOR ALBUMS

TIME TO GROW UP

Two stories in last week's VARIETY point to a need for a more adult general approach to recording company relations—intra-artistic and for the public.

Jane Morgan's forthright brushoff to the claimed, ofttimes erroneous, "golden" record statisticians is correct and courageous because she, like many of her disking contemporaries and the music business at large, has no illusions about the phoney "1,000,000-copy sellers." Too many songsmiths and publishers know by their 600,000-750,000 royalty payoffs how phoney are some of the "golden" disk sellers' ballyhooey.

The other concerns RCA Victor's refusal to release Abbe Lane for Columbia's original cast album of "Oh Captain," just-opened Broadway legit musical. Victor is still smarting from Decca's yesteryear refusal to release Ethel Merman for its album of "Call Me Madam" and so RCA—which had also put up the entire financing for the Irving Berlin musical—had to substitute Dinah Shore in the "original cast" LP. It didn't sell well, nor did Miss Merman's "Madam" album for Decca. Col, as in the Victor instance with "Madam," is subbing Eileen Rodgers for Miss Lane, and otherwise Tony Randall, Jacqueline McKeever and Susan Johnson, of the original cast, will participate.

Victor, of course, may well contend that, by releasing an exclusive commodity like Miss Lane, it might be succoring the competition. Which no doubt was Decca's thinking when it refused to release Miss Merman for "Madam."

But the record business is big business and for the common weal a commonsense formula on a reciprocal basis should work out. One is struck by the last Loew's Inc. statement, as regards just how big is the music business. (As a footnote, only recently, on the Coast, Dot Records' prexy Randy Wood also observed that "the way the picture business is going, the record and music business may well surpass it for revenue"). Joe Vogel's statement to the Loew stockholders point it up with startling reality that if it were not for the $5,520,000 income from MGM Records, the Big Three music companies, television, and WMGM Radio, Loew's Inc. would not have realized its $1,314,000 net profit before interest and Federal taxes. The breakdown shows that this $5,520,000 topped the $3,975,000 from Domestic & Canadian Theatres, otherwise, Production-Distribution represented a loss of $7,784,000, and an item called "intercompany elimination" of $397,000 also was red ink.

The Record Business is truly Big Business and, with its growing stature, particularly as the major film companies segue more and more directly into the disk and publishing phases—just as the two giant electronics, RCA and Columbia, have long had their wax works—there is room for a little more Big Business thinking. As the artistic phase of all show business gravitates with greater fluidity in all its branches on a greater free-wheeling basis, there is no need for such acute internecine spleen between the diskeries. There is no telling when, on some future undertaking, a cooperative formula may not pay reciprocal rewards.

NEW HEIGHTS, NEW HEADACHES

A drive by the record companies to get new album product into the market is heading for new heights this year. Majors and indies alike have expanded their LP release schedule as much as 50% over last year to get in on the mushrooming packaged goods business. It's developing into a wild production race that's already flooded the retailers with close to 100 new releases a month for January and February.

It's a setup, says Hal Cook, veepee in charge of sales at Columbia Records, that the manufacturers don't want, the distributors don't want, the retailers don't want but that the consumer is demanding.

Cook's theory is pointed up by the fact that surveys of retail stores have shown that 40 to 45% of the sales are pulled in by new releases, with the balance going to catalog items. There are an increasing number of record buyers coming into the market via the hi-fi fad and the upbeat in phonograph sales and they are constantly demanding new product.

Columbia, for example, had 70 new releases in pops, Masterworks and low-price lines out in January and has 30 new LP's scheduled for February release. Col's LP binge is based somewhat on the needs of its record club, but the product also is geared for the retail level to meet the flood from the other companies.

The situation isn't dismal for the retailers or the manufacturers. With the growth of self-service marketing in retail outlets around the country, all the new product has a chance to be displayed and appraised by the prospective buyer. According to Cook, the

(Continued on page 60)

20th Century-Fox in Disk Field; Onorati Quits Dot to Head Subsid

Twentieth Century-Fox Film Corp. is plunging into the recording field with formation of a subsidiary. Firm will be known as 20th Century Records.

The disk subsid will be prexied by Henry Onorati who is leaving his veepee spot with Dot Records to take over the new assignment. Onorati had been with Dot for the past two-and-a- half years heading its eastern activities. Mickey Addy will now be in charge of the New York office for Dot.

Coming in to the 20th label with Onorati will be Lou Del Gurcio as veepee. Del Gurcio is a vet in the sheet music printing business. They take over at 20th March 1. Spyros P. Skouras, 20th prez, will be board chairman of the diskery and Donald Henderson, secretary-treasurer of the film company, will act in the same capacity for the record firm.

Onorati currently is lining up distributors for the new label as well as prowling artists availabilities. New talent will be considered for disk-pic potential. Onorati also plans to test 20th's film exchanges as promotion outlets for the diskery's product.

Film company's move into platters is in line with the general trend in the picture industry towards disk subsids via formation or buyups to help exploit the studio product and performers. Columbia is known to be dickering for a deal with Lou Chudd's Imperial Records, and it's been reported that Warner Bros. has been feeling out several indie label owners on the possibilities of a purchase. United Artists recently formed its own diskery and Paramount bought the Dot label last year. Metro has had its own disk subsid, MGM Records, for the past 10 years, and Universal Pictures is owned by Decca Records. So far, only RKO has foundered via its buy of Unique Records.

Asia Catches U.S. Flu

Swampscott, Mass., Feb. 11.

Rock 'n' roll is hot in all of Asia, reports Clement Kennedy, prexy of the New Ocean House here, just back from a trip around the world. But Stephen Foster's oldies holding fast, he said.

Kennedy heard "My Old Kentucky Home" played by an Indian string orch in New Delhi and "Old Black Joe" played in a Tokyo Hotel. "But American rock 'n' roll pervades all Asia," he said.

Glaser Vs. Leeds On the Source Of 'Some Barbecue'

Authorship of "Struttin' With Some Barbecue," a dixieland classic, is thrown into dispute in a N. Y. Federal Court suit filed by Joe Glaser's International Music film against Leeds Music. Tune, which has been credited to both Louis Armstrong and his former wife, Lil Hardin, singly and together, has been published by Leeds Music for the past 18 years.

The International firm claims that Miss Hardin, a dixieland pianist who once worked with Armstrong in small combos, assigned to it the copyright renewal on "Barbecue.". International is suing Leeds for continuing to publish and license the song. International is now in the process of drawing up an amended complaint after objections to the original papers were made by the defendant's attorneys, Seton & Rose.

Leeds' defense is that it has renewal assignments signed by both Miss Hardin and Armstrong. In a large number of recordings made on the song, both have received credit at one time or another.

Lombardo 1st Prez Of NARAS in N.Y.

Guy Lombardo was elected president of the New York chapter of the newly formed National Academy of Recording Arts and Sciences at its first meeting held in Gotham last week (5). Other officers elected were Dave Kapp and John Stevenson, veepees; Ben Selvin, treasurer, and George Avakian, secretary.

It was decided at the meet that the affairs of the chapter during the early stages would be handled by an exec committee which would consist of the officers plus an additional six members. The other members of the exec committee elected were John Hammond, Percy Faith, Virgil Thompson, Fred Plaut, Neal Hefti and Neil Fujita. Dick Linke was named publicity director and the firm of Butler, Jablow & Geller was appointed legal counsel.

The exec committee plans to meet soon to appoint committee heads, particularly for membership and awards participation. Membership will be open to those in the creative aspects of the recording industry.

The California Chapter of NARAS has been active since the org's formation last fall. Paul Weston prexies the Coast branch. It's expected that other chapters will be organized in Chicago and Nashville.

The N. Y. meet was opened by Capitol Records' veep Lloyd Dunn, representing the original founders of the org, and Jim Conkling, chairman of the national organization.

OWNERS VIE TO BUY CONTROL OF LIBERTY

Hollywood, Feb. 11.

Liberty Records, indie Coast label, currently mulling a reshuffle of its setup with co-owner Sy Waronker and Jack Ames seeking to buy the other out and get 100% control. Company has reportedly been hit by slow distribution and failed to cash in as much as expected on the current hit, "I'm Available," by Margie Rayburn.

Diskery, which has such artists as Julie London, Billy Ward and Patience & Prudence under contract, is now getting its platters from various small indie pressing plants.

June Christy's Brit. Bow

London, Feb. 11.

Songstress June Christy will make a two-to three-day quickie to Britain early in April, says agent Harold Davison. She'll make a couple of personal appearances in London, possibly on Sunday, April 6, before playing several provincial dates.

Miss Christy will be accompanied by the Ted Heath orch. This will be her British bow.

Crew-Cuts (Canadian) Denied Re-Admittance To U.S.; Must Get Visas

Toronto, Feb. 11.

Banned at the Buffalo border after a visit to their parents in Toronto, three of the four Crew-Cuts will take out U. S. papers, according to John Perkins, spokesman for the singing group here. On advice of their Toronto lawyer, they will not appeal to Washington but will make their decision next week. They are faced with a U. S. immigration service ruling of William Taffet, special inquiry officer, that "they are immigrants not in possession of the required U. S. visas. Said Perkins here: "I don't see much choice."

While Perkins, his brother, Ray, and Rudolph Maugeri are stranded in Toronto, a fourth member, Pat Barrett, had no difficulty crossing the border at Montreal and was reported either in New York or Cleveland. John Perkins said it seemed likely that Baarrett would return to Toronto and apply for a U. S. visa. As legal immigrants, they will also be subject to U. S. draft laws but do not plan to give up their Canadian citizenship, said Perkins.

He estimated that the wait for visas, which sometimes take three months or more, would cost the quartet up to $50,000. Perkins said: "It will cost us somewhere

(Continued on page 60)

SAXON V.P.-GEN'L MGR. OF RCA RADIO-PHONOS

In a top echelon RCA reshuffle, Raymond W. Saxon was named vice prexy and general manager of the RCA Victor radio and phonograph division, replacing James M. Toney, who moved over to become v. p. and general manager of the Victor television divison.

Saxon, who joined RCA in 1940, served as general manager of RCA's northeastern region and general sales manager of the Victor television division. Up to his appointment, he was director of RCA regional operations.

Disney's Disk Tie in U.K.

London, Feb. 11.

Walt Disney Productions Ltd., has cemented a longterm agreement with Pye Group Records for the manufacturer and distribution throughout Britain of the complete Disney catalog of records.

The first disks to be issued by this source, probably in April, are "Creakin' Leather," "Bambi," and "Perri."

Coast Committee Of ASCAP Dies

The West Coast committee of the American Society of Composers, Authors & Publishers went out of business last week. The committee, designed to handle problems of Coast writers, has been chairmanned by L. Wolfe Gilbert for the past nine years.

All members of the committee, including Gilbert, Harry Warren, Jimmy McHugh, Johnny Green and William Grant Still, agreed that the Coast group no longer had a purpose or any specific designated purpose. The committee never had any formal administrative status in the ASCAP setup, but served as a transmission belt of beefs and requests from the Coast members to ASCAP's New York homeoffice.

The Coast committee felt that its reason for existence had been eliminated in recent years by the greater accent ASCAP has been placing on Coast activities within the board of directors. At the present time, there are two board members from the Coast, Gilbert and Ned Washington. In addition, ASCAP holds general membership meetings annually on the Coast attended by all the major officers of the Society.

Benjamin, New Pubbery

Bennie Benjamin and Sol Marcus, tieffing team, have entered into the publishing business via a tieup with Jean and Julian Aberbach, heads of the Hill & Range combine. Name of the firm will be Bennie Benjamin Music, an ASCAP affiliate.

Benjamin and Marcus have such songs to their credit as "I Don't Want to Set the World On Fire," "How Important Can It Be," "Wheel of Fortune" and "Cross Over The Bridge," among others.

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VARIETY

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Jocks, Jukes and Disks

By MIKE GROSS

The Crickets (Brunswick). "MAYBE BABY" (Nor Va Jak-Melody Lane†) is a standout in the rocking genre and can be counted on for a big score. "TELL ME HOW" (Stardust†) makes the rocking beat work effectively again for strong spinning chances.

Buddy Holly (Coral). "I'M GONNA LOVE YOU TOO" (Nor Va Jak-Melody Lane†) is a topnotch sampling of the rockabilly groove and it will pay off all over. "LISTEN TO ME" (Nor Va Jak-Melody Lane†) has an infectious rockabilly beat that will take it into the top spinning brackets, too.

Will Glahe (London). "SWEET ELIZABETH" (Peter Maurice*) follows in the polka step fashioned by Will Glahe's clicko "LICHTENSTEINER" and it's a cinch to do as well. "TAVERN IN THE TOWN" (Burlington*) gets the Glahe treatment for surefire jukebox attention.

George Young (Mercury). "CAN'T STOP ME" (Andover†) is a high-flying side in beat and vocal delivery that's likely to move out of leftfield for the big payoff. "COME BACK TO ME" (Andover†) has a lot of the rockabilly feel that goes over so well these days.

The Strollers (MGM). "GIGI" (Lowal-Chappell*) is the romantic ballad given the r'n'r treatment for juve appeal. It doesn't quite fit. "MOONLIGHT COCKTAIL" (Jewel*) is shaken up this time for the "beat" generation.

Vic Damone (Columbia). "GIGI" (Lowal-Chappell*) is handled affectionately by Vic Damone and this could be the vocal side to make the spinning noise for the title tune of the upcoming Metro pic. "LIFE DOES A MAN A FAVOR" (Livingston & Evans*) is a class tune out of the current Broadway musical, "Oh Captain," and Damone turns it into good programming fodder.

Charles Margulis (Carlton). "GIGI" (Lowal-Chappell*) is strictly instrumental here but it has strong jock & juke potential because of Charles Margulis' top trumpet work. "HEARTACHE FOR SALE" (Leeds*) gives the Margulis trumpet a showcasing in a melodic ballad setting.

Sonny James (Capitol). "WALK TO THE DANCE" (Central Songs†) has a strong hillbilly flavor but the pop cult will go for it because of its teen-pegged message. "KATHLEEN" (Lu Tal†) has a lively rockability beat that can also rub off for a big pop play.

Varetta Dillard (RCA Victor). "STAR OF FORTUNE" (Monument†) blends a hot beat and an exciting vocal to keep it rolling on jock & juke levels. "THE RULES OF LOVE" (Quintet†) is a wrap-up of the blues and the rocking beat and Varetta Dillard knows just what to do with it.

Fats Domino (Imperial). "YES, MY DARLING" (Travis†) intermingles a folk feel with the rocking beat and Fats Domino works it into a likely spinning bet. "DON'T YOU KNOW I LOVE YOU" (Reeve†) puts Domino in a boogie-styled setting for just fair results.

Jodie Sands: (Chancellor). "LOVE ME AGAIN" (Roncom*) is a rich ballad that Jodie Sands lifts off the ground in a style that could break the jinx that's been plaguing the disking femmes. "ALL I ASK OF YOU" (Debmar*) shows off thrush's appealing vocal style but, unfortunately, the material is ordinary.

The Coasters: (Atco). "DANCE!" (Tiger†) will find plenty of listening partners among the rocking teeners. "GEE, GOLLY" (Tiger†) has nothing more than an interesting vocal attack to make it somewhat different than the rest of the routine rock 'n' roll stuff being cut these days.

Dick Roman (ABC-Paramount). "SOMEWHERE IN THE RAIN" (Geo. Pincus*) is a neatly delineated ballad in all departments and may step out in the spinning shuffle. "DON'T LEAVE ME NOW" (Wizelf & Day*) is a big-voiced ballad that's good hearing but hard pushing.

Joan Temple: (Prep). "THE HEART YOU BREAK" (Geo. Pincus*) could break into a strong spinning item because of Joan Temple's energetic handling of an impressive beat. "ENGAGED TO BE ENGAGED" (Jimskip†) has a rocking beat and a stylized vocal working for it which could result in step-out spins.

Rover Boys: (Vik). "BLIND DATE" (Joy*) is in the teen groove in beat and lyric idea but it all seems a little strained. "MAKE ROOM FOR ME" (Opus†) gives the Rovers opportunity to swing out a lively-tempoed entry in a way that attracts attention.

Bob Carroll: (United Artists). "SONG FROM 'WITNESS FOR THE PROSECUTION'" (Unart†) features an oom-pah-pah beat and a likeable vocal for fair spinning returns. "LOVELY EYES" (Unart†) shines somewhat because of Bob Carroll's vocal but the ballad material isn't strong enough to take off.

Patience & Prudence: (Liberty). "LITTLE WHEEL" (Mappa*) has a chance to roll into a good turntable bet if the vogue for little voices hasn't passed. "HEAVENLY ANGEL" (House of Fortune†) follows a rocking pattern that the girls develop quietly but effectively.

Merv Griffin: (Decca). "YOU'RE THE PRETTIEST THING" (Hecht, Lancaster & Buzzell*) has a swingy quality that the kids may take to for juke play. "INTRODUCE ME TO THE GIRL" (Commander*) has some of the ingredients that the kids go for but not enough for it to stand up in the spinning wars.

Leo Diamond: (Roulette). "FLUNKY" (Favorite*) shows more of Leo Diamond's flashy harmonica play. It makes for good programming material. "TE AMO" (Lero*) is a quiet but penetrating instrumental.

Sonny West (Atlantic). "CALL ON CUPID" (Nor Va Jak†) uses familiar rocking techniques to get its message across. "RAVE ON!" (Nor Va Jak†) follows the standard r'n'r pattern but it doesn't work here.

Jimmy Dorsey Orch: (Fraternity). "WHEN YOU TOOK YOUR LOVE" (Buckeye*) puts the late Jimmy Dorsey's orch under Lee Castle's direction in a zingy terp-happy mood that'll attract plays. "NO ONE EVER LOST MORE" (Buckeye*) falls into the routine band instrumental groove.

Russel Arms: (Era). "WALKIN' BY YOUR WINDOW" (Chancellor†) skips along with a flavorsome beat but it doesn't seem strong enough to catch the swinging rockers. "HASTA LA VISTA" (Thunderbird*) is one of those pleasant sides that always seems to get lost in the shuffle.

Dick Duane: (GNP). "ETERNALLY" (Berkley†) has the big ballad flavor that's seldom heard these days, and if it's ever to come back Dick Duane could be the boy to do it. "I'LL NEVER MAKE YOU CRY AGAIN" (Sherwin*) gives the crooner a dramatic ballad try but it appears to tough to sell.

Peter De Bear: (Golden Crest). "WHEN THE TREES ARE AFIXIN' TO BLOOM" (American Academy*) is a catchy hillbilly-styled affair that'll make some jocks and listeners happy. "BEEP BEEP" (Mills*) never gets off the ground despite its noise.

The Four Esquires: (Paris). "ALWAYS AND FOREVER" (Greta†) sets this attractive harmonizing group in a pleasant musical setting that makes for good change-of-pace programming. "I WALK DOWN THE STREET". (Barman-Greta†) swings at a breezy gait but it doesn't have enough stamina to go all the way.

Junior Jordan: (Roc). "THE ROCK-A-BOOGIE PIGGY" (Chappell*) blends the rock and the boogie into a big noisy side. "DOWN BOY! DOWN BOY!" (Chappell*) contains a lot of musical fun but it's too special.

(*ASCAP, †BMI).

Best Bets

THE CRICKETS (*Brunswick*) — **MAYBE BAYBY** / *Tell Me How*

BUDDY HOLLY (*Coral*) — **I'M GONNA LOVE YOU TOO** / *Listen to Me*

WILL GLAHE (*London*) — **SWEET ELIZABETH** / *Tavern in the Town*

GEORGE YOUNG (*Mercury*) — **CAN'T STOP ME** / *Come Back to Me*



LAWRENCE WELK
And His CHAMPAGNE MUSIC
3rd Consecutive Year
Dodge Dancing Party
ABC-TV—Sat. 9-10 P.M., E.S.T.
For Dodge Dealers of America
Top Tunes and New Talent
ABC-TV Mon. 9:30-10:30 pm, E.S.T.
Dodge and Plymouth
Coral Records
Thesaurus Transcriptions

Goody's Album Bestsellers

(Compiled by Sam Goody's, leading New York disk retailer whose global mail order operation reflects not only the national market, but internationally).

	Artist	Title	Label
1.	Original Cast	The Music Man	Capitol
2.	Original Cast	West Side Story	Columbia
3.	Original Cast	My Fair Lady	Columbia
4.	Meredith Willson	The Music Man	Capitol
5.	Sound Track	Around World 80 Days	Decca
6.	Mantovani	Concert Encores	London
7.	Johnny Mathis	Warm	Columbia
8.	Lester Lanin	At the Tiffany Ball	Epic
9.	Sound Track	Pajama Game	Columbia
10.	Erroll Garner	Other Voices	Columbia
11.	Ella Fitzgerald	Sings Rodgers & Hart	Verve
12.	Frank Sinatra	Come Fly With Me	Capitol
13.	Harry Belafonte	Calypso	RCA Victor
14.	Nat King Cole	Love Is the Thing	Capitol
15.	The Weavers	At Carnegie Hall	Vanguard
16.	Sound Track	Pal Joey	Capitol
17.	Roger Williams	Fabulous Forties	Kapp
18.	Pete Seeger	Favorite Ballads	Folkways
19.	Mantovani	Film Encores	London
20.	Original Cast	Jamaica	RCA Victor

Album Reviews

Mitch Miller Orch: "Mitch's Marches" (Columbia). A recap of some of the bright and catchy rhythms Mitch Miller has previously captured on single releases. Here in all their bright, melodic flavor are "Yellow Rose of Texas," "Colonel Bogey," "Bowery Grenadiers" and "Jubilation T. Corpone," to name a few. It's a natural for top sales.

Mary Martin: "Mary Martin Sings-Richard Rodgers Plays" (RCA Victor). Although there's been a raft of Rodgers-Hart and Rodgers-Hammerstein on wax, this set can hold its own in the competition. In a soft and melodic voice, Mary Martin works them over in such way that they are all worth hearing again. Rodgers at the piano in an orch conducted by John Lesko with orchestrations by Robert Russell Bennett gives it an added sales stimulus.

George Shearing Quintet: "Night Mist" (Capitol). Extra added attraction in this set, as though George Shearing weren't enough, is a vocal choir accompanying the quintet's neat rhythmic line. The voices are that of the Jud Conlon Choir and with such tunes as "Polka Dots and Moonbeams," "Darn That Dream," "Imagination" and "You're My Girl," they turn the whole into an effective mood package.

The Four Aces: "Hits From Hollywood" (Decca). The motion picture songsmiths have turned out some fine tunes for pix whether they were Academy Award winners or not. Here in the popular vocal harmonizing manner of the Four Aces is a sampling of their work, including "Love Is A Many Splendored Thing," "True Love," "Around The World," "Tammy" and "Friendly Persuasion."

Lennie Hayton: "Jamaica" (Roulette). Using some imaginative orch and arranging techniques, Lennie Hayton has turned the Harold Arlen-Yip Harburg score for the Broadway tuner, "Jamaica," into an interesting and delightful musical project. He's embellished on the basic calypso rhythm to give the package a varied (but still basically true to the original) sound. A vocal chorus takes care of the Harburg lyrics in fine style.

George Hamilton IV: "On Campus" (ABC-Paramount). A current pop fave with the juve trade via "A Rose And A Baby Ruth" and "Why Don't They Understand," George Hamilton IV goes collegiate in this package of glee-club-styled tunes. He wanders through "Clementine," "Aura Lee," "Let Me Call You Sweetheart" and the like with vocal ease and even the oldsters could go for his styling here.

Tommy Leonetti: "Dream Street" (Vik). Tommy Leonetti, who's trapped in the rock 'n' roll fad via his stint on NBC-TV's "Hit Parade," gets a chance to spread out in this set. He tackles the 12 standards with assurance and know-how in a style that's soft and easy to take. Marion Evans' orch provides the able backing.

Toni Arden: "Miss Toni Arden" (Decca). Although the label seemed hard-pressed for a title to this package, it was right on the ball in rounding up Toni Arden's repertoire. It's a well-balanced songalog, similar to a stint on a night club floor, and she belts or caresses, as the occasion demands, in a highly polished style.

Leda Annest: "Portrait of Leda" (Columbia). This is a novel package for those interested in different sound techniques. Leda Annest is an upper-register thrush who's blended here as a musical instrument against Phil Moore's orch i a batch of the maestro's own compositions. It's all lush stuff and a lot of it is musically absorbing.

Meyer Davis Orch: "On With The Dance" (ABC-Paramount). The society dance beat has become a successful LP item and Meyer Davis isn't one to be denied. It's his second outing for ABC-Paramount and he follows the continuous music pattern with a steady stream of styles that will please the home terp contingent.

Steve Lawrence: "Here's Steve Lawrence" (Coral). Young Steve Lawrence is emerging as a singer with style. He's developed a lyric understanding and a phrasing technique to set him part from most of the other vocal youngsters who've cropped up on the crooning scene in the last ten years. He has such nifties as "Day In Day Out," "Easy To Love," "Come Rain Or Come Shine" to help him prove the point.

Ted Steele Orch: 'Let's Go Dancin'." (Bethlehem) Ted Steele has brought together a big band and a big sound for this dance date. He's also gone to pre-world War II Tin Pan Alley for his repertoire that bounces through the grooves. It's all pegged for the terping crowd and they should go for it.

Carl Ravazza: "Hold Hands" (Jubilee). The vet crooners still know how to wrap up a standard for solid romantic values, Carl Ravazza is one of them. His style is easy but the impact is hard as he takes off on such as "You Were Meant For Me," "Paradise," "Sweet and Lovely" and "All I Do Is Dream Of You." It's a well-plotted package.

Billy Ward & His Dominoes: "Your Forever" (Liberty). Best parts of this package come when Billy Ward gives a modern interpretation to oldies like "Deep Pur-

(Continued on page 56)

VARIETY 10 Best Sellers on Coin Machines

1.	AT THE HOP (4)	*Danny & Juniors* ..... *ABC-Par*
2.	SUGARTIME (4)	*McGuire Sisters* ..... *Coral*
3.	SAIL ALONG SILVERY MOON (3)	*Billy Vaughn* ..... *Dot*
4.	GET A JOB (2)	*Silhouettes* ..... *Ember*
5.	STOOD UP (1)	*Ricky Nelson* ..... *Imperial*
6.	ALL THE WAY (1)	*Frank Sinatra* ..... *Capitol*
7.	PEGGY SUE (3)	*Buddy Holly* ..... *Coral*
8.	IT'S TOO SOON TO KNOW (1)	*Pat Boone* ..... *Dot*
9.	APRIL LOVE (12)	*Pat Boone* ..... *Dot*
10.	RAUNCHY (10)	*Bill Justis* ..... *Phillips* *Billy Vaughan* ..... *Dot* *Ernie Freeman* ..... *Imperial*

Second Group

THE STROLL	*Diamonds* ..... *Mercury*
OH JULIE	*Crescendos* ..... *Nasco*
DON'T LET GO	*Roy Hamilton* ..... *Epic*
GREAT BALLS OF FIRE	*Jerry Lee Lewis* ..... *Sun*
DON'T	*Elvis Presley* ..... *Victor*
WITCHCRAFT	*Frank Sinatra* ..... *Capitol*
MAGIC MOMENTS	*Perry Como* ..... *Victor*
CATCH A FALLING STAR	*Perry Como* ..... *Victor*
JO ANN	*Playmates* ..... *Roulette*
KISSES SWEETER THAN WINE	*Jimmie Rodgers* ..... *Roulette*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

BRITAIN'S BULLISH DISK BIZ

Victor PACs Another BOM Wallop

Following through on the phenomenal click of its longhair disk via its tieup with the Book-of-the-Month, Victor is expanding its club operations into the pop field next month. Also linked with the BOM, the new operation will be called the RCA Victor Popular Album Club (PAC). The longhair club, called the RCA Victor Society of Great Music, which was launched a month ago, has already become the largest classical club in the field and the outlook is for 500,000 members within the year.

The new club, which Victor v.p. and general manager George R. Marek announced to the dealers last week, will feature popular showtune and jazz LP's at regular list prices. The premium album to launch the club is now being set. In the longhair operation, Victor kicked off the club with a package of nine Beethoven symphonies under Arturo Toscanini's baton at a $3.98 price, bargain which is credited with the fast public response to the BOM advertising campaign in the consumer press and via broadcast spots.

As with the classical club, the dealers are being cut in on the pop club operation by getting a 20% commission on all sales to members which they sign up. All space advertisements for the club will also permit prospective members to credit their regular dealers, who by this route will also get the 20% commission.

As another angle designed to please dealers, Victor will be sending to all club members a magazine describing the club selections, in addition to other Victor pop releases which will be available only through disk stores.

$72½-Mil in '57; Teens Call Turn

By BARY BARNETT

London, Feb. 4.

With a new all-time high in disk sales and production notched for 1957, the British record industry is gearing itself for an even greater peak in 1958. The only foreseeable snag which could stop this from coming about is a drastic change in the country's economic outlook. Spokesmen for the industry maintain that this could be the only barrier, but add, however, that the rate of expansion will be much slower this year than it has been in the past.

Last year's production figures, at an estimated 78,000,000, were 12,000,000 greater than the previous year. Main reason for the fast growth of disk favor, according to company execs, is the falling off in popularity of tv, radio and motion pictures with the younger element of the population, the backbone of the platter buying public. This is reflected in the fact that among bestsellers of the past year were Elvis Presley, Harry Belafonte, Paul Anka, and the Everly Bros.

Sales of record players and other sound reproducing equipment are on the way up, and folk have now got the disk buying habit—so much so, that the diskeries are convinced that a decline in the popularity of rock 'n' roll and other forms of popular beat music would not greatly dent the current disk buying kick. It's admitted that this music has played the major role in putting the British industry in the high spots, but now that platter purchasing is a regular part of the normal weekly expenditure for a large number of people, no matter what becomes the vogue in music.

During 1957, the estimated retail revenue, including sales tax, was around $72,500,000 compared with just over $50,000,000 the year

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Chi Makes Disk Pirates Walk Plank, Nabbing Pair for Phony Pressings

Chicago, Feb. 11.

The Chicago state attorney's office cracked down on a ring of disk pirates over last weekend and arrested one man, George Hilger, on charges of counterfeiting a trademark and another, Charles English, on charges of possessing records bearing fake trademarked labels. Under Illinois law, disk piracy is a criminal offense, unlike New York, where it only constitutes grounds for civil action.

Among the seized merchandise were disks bearing Brunswick, Ember, Atlantic and Swan labels. Disks cost the bootleggers about 15c apiece and were sold to distributors and retailers at whatever the traffic would bear. The disks were pressed at a Cincinnati plant.

While many similar actions against disk pirates were initiated via the New York office of Harry Fox, publishers' agent and trustee who collects mechanical royalties, the Chicago crackdown stemmed from disk sources here. It's understood the Fox office has offered to cooperate with the police in the current action.

Points on Piracy

The Chicago action on piracy (see separate story) represents a continuing drive by both the disk industry and the music publishers against the practice. Straight counterfeiting of disks represents a problem in detection since the operators are fly-by-night and move into new territory with new disks as soon as possible.

Hits on the indie labels are particularly susceptible to piracy since they don't have the resources to protect their product and the speed of distribution to cash in fully on a hit disk. On a hit like the "Flying Saucer" disk of a couple of years ago, it's believed the bootleggers made almost as much money as the original label.

Recently, the music biz hand versus the pirates was strengthened by a U. S. Circuit Court of Appeals decision which held that distributors and dealers, along with the pirates themselves, are liable for the payment of royalties on unlicensed material. That, it's believed, will make the dealers more wary in buying hit disks at cut-rate prices from the shady operators.

'Planted' in Cincy

Cincinnati, Feb. 11.

Pirated disks and labels seized here at the Rite Record Co., contract manufacturer for the Lomar Distributing Co., Chicago, include "La Dee Da," by Billy Ford & His Thunderbirds, and "Bad Motorcycle," on Cameo, and "I Am Lonely" and "Get a Job," by the Silhouettes on Ember.

Cincy detectives put the snatch on 1,000 records and 5,000 labels Friday (7). They acted after Cook County (Chi) authorities arrested Charles English, owner of the Lomar Co., and George Hilger, printer.

Carl Burkhardt, owner of the Cincy plant, said he contracted to do work for Hilger, who used Miller as his business name, and told police he provided merely the machinery and labor.

Local police followed instructions of Chicago authorities who estimated that Rite shipped 125,000 platters to Hilger since Dec. 1.

No charge was filed against Burkhardt.

Lew Brown, 64, of Tin Pan 'Golden Era,' Personified Pro Tunesmith Tradition

By ABEL GREEN

In an era of one-song writers and freak one-record upstart hits the Lew Brown tradition stands out even more significantly and his death, at 64, of a heart attack last Wednesday (5), points up the unique stature of the prolific songsmith. A legend within his own time, he was the professional songwriter's songwriter. He typified the tradition of the music business in all its multiple facets and reflected a glorious period when the Golden Twenties was truly the golden era of Tin Pan Alley.

Brown gave away more free material as a "special material" writer, just to cement a plug or for friendship's sake, than many a present-day gagwriter grinds out for fancy fees. Brown was one of the great M.D.s—musical doctors—of the music business. He knew the public taste as few did and was thus able to revise and polish novelty tunes like "Last Night on the Back Porch (I Loved Her Best of All)" and "The Beer Barrel Polka," and "Yes, We Have No Bananas," the works of other cleffers.

He was one of the genre of the yesteryear music men like Edgar Leslie, Pete Wendling, Abel Baer, Wolfie Gilbert, Sam M. Lewis, Joe Young, Fred Ahlert, J. Russel Robinson, Benny Davis et al. who, "to land a top act," knew what else to do to enhance that plug, and lock it in. This called for spontaneous resourcefulness and a prolific flair which ofttimes eclipsed the contribution of the headliner's own act scripter.

His training dated back to 1916 when he sold parodies at $2 to singing waiters at Coney Island's College Inn. He was a lifeguard in Rockaway Beach and whiled his

(Continued on page 61)

Seattle's 2-in-1 Local

Seattle, Feb. 11.

All Seattle union musicians are now in Musicians Local 76, with all members of Local 493 transferred, Alvin Schardt, 76 prexy, announced. Amalgamation marks end of move begun years ago to set up one local here.

Local 493 for the last 35 years represented most of area's Negro musicians.

County Atty. Probing Arthur Murray Studio After 75G Mpls. Suit

Minneapolis, Feb. 11.

County Attorney George M. Scott's recently created business fraud department is investigating the local Arthur Murray Dance Studio to determine "whether or not any laws have been broken."

Investigation follows filing of a $75,000 lawsuit and alleged "numerous complaints" received by the county attorney against the studio.

Eugene L. Kellogg, St. Paul, the suit's plaintiff, who is palsied, alleges undue influence was exerted by the St. Paul Arthur Murray Studio to induce him to pur-

(Continued on page 56)

Brubeck SRO in London

London, Feb. 11.

The SRO signs were up within two days of the boxoffice opening for the first British concerts by the Dave Brubeck Quartet at the Royal Festival Hall. More than 6,000 tickets were sold for the first two stints last Saturday (8).

The Brubeck outfit, presented in Britain by the National Jazz Federation, is skedded to play 22 concert dates during its 16-day stay, taking in major cities and towns.

Feb. Is Garner's Month In Col's Package Push; Sinatra, Doris Day Sets

Columbia Records is spotlighting Erroll Garner for its February package push. Label is singling out Garner's new release, "Soliloquy," in a drive that will include his catalog of nine Columbia sets.

During 1957, Garner's "Concert By The Sea" and "Other Voices" were top sellers for the label and the diskery's sales execs feel that he's ripe for an all-out push which will cover the pop and jazz fields.

Col's February release package includes 30 albums in the pop and Masterworks lines. Highlighting the package are two double-pocket LP packages by Doris Day and Frank Sinatra to be priced at $7.98. Miss Day's set, "Hooray For Hollywood," is in the pic-tune groove, while Sinatra's package, "The Frank Sinatra Story," covers his more than 10 years as a Columbia artist.

Jack Benny Only A Cover for Sportsmen

Hollywood, Feb. 11.

Tops Records, Coast indie label that is climbing to a major level via distribution in markets and stores on a low-priced purchase scale, has garnered two more artists to disk pacts.

Jerry Gray orch, previously with Liberty Records, and the Sportsmen, Jack Benny's singing group, have been set to cut their initial waxings for label next month. Unusual aspect of the Sportsmen's deal is that Benny has agreed to grace the album cover on their LP, although he will not participate in the recordings.

Green's G&S for Greenhill, New RCA-Linked Diskery

Martyn Green and Hillard Elkins, his personal manager, have set up Greenhill Records, a disk producing firm which will release through RCA, Victor. New company has wrapped up a deal with Victor whereby Green will produce, direct and star in three Gilbert & Sullivan albums.

Green leaves for England Feb. 24 where he'll begin work on the packages.

Lou Levy to Coast

Leeds music prexy Lou Levy headed for the Coast last week to o.o. some new material and contact disk artists living in Hollywood.

Levy, who gave up his Coast office last year, has been making the cross-country trips now on a regular basis.

Westminster Bucks-Up Longhair Disks to $4.98

Westminster Records is the latest to hike its classical prices, going from $3.98 to $4.98 this month.

A flock of similar price increases by other labels followed in the wake of RCA Victor's announcement late last year that it was planning to raise its tabs effective Feb. 1.

2-Year Decca-IBEW Pact

Hollywod, Feb. 11.

A new two-year contract has been signed between Int'l Brotherhood of Electrical Workers and the Hollywood branch of Decca Records.

Representing diskery in the confabs was Samuel Yaman, treasurer and chief legal counselor of the company.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*April Love (Feist)	4	1	1	1	1	1	6	3	1	1	3	8	101
2	2	*All the Way (Maraville)	..	3	2	2	4	7	10	1	4	3	2	9	74
3	3	†Sugartime (Nor-Va-Jak)	2	8	6	..	3	..	5	2	2	6	5	2	69
4	4	*Silvery Moon (Joy)	3	7	5	..	2	..	3	4	7	10	8	4	57
5	5	*Liechtensteiner Polka (Burl.)	8	2	..	..	7	..	2	6	5	8	..	5	45
6	8	†At the Hop (SMW)	9	..	9	4	10	3	..	8	..	5	1	..	39
7	9	*Catch a Falling Star (Marvin)	1	..	..	..	..	10	1	..	3	..	9	6	36
8	6	*Around the World (Young)	..	4	..	3	5	..	..	7	9	4	..	..	34
9	11	*Fascination (Southern)	..	5	..	..	6	..	4	5	..	2	..	..	33
10	7	†Raunchy (H&R)	..	..	..	..	..	2	..	..	..	..	4	..	16
11	12	†Kisses Sweeter (Folkways)	..	..	..	..	..	4	..	9	6	..	..	..	14
12A	13	†Don't Understand (Hollis)	10	..	..	..	..	..	..	..	8	..	6	7	13
12B	..	†Shepherd Blues (B-Kahl)	6	..	..	..	..	..	..	..	..	..	..	3	13
14A	..	*Magic Moments (Famous)	7	..	10	..	..	9	8	..	..	..	..	..	10
14B	10	†Peggy Sue (N-V-J-Peer)						5					7		10

Film Music's Coming of Age

Leith Stevens Says Composers Must Have Freedom To Set Own Arrangements

Hollywood, Feb. 11.

After years of experimentation with sizes, styles and phases, film music is developing into a field all its own. Increasing public interest, as evidenced by the purchase of film soundtrack albums, has cued a new awareness of music on the part of producers and more and more attention is being paid to scores.

The result, composer-conductor Leith Stevens believes, is a new era for film music, one which will utilize the medium to its full effect while taking advantage of the technical changes which have permitted better presentation of scores.

"It's still not what it should be," Stevens feels. "Most producers haven't yet realized the value of music in telling the story. But we're making progress."

Film composers thus far have overcome difficulties encountered in former years when producers guaged a score by the number of musicians hired for scoring, or ordered a composer to write 30 seconds of music to underscore a scene in which a tree topples.

"Gradually," Stevens declares, "Hollywood has come to realize that, properly used, music is an important adjunct to the script. It can help tell the story in terms of mood and pace and by proper utilization of principal themes, the story line advance can be implemented.

To achieve the ideal situation, Stevens contends, producers must begin figuring on music as an integral part of the overall production. It should have a regular and specified place in the budget, rather that coming as it often does as an afterthought. The composer should work with the producer, director and screenwriter in early conferences.

"And," he concludes, "producers once and for all have to forget their ideas about size of orchestra and let the composer work out his own scoring arrangement. Too often there's a tendency to use a big orchestra when both story line and score demand a small combo. Sometimes, too, a producer who thinks he can save money, wants just the reverse.

"With today's sound equipment to enhance the music for both the theatre audience and subsequent purchasers of albums, it's no longer sensible to operate, in a haphazard way. The composer is the music expert, not the producer; his analysis of the proper techniques should be adopted and the budget made to fit, rather than the other way around."

E. B. Marks' Score In '57: 752 Tunes By 105 Diskeries

E. B. Marks Music rounded out 1957 with a total of 752 tunes licensed for recordings. The Marks' copyrights were grooved by 105 different diskeries.

Breakdown shows that among the major record companies and their subsids, 286 selections from the firm's catalog were recorded on 196 LP's. Ninety other record companies accounted for 343 selections which were grooved in 210 albums. On the singles level, the majors accounted for 54 songs while the minors cut 69.

"Top 10" recorded songs in the Marks' catalog last year were: "Breeze and I" (30); "Malaguena" (27); "Poinciana" 24); "Manhattan" (22); "Banana Boat Song" (22); "Peanut Vendor" (18); "Song of the Islands" (17); "Yours" (16); "Ballin' the Jack" (16), and "What a Diff'rence a Day Made" (14).

Other Marks' tunes that received a strong recording play last year were "Jazz Me Blues," "El Rancho Grande," "Amapola," "Original Dixieland One Step," "Parade of the Wooden Soldiers," "Ida," "Say Si Si" and "Cindy, Oh Cindy."

HAPPIER SEATTLE OUTLOOK

Symph Raises Coin For Essential Expansions

Seattle, Feb. 11.

As a result of increased financial backing and the retention of Milton Katims as conductor, the Seattle Symphony Orchestra will substantially expand operations next season.

Drive for fund was successful, with budget for the coming season of $363,465, including sustaining fund of $151,000.

Budget also includes $20,000 to enter orchestra in the recording field and increases number of services (performances and rehearsals) for musicians to 125 from this season's 106. Katims made a particular point of the need for adding services to give the musicans a better annual wage.

Subscription series for coming season will be upped from 10 to 11 pairs, family concerts will increase from 13 to 18 and support will be given the Little Orchestra Society which this year proved itself a success at the box office.

Season ticket prices will increase slightly—$15 tix up 75 cents; $20 tix to $21; $25's to $26.25; $35's to $36.75 and $40's to $42.

Rip & Rochester

Hollywood, Feb. 11.

Another new indie recording company has been formed on the Coast. Oddity of the label is that it will specialize in signing talent hailing from Rochester, N. Y. Backers of the diskery, to be tagged Rip Records, are all businessmen from that city.

New concern is headed by Dick Puccio, a 23-year-old Rochester businessman who owns a record retail outlet in the east. Initial waxings go into release shortly and are being published by Johnstone-Montei here and the Time Music Co.

Camden Lifting 45's To 98c Class March 4

Camden Records, RCA's low-priced label, is hiking its 45 rpm extended play prices from 79c to 98c, effective March 4. Tied in with the price hike will be the release of 18 Camden EP bestsellers that have been repackaged with four-color art work. Distributors who order this series before March 4 will be able to buy them at the present price even though shipments will likely be made after March 4.

Frank O'Donnell, merchandising administrator for the RCA subsid label, said the EP packages will be pre-bagged in polyethylene envelopes just as are the label's LP disks. The 18 bestsellers are also being made available in shipper-containers, each of which holds 50 EP's and which permits the dealer to use the shipping carton as a counter display

Probe Murray Studio

Continued from page 55

chase nearly $17,000 worth of dancing lessons. He claims he had spent his life savings and an inheritance for the dancing membership which included 2,000 hours of lessons. The suit names Irving Gore of Minneapolis and C. A. Benson as the Murray Studios' co-owners.

Scott through the newspapers has advised persons involved with the studio to hire their own personal attorneys for restitution and stated he'll look into the possibility of criminal action.

The county attorneys also stated "there should be a law requiring licensing and supervision of dancing studios" and that they should be required to file a bond to protect those "foolish enough to enter into exorbitant contracts to dance, particularly those who have reached an age where such persons may not be able to dance any more."

On his part, the studio's co-owner Gore, who also is director of the Arthur Murray studios for the seven-state area that includes Minnesota, said he is "completely amazed" at Scott's allegations and actions.

"This is the first word we've had from the county attorney's office on this subject," Gore asserted. "We are a national, reputable and legitimate business operation. Our Minneapolis and St. Paul studios have been operated here without question of business ethics for more than 20 years.

"We would normally expect that any business like ours, with a long record of community affairs and participation, would be asked for information before the release of such a statement. Our books, records, or any information we have are open to the county attorney's office at any time."

The Arthur Murray dance studios are headquartered in New York, but operate in many cities across the nation. In a Wall Street Journal interview several years ago, Arthur Murray himself said "last year we grossed close to 50 million dollars and so far this year (1956) we're running 20 to 25% ahead of 1955."

Album Reviews

Continued from page 54

ple," "Star Dust" and "These Foolish Things." Each takes on a new and fresh dimension as Ward and his crew work it through. Unfortunately, the bulk of the set is comprised of Ward's own compositions and they don't hold up in comparison.

Arturo Chaite Orch: "A Visit To France" (Seeco). There's a pleasing Continental flavor that runs through this roundup of Gallic melodies but it doesn't seem strong enough to make much headway in the market. Problem here is that too many labels already have come up with the French touch and Chaite has some bigleague competition in his way. *Gros.*

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Music)	Boston—(Mosher Music Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Midtown Records)	Chicago—(Lyon-Healy)	Kansas City—(Jenkins Music Co.)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Memphis—(Trentwood Records)	Atlanta—(Rich's Dept. Store)	Minneapolis—(Dayton's Dept. Store	Indianapolis—(Ayres)	Portland—(Lipman-Wolfe)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**JOHNNY MATHIS** (Columbia) **Warm** (CL 1078)	3	4	2	2	..	..	1	5	3	1	2	3	5	9	..	6	4	2	2	6	127
2	2	**MY FAIR LADY** (Columbia) **Original Cast** (OL 5090)	5	..	6	1	4	3	2	2	2	..	..	..	3	2	4	..	..	9	8	3	102
3	5	**FRANK SINATRA** (Capitol) **Come Fly With Me** (W 920)	2	1	1	9	..	2	9	..	1	2	7	6	..	10	..	..	3	1	1	5	85
4	3	**AROUND THE WORLD** (Decca) **Soundtrack** (DL 9046)	6	..	8	..	3	..	8	1	6	6	..	..	7	4	2	1	..	..	3	7	81
5	6	**PAL JOEY** (Capitol) **Soundtrack** (W 912)	4	3	..	4	2	5	7	10	5	3	..	10	4	..	5	..	..	..	..	4	77
6	4	**RICKY NELSON** (Imperial) **Ricky** (Imp 9048)	1	7	..	10	7	..	3	..	4	4	..	..	2	..	3	4	7	..	..	..	69
7	7	**PAT BOONE** (Dot) **Pat's Great Hits** (DLP 3071)	7	..	..	..	1	..	5	..	..	8	6	..	..	..	1	..	..	4	7	..	49
8	25	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	..	..	10	6	..	1	4	..	..	..	..	..	..	1	..	..	..	..	6	..	38
9	10	**ROGER WILLIAMS** (Kapp) **Fabulous Fifties** (KXL 5000)	..	..	..	..	..	..	..	..	8	9	..	..	9	5	8	..	..	..	..	2	25
10	11	**MANTOVANI** (London) **Film Encores** (LL 1700)	..	..	..	..	..	..	..	..	..	10	..	1	..	6	..	..	..	5	..	..	22
11A	14	**OKLAHOMA** (Capitol) **Soundtrack** (SAO 595)	..	..	7	..	..	..	..	4	..	..	..	..	8	7	..	..	..	..	..	8	21
11B	12	**KING & I** (Capitol) **Soundtrack** (W 740)	..	..	..	..	9	8	..	3	..	..	..	..	..	3	..	..	..	..	..	..	21
11C	9	**TENNESSEE ERNIE** (Capitol) **Hymns** (T 756)	..	..	..	..	..	..	..	..	7	..	4	..	10	..	..	10	..	3	..	..	21
14A	13	**APRIL LOVE** (Dot) **Soundtrack** (DLP 9000)	8	..	..	..	..	9	..	..	10	..	..	..	1	8	10	..	..	..	..	..	20
14B	19	**WEST SIDE STORY** (Columbia) **Original Cast** (OL 5230)	..	2	..	..	5	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
16	17	**JANE MORGAN** (Kapp) **Fascination** (KXL 1066)	..	..	..	..	..	..	10	..	..	..	..	2	..	..	..	..	2	..	..	..	19
17	8	**NAT KING COLE** (Capitol) **One Of Those Things** (W 903)	..	..	..	5	8	..	..	..	9	5	..	..	..	..	..	..	..	..	..	..	17
18	..	**SAYONARA** (Victor) **Soundtrack** (LOC 1041)	..	9	3	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	9	..	15
19	23	**DAKOTA STATON** (Capitol) **Late Show** (T 876)	..	..	4	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
20A	..	**GLENN MILLER** (Victor) **Carnegie Hall Concert** (LPM 1506)	..	8	..	..	..	7	..	6	..	..	..	..	..	..	..	..	..	..	..	..	12
20B	16	**JIMMIE RODGERS** (Roulette) **Jimmie Rodgers** (R 25020)	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	12
22A	..	**ROGER WILLIAMS** (Kapp) **Almost Paradise** (KL 1063)	..	..	..	..	..	..	6	..	..	..	5	..	..	..	..	..	..	..	..	..	11
22B	..	**JOHNNY MATHIS** (Columbia) **Wonderful, Wonderful** (CL 1028)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	2	..	..	..	..	11
24	..	**MARTIN DENNY** (Liberty) **Exotica** (LRP 3034)	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	8	..	..	..	10
25	15	**FRANK SINATRA** (Capitol) **Where Are You** (W 855)	..	..	..	..	6	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	9

Inside Stuff—Music

Chicago's Seven-Up bottler is popping for a series of free teenage dance parties in schools and churches in the Chi area. All of them are hosted by Jim Lounsbury, who by no coincidence fronts the drink firm's Saturday "Record Hop" in WBKB. Lounsbury, in turn, permits only one brand—guess which?—of soda pop to be sold at the two weekly record hops he promotes himself. Regular route men for the bottler are setting up the no-admish engagements in their own territories as a Seven-Up sampling operation, with the product dispensed gratis. Lounsbury, of course, gets a small fee and merchandises his show at the same time. The former deejay rents the West End ballroom on Sunday afternoons and Liberty Hall on Friday nights for his own regular record hops, at which admission is charged and the soft drinks are sold.

With Chappell lifting the release date on the Alan Jay Lerner-Frederick Loewe score for the Metro musical, "Gigi," last Friday (7), Carlton Records laid down a hefty promotional barrage to get in ahead of the competish. Carlton is pushing its title song workover by Charlie Margulis with a disk sample spread covering more than 10,000 names on the disk jockey, record salesmen, one-stop and rack-jobber levels. A special three-color sleeve has been designed for rack-jobber trade and a special kit will be sent to film theatres booking the pic. Display streamers and poster cards are being made up now for the atre lobby use. Last week Carlton shipped 70,000 disks to 32 distributors. Original release date on the score had been set for Feb. 14.

Jazz has become such an important component of European music that for the first time in Germany, a longhair musical college is adding jazz courses to its curriculum. The Cologne High School of Music (equivalent to the outstanding music schools in the States) has just engaged a couple of leading names from the jazz circles of Europe to instruct its jazz courses. German bandleader Kurt Edelhagen is one of the teachers, and members of his orchestra, who have been recruited from all over Europe, are instructing some of the instrument courses. Another top name in the pop musical world is composer-songwriter Heinz Gietz, who has written the music for all the Caterina Valenti films. He is teaching courses in jazz arranging at the school.

Irving Gorsen, stock man of the Lieberman Music Co., largest distributors of jukebox records in Minneapolis, calls attention to the fact that there are now 65 different record labels in his stock and he believes that's only a percentage of the total on the market. What's more, the number seems to be growing nearly every week, he points out. Gorsen wishes there were considerably fewer labels because of

(Continued on page 60)

British Disk Bestsellers

London, Feb. 11.

Jailhouse Rock ..... Presley (RCA)
Story of My Life .... Holliday (Columbia)
Oh! Boy ..... Crickets (Vogue-Coral)
All the Way ..... Sinatra (Capitol)
At the Hop .. Danny & Juniors (HMV)
Great Balls of Fire .... Lewis (London)
Love Me Forever ..... Ryan (Pye-Nixa)
Peggy Sue ..... Holly (Vogue-Coral)
April Love ..... Boone (London)
Making Eyes ... Adams & Otis (Capitol)

BENNY ROSS JOINS PEER AS INT'L MGR.

Benny Ross, who was general professional manager of the Tommy Dorsey publishing firms until their sale to Consolidated Music a couple of weeks ago, has joined Ralph Peer's Southern Music organization as manager of the international repertoire.

The Peer companies, operating worldwide, handle a large volume of Latin-American and European tunes which will now be channelled through Ross. Murray Deutch will continue to handle the American tunes as Southern's general professional manager.

Ross formerly worked for the Peer organization many years ago before joining the late Tommy Dorsey's music operation.

Nearly Everyone Pulling Strings To Get In on the 'Iron Curtain Act'

Hollywood, Feb. 11.

Clyde Wallichs, prexy of Wallichs Music City, is enroute to Russia on a combination business-pleasure trip.

While there, it's understood, he will try to work some recording tie-up with the Russians.

Incidentally, the Soviet Union is not a member of the copyright union, and if a deal is worked out, it's expected that the Kremlin will have to become a member of that association.

Wallichs is expected back withi a month.

Kremlin Jazz For Newport

Newport, R. I., Feb. 11.

An Iron Curtain jazz combo is skedded for Newport Jazz Festival this year, Louis S. Lorillard, festival prexy, revealed at a meeting of the Kiwanis Club here at which he was guest speaker.

He said a youth band made up of teenage musicians from different countries, including some from behind the Iron Curtain, will be recruited. Lorillard said a trip is planned this spring to the Brussels World's Fair in Belgium and behind the IC. He will recruit the youth band there.

Label's 'All Nations'

Hollywood, Feb. 11.

Negotiations are still on with Britain's Princess Margaret to narrate the British album in the projected non-profit "Jazz of All Nations" series for Tops Records.

Carl Doshay, prexy of the Coast indie label, has offered Her Royal Highness $5,000, to be deposited in the Bank of England as the initial disbursement in English charities against profits from the British album. All the recordings will be done in the individual nations involved with a VIP of that country narrating.

Doshay has corresponded with Rusia's Khrushchev, Israel's Ben-Gurion and India's Nehru for aid in the making of the "Nations" series. Bing Crosby and Louis Armstrong are being paged to co-narrate the U.S. album.

Moon Records Buys Log Of 'Knowledge' Kidiskery

Elliot Wexler, who launched a new kiddie label, Moon Records, last month, bought the catalog of Records of Knowledge for Children, a juve-angled disk company which went out of business several years ago. Richard Morros, son of Boris Morros, the impresario and American counter-espionage agent, was a sales exec for the Records of Knowledge firm.

The acquired catalog, originally issued on 78 rpm speed, will be repackaged into about 15 LP's and sold under the Moon label. Wexler, who now has the most extensive line of low-priced kiddie disks on LP, has been active in the chain store and supermarket merchandising field.

Sherman's IGA Tieup

Ottawa, Feb. 11.

Alex Sherman, who has five record bars in Ottawa, three in Montreal and one in Toronto, has pacted with M. Loeb, prexy of IGA Stores (Independent Grocers of America) to install self-service record bars in 80 IGA outlets.

Sherman also plans a sixth Ottawa record shop, set for Carlingwood shopping centre.

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Kansas City—(Jenkins Music)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**SILHOUETTES** (Ember) Get a Job	1	7	..	..	3	9	8	..	1	..	1	2	2	..	..	1	2	..	..	84
2	3	**CRESCENDOS** (Nasco) Oh Julie	..	2	2	..	..	..	..	2	2	..	9	..	3	..	2	3	..	5	1	79
3	2	**DANNY & JUNIORS** (ABC-Par) At the Hop	4	..	7	..	8	1	3	..	5	7	..	..	..	6	..	4	..	1	..	64
4	7	**ROYAL TEENS** (ABC-Par) Short Shorts	5	..	9	7	4	..	..	..	..	4	6	6	..	10	3	..	3	..	..	53
5	5	**DIAMONDS** (Mercury) The Stroll	..	..	5	..	..	..	1	..	6	..	5	..	1	1	..	..	..	8	..	50
6	9	**ELVIS PRESLEY** (Victor) I Beg of You	..	..	..	..	..	..	4	6	4	..	..	..	7	..	4	..	1	7	..	44
7	10	**BILLY VAUGHN** (Dot) Sail Along Silvery Moon	..	..	..	..	5	6	..	..	..	9	..	7	8	..	6	..	..	10	2	35
8	..	**PERRY COMO** (Victor) Magic Moments	6	..	3	1	7	..	..	..	..	..	..	..	4	..	..	..	..	..	..	34
9	4	**McGUIRE SISTERS** (Coral) Sugartime	7	..	10	..	..	5	10	..	9	..	..	..	5	5	..	..	..	6	..	31
10A	12	**PERRY COMO** (Victor) Catch a Falling Star	..	..	..	..	..	..	..	..	..	..	4	3	..	..	10	7	9	2	..	30
10B	11	**ELVIS PRESLEY** (Victor) Don't	2	..	8	..	6	..	..	..	..	3	..	..	..	..	..	6	..	..	..	30
12A	21	**CANTELS** (End) Maybe	9	..	6	..	1	..	..	..	..	10	..	..	..	..	..	..	4	..	7	29
12B	8	**FRANKIE AVALON** (Chancellor) Dede Dinah	..	1	..	..	..	..	..	..	..	1	2	..	..	..	..	..	..	..	..	29
14A	13	**RICKY NELSON** (Imperial) Stood Up	8	..	..	..	..	..	..	..	3	..	3	..	..	..	3	..	..	..	..	27
14B	6	**BILLY & LILLIE** (Swan) La Dee Dah	10	..	..	..	..	..	..	5	..	..	7	..	..	..	8	2	7	..	..	27
16	20	**FRANK SINATRA** (Capitol) All the Way	..	..	..	..	..	2	9	..	..	..	..	4	..	8	..	..	..	9	..	23
17A	..	**ROY HAMILTON** (Epic) Don't Let Go	3	..	..	..	2	..	..	..	..	..	..	..	..	..	9	..	..	..	..	19
17B	14	**MITCH MILLER** (Columbia) March from River Kwai	..	..	1	..	..	4	..	..	..	..	..	..	9	..	..	..	..	..	..	19
17C	19	**PAUL ANKA** (ABC-Par) You are My Destiny	..	..	..	2	10	10	..	3	..	..	..	..	..	..	..	..	..	..	..	19
20A	..	**CHUCK BERRY** (Chess) Sweet Little Sixteen	..	3	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	18
20B	..	**LITTLE RICHARD** (Specialty) Good Golly Miss Molly	..	5	..	8	..	..	..	..	..	5	..	..	..	..	..	..	..	..	8	18
20C	..	**JERRY LEE LEWIS** (Sun) Great Balls of Fire	..	..	..	..	..	..	2	..	..	..	..	..	..	2	..	..	..	..	..	18
23	22	**PAT BOONE** (Dot) April Love	..	..	..	..	9	3	..	..	..	..	..	..	..	4	..	..	..	..	..	17
24	..	**JOE DARENSBOURG** (Lark) Yellow Dog Blues	..	6	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	15
25	17	**FRANK SINATRA** (Capitol) Witchcraft								8			10	1						..		14

'Matilda' As An 'Original' Work Up For Court Airing

Publisher Paul Kapp's $500,000 "Matilda" suit against Harry Belafonte, Duchess Music and others, is in N. Y. Supreme Court, spotlighting the question of whether that calypso song is an original work or whether it derives from the folk music tradition. Kapp, via his General Music firm, claims that the song was written by Norman Span, known as "King Radio" in Trinidad, and assigned to his publishing company in 1957.

The song, as recorded by Belafonte for RCA Victor in 1953 and published via Lou Levy's Duchess Music, was credited to Belafonte and his accompanist, Millard Thomas, also named as a defendant. In the Duchess Music defense, it's claimed that the song's basic melody has been used many times in the past and hence was not original material.

Another question raised by the defendants, represented by Charles Seton (& Rosen), is whether the plaintiff's didn't wait too long in asserting their claim. They pointed out that Belafonte exploited it since 1953 while the suit for damages was filed several years later. Another angle in the suit is that Span recorded the song for Decca in the 1930s but did not copyright it.

Col Promotes Miller

Richard E. Miller has been upped to national operations manager at Columbia Records. He had been operations manager of Col's Boston branch.

Miller will work with Kenneth D. Glancy, general manager of Col's branch operation, in the administration of firm's 13 outlets. Miller will be based in New York.

Top Record Talent and Tunes

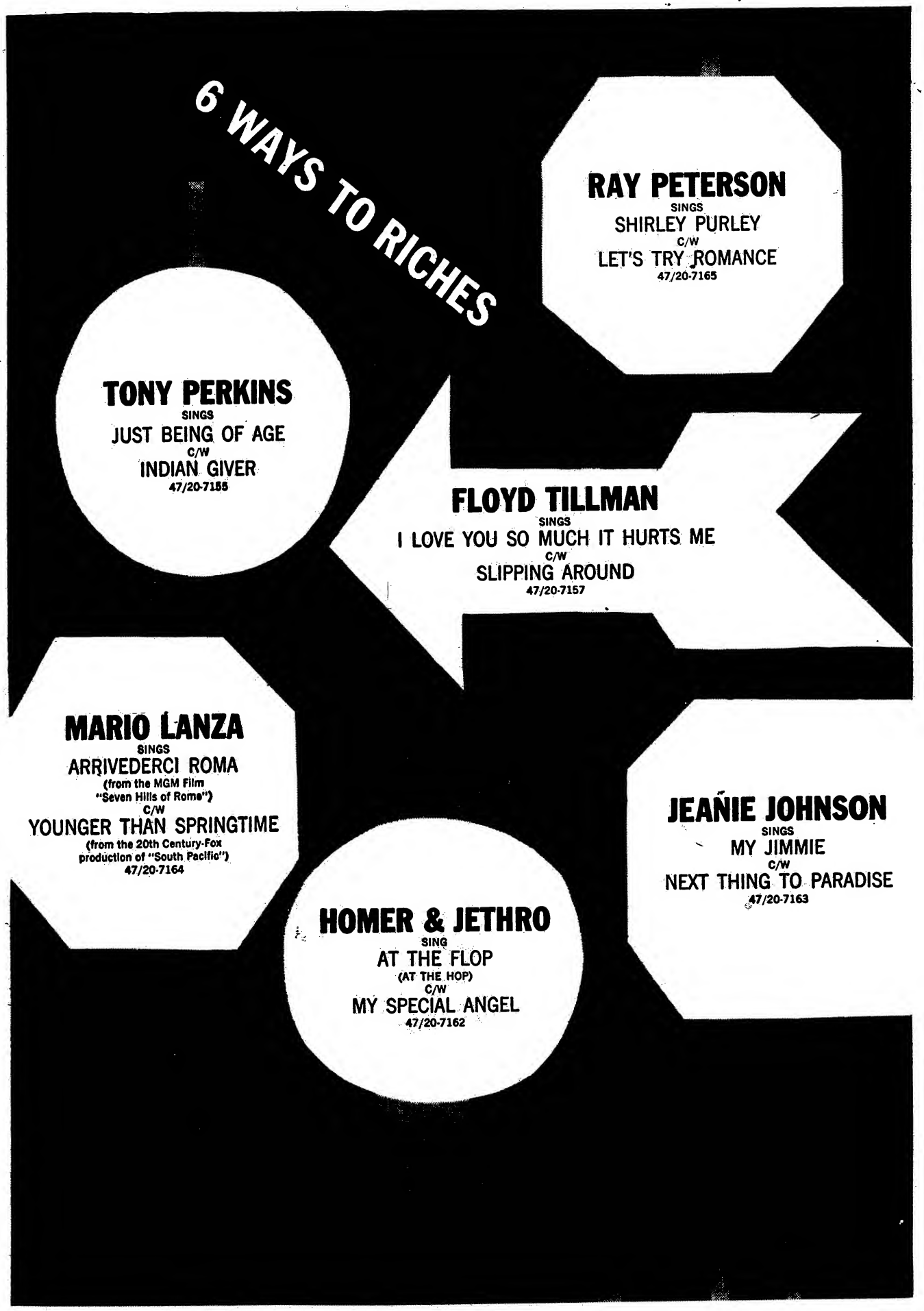
VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Dean Hunter—WMGM—New York	Eddie Gallagher—WTOP—Washington	Ken Garland—WPOR—Portland, Me.	Jack O'Neill—WCAT—Athol	Leb La Brache—WMOO—Milford	Moniel Lang—WESO—Southbridge	John Woods—WAAB—Worcester	Larry Brownell—WKBW—Buffalo	Nick Nickson—WBBF—Rochester	Earle Jerris—WHEN—Syracuse	Lou Barlie—WIBX—Utica-Rome	Bud Brees—WPEN—Philadelphi	Dean Slack—WJOY—Burlington	SOUTH: Gordon Alderman—WTRL—Bradenton	Bob N. Perry—WCKR—Miami	Jim Harriott—WFLA—Tampa	Dick Pike—WNOP—Newport, Ky.	John Wrisley—WIS—Columbi , S. C.	Johnny Fulrchild—KELP—El Paso	Dave Walshak—KCTI—Gonzales	Roger Clark—WNOR—Norfolk	Ray Schreiner—WRNL—Richmond	MIDWEST: Phil Rose—KFBI—Wichita	Larry Collins—WBCK—Battle Creek	Bob Robbin—WHB—Kansas City	Chuck Norman—KSTL—St. Louis	Tom Edwards—WERE—Cleveland	Bill Mertz—WVKO—Columbus	Lou Emm—WHIO—Dayton	Bill Dawson—Jackson	Robb Thomas—WEMP—Milwaukee	FAR WEST: Bob Furry—KTAR—Phoenix	Earl McDaniel—KLAC—Hollywood	Lamar Sherlock—KREO—Indi	Johnny Magnus—KGFJ—Los Angeles	Del Courtney—KSFO—San Francisco	Len Ross—KDB—Santa Barbara	Jim Cathcart—KMYR—Denver	Paul Coburn—KLUB—Salt Lake City	Ray Hutchinson—KOL—Seattle	TOTAL POINTS
1	18	5	Frank Sinatra	Capitol	*Witchcraft	9	5	2	..	4	1	5	..	3	..	1	3	4	1	4	..	5	..	..	5	3	..	..	9	..	7	3	..	9	3	..	..	..	..	4	..	1	..	157
2	2	8	McGuire Sisters	Coral	†Sugartime	7	10	3	6	7	2	..	2	..	..	4	5	..	9	7	..	1	..	9	7	1	1	4	..	..	4	2	..	2	4	8	..	..	..	9	7	..	3	..	151
3	1	9	Danny & Juniors	ABC-Par	†At the Hop	3	2	..	2	1	..	..	..	..	..	..	1	..	..	..	2	2	3	8	..	..	4	5	3	..	..	..	2	..	..	1	..	..	..	..	3	6	..	128
4	10	5	Perry Como	Victor	*Catch a Falling Star	6	..	1	..	..	3	..	..	..	3	..	10	..	7	3	..	8	..	..	2	6	..	5	..	8	..	..	6	..	..	7	6	..	6	..	5	2	..	104
5	14	8	Billy Vaughn	Dot	*Sail Along Silvery Moon	..	4	10	4	6	..	9	..	10	10	..	3	..	..	4	..	..	..	..	3	..	..	3	..	..	9	..	1	..	..	7	..	..	..	1	..	9	..	1	93
6	13	4	Perry Como	Victor	*Magic Moments	..	..	..	10	2	..	..	1	1	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	1	..	10	..	..	..	7	..	1	..	..	2	73
7	3	6	Diamonds	Mercury	†The Stroll	1	..	..	1	1	..	..	..	2	..	..	8	..	..	..	..	..	..	7	..	..	..	1	4	1	..	..	..	..	..	..	..	..	..	..	8	..	..	67
8	24	3	Patti Page	Mercury	*Belonging to Someone	..	..	6	..	..	8	..	..	..	4	8	..	..	2	..	..	..	..	..	9	..	..	..	4	..	..	5	..	2	..	9	..	1	10	..	..	9	..	66
9	9	7	Mitch Miller	Columbia	*March From River Kwai	..	7	..	9	9	5	..	7	7	..	10	5	..	8	..	9	..	..	..	..	..	8	..	2	3	..	..	..	..	..	..	..	3	..	..	..	..	..	63
10	23	3	Johnny Mathis	Columbia	*Come to Me	10	..	7	..	..	..	..	..	..	2	..	..	10	..	..	..	..	..	..	4	9	..	..	..	10	5	..	..	..	..	3	..	2	5	..	5	..	60
11	4	5	Silhouettes	Ember	†Get a Job	4	6	..	8	..	4	2	..	..	7	..	..	..	..	..	..	4	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	2	..	..	54
12A	19	3	Elvis Presley	Victor	†Don't	2	9	..	..	..	..	10	..	..	..	1	6	..	..	..	..	8	..	..	..	..	7	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	43
12B	40	4	Four Preps	Capitol	†Twenty-six Miles	..	..	..	..	..	..	..	..	3	..	..	..	..	7	7	4	..	..	..	4	..	..	..	..	..	..	8	..	..	..	..	..	..	10	..	6	..	7	..	43
14A	29	4	Paul Anka	ABC-Par	†You Are My Destiny	..	4	..	..	..	4	..	..	..	..	..	..	1	..	..	..	..	..	1	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	42
14B	12	12	Buddy Holly	Coral	†Peggy Sue	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	9	2	..	..	..	..	..	2	..	..	..	..	..	..	..	3	..	..	..	..	6	..	..	42
16	17	3	Nat King Cole	Capitol	†Angel Smile	..	..	..	..	..	10	..	..	6	8	..	7	..	..	..	..	..	..	7	..	2	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	38
17	20	9	Johnny Nash	ABC-Par	*A Very Special Love	..	..	..	..	..	6	..	4	..	8	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	38
18A	8	5	Frank Sinatra	Capitol	*Tell Her You Love Her	..	..	..	..	..	7	..	3	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	10	..	..	36
18B	16	13	Jimmie Rodgers	Roulette	†Kisses Sw'ter Than Wine	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	6	..	..	..	8	..	..	..	..	..	..	..	..	1	..	..	..	10	4	35
20	15	4	Ricky Nelson	Imperial	†Stood Up	..	..	..	..	..	..	..	4	..	9	..	..	..	..	..	..	..	..	..	..	..	..	6	..	2	..	..	1	..	..	5	..	..	4	4	9	..	..	..	35
21A	39	2	Four Voices	Columbia	*Dancing with My Shadow	..	..	..	5	8	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	1	..	..	..	..	..	..	..	..	..	33
21B	7	9	Four Lads	Columbia	*Put Light in Window	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	10	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	32
23	6	15	Pat Boone	Dot	*April Love	..	3	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	3	..	..	..	32
24	33	3	Elvis Presley	Victor	†I Beg of You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	1	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	3	8	..	..	..	31
25A	26	1	Crescendo	Nasco	†Oh Julie	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	30
25B	11	3	Royal Teens	ABC-Par	†Short Shorts	5	..	..	..	..	6	..	..	9	..	..	7	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	27
25C		1	Jimmie Rodgers	Roulette	*Oh, I'm Falling in Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	5	..	..	..	..	..	7	..	1	..	9	..	..	..	..	..	..	..	27
28	27	3	Moe Koffman	Jubilee	†Swinging Shepherd Blues	..	..	..	..	..	..	..	..	..	..	..	9	3	..	2	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	5	..	..	..	..	..	..	..	27
29	37	5	Roy Hamilton	Epic	†Don't Let Go	..	1	..	..	..	..	..	..	..	..	..	..	8	..	..	4	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	26
30	22	5	Ricky Nelson	Imperial	†Waiting In School	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	25
31A		1	Pat Boone	Dot	*It's Too Soon to Know	..	..	..	..	..	..	..	9	..	..	7	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	8	9	23
31B		1	Johnny Pate	Federal	†Swinging Shepherd Blues	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	3	..	..	..	7	..	7	10	..	..	..	..	..	..	..	..	..	..	..	22
33		1	Chantels	End	†Maybe	..	..	..	..	..	..	1	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	22
34		5	Edmundo Ros	London	*Colonel Bogey	..	..	..	..	..	8	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	20
35		3	David Rose	MGM	†Swinging Shepherd Blues	8	..	..	..	9	..	5	..	..	..	..	..	10	..	..	..	..	..	..	..	10	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	17
36		4	Tom & Jerry	End	†Hey Schoolgirl	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	5	16
37A		1	Johnny Mathis	Columbia	*When I Am With You	..	..	..	..	..	..	..	8	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	6	15
37B		1	Andy Williams	Cadence	†Are You Sincere	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
37C		1	Ames Bros.	Victor	*In Love	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	14
40A	32	2	Betty Johnson	Atlantic	†Little Blue Man	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	10	..	..	..	..	..	1	..	..	..	5	..	..	..	..	..	..	..	..	..	14
40B		7	Billy Vaughn	Dot	†Raunchy	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	13
42A		1	Patti Page	Mercury	†Bring Us Together	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	13
42B	28	12	Will Glahe	London	*Liechtensteiner Polka	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	12
44A		8	Debbie Reynolds	Coral	*A Very Special Love	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	11
44B		1	Everly Bros.	Cadence	†This Little Girl of Mine	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11

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Watch for these NBC-TV shows, in Color and black-and-white: THE PERRY COMO SHOW, THE EDDIE FISHER SHOW, THE GEORGE GOBEL SHOW, THE PRICE IS RIGHT, and TIC TAC DOUGH. They're all sponsored by RCA VICTOR

On The Upbeat

New York

Rita Lantz named exec assistant to **Debbie Ishlon**, Columbia Records' publicity chief . . . **Jackie Lee** switched from Coral Records to ABC-Paramount . . . **Teddi King**, RCA Victor thrush, set for 20 five-minute radio transcriptions for the U. S. Armed Forces Service Corp. . . . **Bill Heyer**, Cabot disker, will understudy **Johnny Desmond** in "Say Darling" . . . **The Four Voices** guest on CBS-TV's "Big Record" March 12 . . . **Phineas Newborn** sharing the podium with **Charlie Mingus** at the Village Vanguard . . . **Irvin Feld** taking over as personal manager for **Paul Anka** . . . **Roger Coleman** began a week's engagement at Blinstrub's, Boston, Monday (10).

Jack Harmer signed to Roulette Records . . . **Joe Sherman**, Epic's pop a&r chief, left for the Coast yesterday (Tues.) . . . **Vic Damone** in town for promotion on his new Columbia album, "Angela Mia" . . . **Don Elliott Quartet** makes its first N. Y. appearance in a year with a week's stand at Birdland, beginning tomorrow (Thurs.) . . . Livingston has set tix new stereo tapes for March release . . . **Bill Hayes** vacationing at St. Thomas, Virgin Islands . . . **Dave Rolnick** now with Duke, Peacock and Bachelor Records as sales-promotion manager.

Stella Unger has written a lyric to one of the last tunes penned by the late **Victor Young**, "The Rose and the Butterfly," Chappell is publishing . . . **Erroll Garner** guests on Garry Moore's CBS-TV show, Friday (14) . . . **Don Rondo**, Jubilee disker, to San Juan, Puerto Rico, for the Presidential Ball Feb. 21 . . . Disk jockey **Murray Kaufman** switching from WMCA to WAAT, Newark . . . **Wesley Dalton**, operatic tenor, goes pop on the Mark label . . . "Catch The Brass Ring" album is released on the Morrosonic label, not Microsonic as erratumed last week.

London

David Toff elected to the executive committee of the Music Publishers Assn. . . . **Paddy Crookshank**, London topper of Robbins Music Corp., back in town after a visit to the San Remo Festival where he collared the British and U.S. rights to the winning song, "Nel Blu Dipinto Di Blu." . . . **Dave Brubeck Quartet** playing a concert date at Cardiff tonight (Wed.) as part of its British tour . . . **Hal Shaper**, exploitation manager for David Toff Music, back from a song scout in South Africa—his home territory . . . Yank concert violinist **Bronislav Gimpel** set for BBC-TV recital next Thurs. (20) . . . Songstress **Julie Martin** out for a tour of South Africa March 9.

Pittsburgh

Guy Lombardo band plays Twin Coaches for seven days beginning April 25 . . . **Billy Bronson**, singing pianist, had option picked up again at Almono Club lounge . . . **Miles Davis** combo playing Pitt's Copa this week . . . **Bill Lee**, former vocalist and trombonist with bands of **Bill Brant** and **Tommy Carlyn**, is the band instructor at Owendale, Mich., highschool. His wife, **Romayne Evans**, a singer with several Pittsburgh orchs, is there with him. . . . **Somethin' Smith & The Redheads** come back to Ankara in June for three weeks . . . **Tommy Carlyn** band played Newspaper Guild's Page One Ball at Penn-Sheraton Hotel for fifth consecutive year . . . **Artie Arnell** orch signed for annual Snow Ball of Charthene Club of Charleroi . . . **Dizzy Gillespie** combo, with **Sonny Stitt**, current at Midway Lounge.

San Francisco

Lawrence Welk into the Civic Auditorium for a one-nighter March 13 . . . **Paul Bley Quartet** opened at the Jazz Workshop . . . **Johnny Mathis** show cancelled out its Feb. 20 date at Oakland, instead will play a doubleheaded Feb. 23 at Berkeley—on the bill are **Cal Tjader**, **June Christy**, **The Lancers** and **Claude Gordon's band** . . . **George Shearing Quintet** opened Monday (10) at the Blackhawk . . . Owner **Bimbo Giuntoli** of 365 Club got a crewcut . . . **Chico Hamilton Quintet** at the Macumba . . . **Julie London** up from Hollywood to catch **Bobby Troup** company over the weekend at Fack's II . . . **Lil Greenwood** at the Purple Onion.

St. Louis

Sarah Vaughan broke in a new piano man, **Ronnelle Bright**, for her engagement last week at the Black Angus . . . **Dale Foster Quartet**, current attraction at Town & Country, following the **Ralph Sutton Trio** . . . **Ernie Young Trio** making "champagne music" at the Rose & Crown . . . **St. Louis Modern Jazz** unit cutting an album featuring tenor saxist **Bob Graf**, at Peacock Alley . . . **Maureen McCormick & Joe Wray**, organ-piano duo, in their umpteenth week at Statler Lounge.

Kansas City

Newest platter by **Somethin' Smith & Redheads** is making a play for the younger purchasers. "School Bus Rock" marks their entry into rock 'n' roll. It's due out almost immediately as Epic seeks a new avenue for the trio. They are currently in their first stand at Eddys' Restaurant although they have played several spots in town. Following at Eddys' will be **Russell Arms** in his first trip to the spot, along with the **DeJohn Sisters**.

Vancouver

Richard Walters' Four Canucks disked "Tree Tops" for MGM . . . **Pat Morgan** to Montreal for club and tv dates . . . **Carl De Santis** crew into resident bandspot Forbidden City . . . Local **Four Winds** into Pacific-Athletic privatery . . . **John Emerson Group** held over at Arctic Club . . . **Loray White's** Feb. fortnight at Cave now slated for July . . . **Vancouver Symphony** tees off Centenary tour of British Columbia with New Westminster stand March 1.

Omaha

Margo holding forth at the Piano Bar of the Gourmet eatery . . . **Fats Domino** heading unit slated for City Aud Feb. 21 . . . **Tony Rizzo**, pianist-comic, in at the Westward-Ho Jr. . . . **Bill McCoy** replaces **Jean Spelic** at the Tower's organ. Latter is heading for New York . . . **Everette Yates' Trio-Tones** opened at the Grand Bar.

Album Flood

Continued from page 53

store's browser boxes and disk display units now give the consumer a chance to o.o. the album's values via its cover lure and liner notes. It's only on the consumer reviewing level in newspapers and magazines that many of the new releases are getting lost in the shuffle. The disk industry, however, is combatting the reviewers' space problem by going out on hefty ad campaigns in the daily press and national mags. Cook says that ad budgets for the disk companies have gone way up and he believes that the industry has become one of the top space buyers.

Many of the companies have now worked out plans to protect the retailer from getting swamped under the avalanche of new releases. Most popular program is the six-month-to-a-year exchange privilege. This eliminates the pressure on the retailer to move the merchandise fast and gives the product an opportunity to stay in the stores long enough to develop a following.

Crew Cuts

Continued from page 53

between $700 and $1,200 a ight for the next and we were supposed to open in Lincoln (Nebraska) tonight (8) and were booked solid until the end of the month, plus further commitments."

Said William King, U. S. immigration officer station in Toronto: "Entertainers are a sort of privileged class but they have to conform with immigration laws." King said that the U. S. ruling did not set a precedent for Canadian entertainers seeking admission to the U. S. He said, "Hundreds of entertainers, many from Canada, are now working in the United States on temporary visas and there is nothing in yesterday's (7) ruling which upsets these arrangements."

The Lincoln date was to have been followed throughout February by a series of one-nighters, with the quartet's next lengthy engagement to be at the Motor Sohw in Kansas City, commencing March 1. Their agent is Music Corp. of America.

Flanagan's St. Loo Date Paydirt for Kathy Burke

St. Louis, Feb. 11.

Ralph Flanagan, who departed the Chase Club bandstand last week after a lengthy engagement, took a local girl, Kathy Burke, along with him as vocalist. He picked her out of 18 singing aspirants who auditioned for him during his stay at the Chase. The new Flanagan thrush is also a jitterbug champ (she won the last Harvest Moon Festival jitterbug contest here) and a pianist. Flanagan plans to make use of her keyboard talents too.

Flanagan orch took off from here for a tour of Wisconsin, Michigan, Illinois and Minnesota before going into O. Henry's in Chicago for two months.

Inside Stuff—Music

Continued from page 57

the inventory problems created by the present number. However, he points out, the new labels come and go about every day as some always seem to be falling by the wayside as others are hitting the market.

Hans W. Heinsheimer has been promoted to director of publications for G. Schirmer Music, N.Y. publishing firm with an extensive longhair catalog. Heinsheimer, who joined Schirmer in 1947, will continue as director of its symphonic and operatic departments. Heinsheimer has also authored a couple of books, "Menagerie in F Sharp" and "Fanfare for Two Pigeons," published by Doubleday.

Lehman Engel, Broadway musical conductor-composer, and consultant to the musical show department of Broadcast Music Inc., has authored "Planning and Producing the Musical Show," published by Crown. It's a practical guide for a community theatre group planning to put on a musical show. Engel discusses such problems as arranging for rights and royalties, the formation and function of a production staff, and other technical questions. Book also lists 50 musical shows suitable for community staging.

Ceremonies held in downtown Frankfurt, Germany, commemorated the release of RCA Victor's 12-inch LP, "The Third Armored Division Band and Chorus." Maj. Gen. Robert W. Porter Jr., commander of the group which headquarters in Frankfurt, was presented with a silver copy of the platter. The album will be given a general release in the States and through the PX's later this month. Victor representative Charles Brady and the company's international sales chief, George Prutting, in Frankfurt for the starting event, are on the outlook for other outstanding musical groups in the U.S. Army and Air Force in Europe to record.

Magnetic tape sales of Audio Devices for 1957 were 42% ahead of the '56 take. Total sales of all products of the firm were $4,779,690 a 29% increase over the $3,707,576 rackup in '56. Bruce Hynes, veepee in charge of sales, pointed out that increase in magnetic tape sales occurred not only in the U. S. but in foreign countries. Firm doubled its production capacity last year and is now mulling further development.

Brit. Disk Biz

Continued from page 55

before. Much of this large increase is attributed to the growth in sales of LP's, which have contributed around 14,000,000 to the total production figures for the year.

Record clubs, although a fairly recent innovation here, are attracting members fast, and thus making the level of public spending on disks even greater and of the same time furthering the popularity of platters. To what extent, however, can only be guessed because clubberies are reluctant to divulge membership figures.

Technical improvements such as stereo-disks, which have been part of the experimental program with major diskeries here for quite a while now, and stereo-tape, which is selling steadily, are bound to catch on in the future, provided the necessary equipment is brought down to the pocket level of the majority. This will doubtless provide another lucrative outlet for the biggest revenue-raking side of the British entertainment business.

U.S.-FRENCH MUSIC TIE FOR GOULD, BARCLAY

Mike Gould has tied up with Nicole and Eddie Barclay in a U.S.-France publishing alliance. The Gould-Barclay operation will include Lido Music (ASCAP) and Mike Gould Music (BMI).

Gould, who returned from Europe last week, will base on the Coast temporarily. His U. S. operation will consist of acquiring material here for overseas publication as well as taking French copyrights for an English adaptation. He also plans to deal with other publishers in the acquisition of material.

In France, the Barclays run a publishing venture, Edicions Eddie Barclay, and a recording firm, Barclay Records. The Barclay disks are released in the U. S. via Verve and Mercury.

Presser Co. Ups Balliett

Melvin Balliett has been promoted to sales manager of the Theodore Presser Co., oldline music publishing firm headquartering at Bryn Mawr, Pa.

Balliett was formerly general manager of Presser's music retail store in Philadelphia.

The HIT! OF THE WEEK

Connie Francis

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Lew Brown, Pro Cleffer

Continued from page 55

time away writing parodies. His first song, "Please Don't Take My Lovin' Man Away," was introduced by the late Belle Baker. He sold it outright for $7.

An al fresco Prohibition era nitery, called the Melody Club, situated over a garage on West 54th St. off 7th Ave., was the springboard to fame and fortune when DeSylva, Brown & Henderson was first launched. Brown, Al Shayne and Sidney Clare opened the Melody Club; blackouts and songs by Brown and Clare, Shayne the emcee.

His Partners

The late B. G. (Buddy) DeSylva, later to become head of Paramount Pictures production, Ray Henderson, and the late Robert (Bobby) Crawford were regular visitors, and the latter envisioned the DeS-B-H triumvirate, with Crawford, as president of the company, handling the business. Eventually it was part of an $8,000,000 music business package under Max Dreyfus' aegis (Chappell, Harms, etc.) sold to Warner Bros., and eventually bought back, in part. The DeSylva, Brown & Henderson music firm is still active within the Chappell combi , having dropped the Crawford Music tag.

Many of the Melody Club's blackouts and songs (1924) were sold to the multiple shows that the trio subsequently ground out with almost invariable boxoffice success.

The partnership lasted from 1925-1931 and with "the Hollywood gold rush" (when the pix went sound and filmusicals hit their initial vogue) the trio was among the first to be tapped with celluloid gold dust. At the old Fox Film Co. their scripts helped put the spotlight on Shirley Temple, that little child who led them all to the boxoffice.

Two years ago 20th Century-Fox's "The Best Things In Life Are Free" filmbioged the careers of DeSylva (Gordon MacRae), Brown (Ernest Borgnine) and Henderson (Dan Dailey). Henderson, more or less active, now resides in in Bronxville, N. Y.

DeSylva died in 1950 at the age of 55, and the Jean and Julian Aberbach-backed litigation by his common-law wife, Mrs. Marie Ballentine, on behalf of DeSylva's son, Stephen, by that relationship, helped create a music business precedent whereby offspring, in or out of wedlock, have equal rights with the widow in assigning renewals. This gave the Aberbachs, via then Ross Jungieckel firm, a stake in the rich DeSylva, Brown & Henderson catalog.

Survivors

Brown, who is survived by his wife, June, two daughters by a previous marriage, Miss Naomi Brown and Mrs. Arlyne Mulligan, two brothers, two sisters, and a grandchild, in recent years led a somewhat semi-recluse existence, in his Hotel Navarro apartment. He had resigned from The Friars, didn't mix (in contrast to the prodigious gregariousness which always distinguished his career) and only permitted very close friends to visit him once in a while. His last "excitement" in show business was in the 1955-56 period preceding the filmization of the 20th-Fox biopic. This was something Brown wanted very much to see on the screen.

In one year (1928) the trio had five legit musicals concurrent on Broadway—"Good News," "Manhattan Mary," "Three Cheers," "Follow Thru" and "George White's Scandals."

In 1933 he and Henderson coproduced "Strike Me Pink," which starred Jimmy Durante, but it was an open secret that "Mr. W."—slain Prohibition hoodlum Waxey Gordon—was the real angel and producer. After several years in Hollywood as producer and songsmith he returned to Broadway with "Yokel Boy" (Buddy Ebsen and Judy Canova) and "Crazy With The Heat" (1941). Of his 7,000 songs, many are standards. As Al Shayne observes, "He originated more gags, stories, blackouts and comic ideas, and then he'd follow it up with a 'torch' that would tear you apart."

He was a great song demonstrator and had an innate sense of showmanship and timing that reflected in his ad lib storytelling and vocalizing. He could have been a competent professional entertainer as well as songsmith.

Essentially a "words" man, as was Buddy DeSylva, the less, in their heyday as a team, their ideas were so interlaced that none knew whose efforts ended where, and so the billing was always en masse although Buddy DeSylva supplied lyrics before and later to tunes by Victor Herbert and George Gershwin, and Brown was the wordsmith when he and Ray Henderson resumed as a duo.

When Al Jolson wanted a ballad for his second Vitaphone (Warner Bros.) "talkie," after the initial "Jazz Singer" smash, he asked for something to match the "Sonny Boy" title. On transcontinental phone DeSylva, Brown and Henderson ad libbed a gag ballad, to fit the title, pulling out all the stops for banal sentimentality, more kidding than on the square, but it turned out to be a smash record-seller in an era when 1,000,000 platters was unheard of. Wire services reported hearing backwoods folk in remote African veldt and Australian bush territories wailing out Jolie's "Sonny Boy" on squeaky phonographs.

Boston D.J. Joe Smith To Dominion Music, N.Y.

Joe Smith, Boston disk jockey for the past three years, is switching his base of operations to New York to take over as professional manager of Dominion Music. He'll audition new talent and material as well as cut masters for the recording companies.

Smith will continue with his nightly "Big Beat" show over WMEX, Boston, to be taped in N.Y.

RANK'S BRIT. CINEMAS HOOFING UP A BOOM

London, Feb. 11.

The Rank Organization and Victor Sylvester, Britain's tv terp tutor, are enjoying a boom in the discovery that many youngsters prefer to dance than eat. Cinema eateries are being turned over to dancing studios very rapidly.

Three more restaudants will become hoofing squares in the near future—the Gaumont, Rochester (Feb. 26); the Regent, Brighton (March 5), and the New Victoria, Edinburgh (March 31). The Odeon, Liverpool, will also line up with the scheme at an unspecified end of March date.

Last week (3) the Capitol, Cardiff, launched a 3,000 square-foot dance hall instead of a cafe, with Rank contracth artists, Tony Wright and June Laverick, giving the opening the glad hand. This Cardiff turnover was the first in Wales, but the 14th that the Rank-Sylvester setup has floated successfully.

Hammond in Created Post At Col—Market Research

Bradley B. Hammond has joined Columbia Records as director of market research. In the newly created post, Hammond will be responsible for market research in general as well as studies of industry economic trends, markets, distribution, pricing, dealer and consumer surveys.

Hammond had been with the Market Research Corp. of America for the past seven years. In his new spot he reports to Albert B. Earl, diskery's administration veep.

Vancouver Ponders Pacted Array Vs. B.O. Potential at 1st Int'l Fest

By JAY TOMSON

Vancouver, Feb. 11.

"Signed and sealed," says Nicolas Goldschmidt about final signups of lineup of artists for Vancouver's first annual International Festival, starting July 19.

Inclusion of three jazz-group toppers is upbeat clincher for city's eight-year-old New Jazz Society which made the choice, but for "artistic director" Goldschmidt, it's downbeat in the morale dept. Not that he's antijazz. The impresario frets, "Do you think they will come?" Legit maestro means the hipsters, to the Orpheum Theatre (3,000), preempted for staging three weeks of concerts. Marquee legends include opera "Don Giovanni," National Dancers of Ceylon, Lister Sinclair's drama, "The World of the Wonderful Dark."

Goldschmidt's post-pact apprehension centers on high-priced Jack Teagarden crew (July 25 and 28), Dizzy Gillespie Quintet (Aug. 1 and 4), and Canadian Oscar Peterson Trio's one-nighter, Aug. 8.

Phil Matty, prez of Jazz Society, strongly active here, harbors no doubts about turnout to fest's upbeat offerings. He points to steady 1,500 attendances to jazz concertizing and says, "Teagarden presents the best in the dixieland tradition. That's very popular hereabouts, and Peterson comes somewhere between him and Gillespie's music. They'll go good."

Also on festival's after-thought anxiety roster is Marcel Marceau, inked for the July affair here. Worry is "Is he known to Vancouver?" He is, through tv. Ceylon Kandyan Dancers are less known, and here Goldschmidt's fears may be founded.

Unusual aspect of jazz group's appearances is the over-weekend Friday and Monday deal. This leaves Teagarden and Gillespie outfits with a vacant Saturday apiece. Festival officials feel they have a local exclusive with these bookings and hope no other promoter tabs them for Saturday at risk of diminishing the draw at Orpheum shows. Matty said, "I think they're booked into Victoria for Saturdays, but we don't know for sure." Apparently this would cause no concern.

Video and radio coverage of festival concerts will be limited to the last night for each event.

Satchmo's Campus Caper

Minneapolis, Feb. 11.

Giving recognition to jazz, the U. of Minnesota department of concerts and lectures has booked Louis Armstrong and orch for a special appearance in 4,700-seat Northrop Auditorium on the campus night of March 1. At the same time, Dick and Don Maw, local impresarios, will present "something different" for the Twin Cities in an offering in the St. Paul Auditorium next Sunday (16) night contrasting dixieland and jazz.

Titled "Twin Cities Jazz Scene," the show will feature local artists. Representing dixieland will be the Doc Evans band and the St. St. Thomas College Tom Cats. Jazz's representative will be the Jim Polzak contemporary quartet and the Herb Pilhofer foursome with vocalist Patty McGovern.

Par-Famous' Israel To Coast For Gabs

Arthur Israel Jr., Paramount-Famous veepee, heads for the Coast Sunday (16) for huddles with studio brass on upcoming product. He'll be accompanied by Eddie Wolpin, firm's general professional manager.

They'll work on coordination of pic-music exploitation for such Par pix "Houseboat," "Rockabye Baby," "Too Young For Love," "Another Time, Another Place" and "Country Music Holiday." They'll be gone about 10 days.

Hampton Hits Two Ways On German Trek—at The B.O. and Donor of Drums

Wiesbaden, Feb. 11.

Lionel Hampton proved a standout hit with both German and American (servicemen and families) audiences in his tour throughout Germany, and scored as a champ way-paver with his friend-making gestures throughout.

About 2,000 American fans jammed into the new Rhein-Main Halle here to hear the Hamp and his 17-piece orch, now making its fifth goodwill jazz tour of Europe. The Berlin Sports Palast sold out its 11,000 seats, and despite the constantly increasing difficulties for East Berliners to cross into West Berlin and get their money exchanged into West marks, about a third of the audience—4,000—came in from the East part of the divided city to hear the cool cats.

"Audiences aren't much different in the European countries," Hampton said. "They're receptive and enthusiastic. Europeans dig our jazz music the most. They know jazz is art, and we're trying to them the best we've got. The State Department wants me to go to Africa and Israel," he continued. "I'd like to play at th Ghana Music Festival and want to go to Russia if we get the chance."

Hampton and crew were the first major U. S. band outfit to tour Spain, and 19,000 pammed into a giant bullring for his all-out performance. He also cut a new album while in Spain. It's "Jazz Flamenco," done at the Madrid studios of RCA of Spain.

Rounding out the year in Hamburg, Hamp made a personal hit by gifting a set of drums to a regugee just outside the city, and also gave a set to the Hamburg police band because he had heard they always had to borrow drums when they went on parade.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**DANNY & JUNIORS** (ABC-Par)	At The Hop†
2	2	**SILHOUETTES** (Ember)	Get A Job†
3	5	**CRESCENDOS** (Nasco)	Oh Julie†
4	4	**McGUIRE SISTERS** (Coral)	Sugartime†
5	3	**ELVIS PRESLEY** (Victor)	Don't† / I Beg Of You†
6	10	**PERRY COMO** (Victor)	Catch A Falling Star* / Magic Moments*
7	6	**BILLY VAUGHN** (Dot)	Sail Along Silvery Moon† / Raunchy†
8		**FRANK SINATRA** (Capitol)	Witchcraft* / Tell Her You Love Her* / All The Way*
9	8	**DIAMONDS** (Mercury)	The Stroll†
10	9	**PAT BOONE** (Dot)	April Love* / It's Too Soon To Know†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†AT THE HOP	S-Sealark
2	2	†SUGARTIME	Nor-Va-Jak
3	3	*APRIL LOVE—"April Love"-F	Feist
4	5	*SAIL ALONG SILVERY MOON	Joy
5	6	*ALL THE WAY—"Joker Is Wild"-F	Maraville
6	4	†GET A JOB	Ulysses-Bagby
7	7	†OH JULIE	Excellor
8	9	*CATCH A FALLING STAR	Marvin
9	10	†STROLL	Meridian
10		*MAGIC MOMENTS	Famous

(*ASCAP †BMI F-Films).

After Skipper, Funmaster Rules Ship On Caribbean Cruises; Soberer Is Hoboken and U.S. Customs

By ABEL GREEN

There's plenty of Ship Ahoy Showmanship abounding on the bounding main of the Carribbean cruise ship, luxury lines and banana freighters alike. It's of an adult quality that hews to a savvy formula and sound values, and could give so-called wise-guy showmen plenty of pointers. Augmented by pro U.S.-talent, all under AGVA jurisdiction, the sparkplug is the cruise director who, next to the liner's skipper, seems to enjoy the most rank. So much so that the officers and crew, particularly as evidenced on a luxury liner like the S.S. Nieuw Amsterdam, flagship of the Holland-America Line, seemingly defer to the customer-equation as evaluated by Robert James Smith Sr., who's spent 25-years as a Caribbean conferencier, 23 of these years with this one line.

On the same principle of "don't rewrite a hit" the Dutch steamship line officials seemingly rely on vet clubdate booker Nat M. Abramson to line up their shows, and for $2,000-$3,000 per fortnight's cruise (including the band, which is called the Bramson orchestra, batoned by Al Arkuss at the ivories), he delivers handily.

AGVA, Row for Shore

While at the moment these anchors-aweigh bookers are engaged in a wrangle with AGVA — and Abramson tells the American Guild of Variety Artists that if the minimum rates are tilted the Dutch, French, English, Swedish and Italian cruise ships will start bringing over their own native talent—this is a sample of the show. It played like a dream vaude bill on the "small bigtime" of another era. (See separate story herewith.)

Ziggy Lane emcees and sings up a storm, featuring songs of his own writing ("Story of the Matador" etc). He handles the show with savvy sureness, plugs his own Carousel diskings (he also happens to be prez of the label) and unfolds a show as follows: Nicky & Francine, Latin-American terpers, the "Arthur Murray" permanent team of the Nieuw Amsterdam (their 10th consecutive winter) who, when not doing a very professional routine, teach the cha-cha-happy passengers. Many a mature exec who hasn't time for "such nonsense" ashore finds himself proudly telling all and sundry, "Sorry I can't play gin with you, I'm off to my dancing lesson."

Mary Richards, competent soprano with a flair for the multilingual ballads and musicomedy standards, dittoes here. Richard DuBois, president of the Society of American Magicians, is one of the best prestidigators extant; just completed five years on NBC-TV as the "Magic Clown." He's an

(Continued on page 64)

Gov. Nods A Referendum For Bone-Dry Salisbury

Boston, Feb. 11.

Gov. Foster Furcolo has inked the act permitting Salisbury to vote in the March town elections on a liquor referendum. The summer resort, which lost its lush beach nitery strip as the result of a dry vote in the 1956 state elections, would have had to wait until the coming November elections to vote again on the liquor question.

After the dry vote, some 40 drinkeries, including cafes and niteries using name talent, shuttered. The Frolics, 1,200-seater, biggest of the lot, which had booked top names for the past decade, tried to stick it out with soft drinks and semi-names, but couldn't make it.

Since the town went dry, summer resort business fell off in all areas, from amusement rides to hotels and motels. Salisbury businessmen banded together and sent letters to the voters asking their opinion of a referendum. After a reported majority of answers in the affirmative, the group petitioned the state legislature.

Havana Riviera Spending 600G to Out-Fox Floods

Havana, Feb. 11.

The Havana Riviera Hotel is preparing an expenditure of $600,000 to prevent flooding of Malecon Drive in front of the hotel. Harry Smith, hotel's prexy, said that work will begin shortly. Project calls for the construction of a series of breakwaters and with it the building of a pier which would enable ships as large as ocean liners to deliver large parcels of tourists.

The hotel has been stymied by the water of the Gulf of Mexico crashing over the Malecon seawall, flooding the area in front of the inn As a result, taxi drivers are unwilling to pull up in front of the entrance.

Riviera show has been modified. Jack Cole's production has ended its run and a Cuban line with American showgirls was installed last week.

Jane Powell goes into the spot March 18 and well front a native show, which will utilize a local line and production. Beyond that date there's likely to be few high-priced American names. Feeling is that during the off-season months, hotel will be better off with talent more indigenous to the locale.

8th Caribbean Festival Big Lure in Atlantic City; 2-Day Gala a La Cruise

By JOE W. WALKER

Atlantic City, Feb. 11.

Chalfonte-Haddon Hall's first winter weekend cruise, its eighth Caribbean Festival, drew some 1,200 out-of-town guests plus many locals for an almost continuous two days and nights. Attendance to the festival increases each year as hotel management succeeds in making each of these weekends more spectacular. To this end, native artists are booked, native recipes rounded up and placed on the menu, and an entire floor of the hotel is turned into a native village complete with bars, cafes, stores, etc., a smash Saturday night climax.

The affair got underway fast as "ship" left for its island port and a cocktail party preceded a Caribbean dinner with conch soup, sea turtle pie, Dominican red snapper, arroz con pollo (chicken with rice), Spanish sausages, Spanish peas, pelota, salcocho, yams, bacalau, Dominican egg plant, lobster Caribbean, barbecued legs of

(Continued on page 64)

4th Scot Comeback For 'Retired' Dave Willis

Glasgow, Feb. 11.

Dave Willis, vet Scot comedian who keeps announcing his retiral from show biz, is coming back for the fourth time. He plans to star in a new-style summer revue at Rutherglen Theatre, near here.

Said Willis: "It will be a production without skiffle, rock 'n' roll, accordions or crooners."

Comedian said coin for production will be put up by a local businessman who is remaining anonymous. Show will be launched in June.

Willis reportedly lost $90,000 when he turned hotelier a few years ago and ran the Bute Arms Hotel at Rothesay, Scot coast resort.

Toronto Nitery's $1,500,000 Fire

Toronto, Feb. 11.

The Club Kingsway, formerly the Silver Slipper, was burned to the ground Saturday (8) afternoon for an estimated $1,500,000 loss. Ozzie Williams' 12-man orch, which had played the spot for 17 years, lost all instruments and their arrangements. In addition, some 70 people have been thrown out of work. Only three chairs were saved.

The fire was discovered by Vath Gjokey, chief chef, with roof collapsing minutes later after his arrival.

Last person to leave the club at morning closing was Babe Kerim, who owned the nitery with his brother Sam. The Kerims purchased the Silver Slipper in 1941 from Jake Berman, changed its name and spent some $500,000 in a new front and interior decorating during the past year.

NICOLAS RACZ'S 'HAVE HOTELS, WILL TRAVEL'

In a bid for more international trade, Nicolas Racz, recently appointed assistant manager of the Savoy Plaza Hotel, N. Y., will go abroad to outline services and facilities of the Hilton chain to travel agents and hotels in Europe. Racz will also make a pitch to drum up interest in the new Hilton ventures, the Havana-Hilton, opening in March, and the Queen Elizabeth, Montreal, preeming in April.

Racz, previously an assistant manager at the Plaza Hotel, N. Y., was on the executive staff of the Waldorf Towers and was in the Paris office of the Canadian Pacific for 12 years.

The Savoy Plaza, incidentally, is now constructing a N. Y. branch of Trader Vic's, a Polynesian restaurant patterned after its namesakes in San Francisco and Hollywood.

Economics of Cruise Vaudeville

Respecting the prevailing quarrel and threats involving compensation for talent working-holidaying on Carribbean cruises out of New York, there is a wide rift between shipowners and talent middlemen and the American Guild of Variety Artists. As matters stand the minimum is $25, like a club date, for one person. If an act does two shows, one for the "first sitting" diners and a later show for the "second sitting" diners, it means $50 a night.

If entertainer does two or three performances per two-week cruise, it's worth $100 or $150. All entertainers crew tips are paid and of course his passage, meals, etc. This is a low mark. The average double gets at the rate of $125 a week, or $250, doing two shows, and there are such better names like George Price who gets $500 for themselves, all tips, free passage for his wife, and withal it's a combination holiday and a seagoing clubdate.

In many instances, too, acts drop off for dates in Kingston, Panama, Trinidad, Havana, Nassau, Bermuda, Miami (flying over from Cuba) and are picked up by subsequent ships, so this type of booking also saves fares for those having such seasonal Carribbean bookings.

AGVA feels differently about the scales. Abramson argues that some 60 cruises per annum, employing 20 people each on average (including musicians), gives employment to 1,200 people. These 60 cruises—51 of them are between December and April—represent $3,000 talent budgets, or a total of $180,000.

Henry Herman and Lou Lang book the Moore-McCormick Lines; Jim Grady books the Incres Line, to Nassau; Helen Keating has specialized in the Furness-Bermuda cruises, and there are other lines that sail out of Miami to Nassau and Bermuda which spotbook acts.

All these combined represent another $180,000 which, with Abramson's 180G, figures $360,000 per year. Abramson says that with other fringe bookings there are some $500,000 annual cruise jobs and dates which, if AGVA gets difficult, must force the foreign ships into bringing over their own acts. The points to AFM having jurisdiction over Canadian Pacific. Cunard and French liners out of New York, and getting $450 a month for U. S. musicians, but if the foreign lines brought over their own musikers they would sign on as part of the crew at $90 a month. The matter is currently in discussion.

Inside Stuff—Vaude

Jesse Block (& Eve Sully, his wife) is admittedly stagestruck despite his associations with the Ira Haupt & Co. brokerage in New York, and still keeps plenty in trim when playing the New York-Hollywood party circuit although it's an open secret that—for pay—they haven't had it for years. Block tells this on himself, referring to a hurry-up phone call from Jackie Barnett (Jimmy Durante's scripter, including that of special songs) who SOS'd Block & Sully to join the "New Faces of 1928" unit which opens at the Desert Inn, Las Vegas, Feb. 22 for six weeks. The "'28 New Faces" comprises Paul Whiteman, Harry Richman, Rudy Vallee and Buster Keaton, and Block & Sully were wanted for the 30-year flashback to the boy-girl song-and-dance combo. Block felt that with a week's rehearsal and a week or so for traveling, plus the six-week commitment, it would be too much time-out from his lucrative brokerage business.

Carol Channing, with a legit musical background, is having a big season as a cafe one-woman show. Starting at the Tropicana in Las Vegas last July as an unknown quantity on a cafe floor, she was optioned for repeats once yearly for three. With the Mocambo in L.A. intervening, comedienne hit the Persian Room at the Plaza, N.Y., for the standard four weeks of that hostelry's policy. Larry Barnett of MCA, not entirely dispassionate, provides the claim that she did the top biz of the room in 15 years. The Plaza management maintains a baby-got-burned-once silence on who-does-how-much in the Persian, since the long string of weeping singles fight like tigresses. But this is for sure: Miss Channing did very well indeed at the Plaza. Currently at the Fairmont in Frisco, she spends March at Chi's Palmer House.

Incidentally, Fifi Dorsay, winding up two-week nitery engagement at the New Nixon, Pittsburgh, told newspapermen there that she has it on good authority that "New Faces of 1928," in which Fifi will also appear, is due to be ogled by network officials as possibility for a later tv spectacular. Pittsburgh girl, Mitzi (Steiner) McCall, former tv personality there who went to the Coast several years ago and made her film debut with Dean Martin & Jerry Lewis in "You're Never Too Young," has been set for the "New Faces" revue to recreate Helen Kane, the original boop-boop-a-doop girl.

Rhode Island is angling to cash in on a bigger and better tourist season this upcoming summer and will compete with Massachusetts for the Yankee dollar, according to the R. I. Development Council. Last year, R. I. nabbed heavy tourist biz with Ike's vacash at Newport. Newport Jazz Festival, U.S. Atlantic Tuna Tournament and Tennis Tournament at Newport. Opening the '58 season will be the third annual R. I. Heritage Week, May 3-11. Extending the season will be the resumption of the America's Cup Races after a 20-year interval. Trial competish will occur during July, August and early September with the Cup Races beginning Sept. 20.

Lenny Litman, owner-operator of the Copa, Pittsburgh, has booked a Pittsburgh native Billy Eckstine to headline his 10th anni show week of March 7. In recent years, Litman has made the annual fete a split affair, bringing in different stars for one and two-day stands each, but decided this time to go it with just one. Copa used to be the Villa Madrid, and was taken over by Litman in March, 1948, with Frankie Laine as his first headliner.

A Coast paper last week had an obit on Jean Lorraine, who was described as one of the heroines of the Lisbon Clipper crash of 1943 in which her husband Roy Rognan was killed. Actually, the Jean Lorraine of the Clipper crash is now Mrs. Matty Rosen, wife of the New York agent, and is a housewife on a farm in Bucks County, Pennsylvania.

Vaude, Cafe Dates

New York

Marge Cameron signed with the William Morris Agency. **Bill Foster** remains personal manager . . . **Corinne Calvet** inked for the Lotus Club, Washington, April 3 . . . **Billy Vine** to Palumbo's, Philadelphia, April 14 . . . **June Valli** tapped for the Fontainebleau, Miami Beach, May 1 . . . **Will Mastin Trio** set for the Chez Paree, Chi, March 1 . . . **Jonathan Winters** to the Celebrity, Philadelphia, April 9 . . . **Johnny Hartman** preems at the Town & Country Club, Brooklyn, Feb. 18 . . . **Tommy Wonder, Margaret Banks & Don Dellair** work the Statler, Los Angeles, March 6 and repeat at Blinstrub's, Boston, May 12 . . . **Laureanne Lemay** returned to the Viennese Lantern, N. Y., last night (Tues.).

Hollywood

Ken Miller pacted by Faro Records with initial sides to be cut Feb. 18 . . . **Ernest Gold** will pen title tune for Warners' "Too Much, Too Soon," in addition to scoring film . . . **Patrick William Murtagh** elected to membership in ASCAP . . . **Cesar Romero** to cut a Latin-American LP for Top Records as a tie-in with his nitery activities . . . **Alex North** set to score the **Carl Dudley** production, "Cinerama South Seas' . . . **Earl Holliman** in Frisco making deejay rounds plugging latest Prep disk, "Nobody Knows How I Feel" . . . **Harry James Music Makers** racked up a tall 5,555 attendance at the Palladium on the first of four Friday and Saturday nights hell bandstand there . . . **Leonard Feather** to pen liner for **Ruth Olay's** new Mercury album.

Randy Sparks, balladeer-guitarist, is biplaning between stands at the Ye Little Club in BevHills and the hungry i in Frisco. He plays latter club on weekends . . . Musical trio, **The Players**, set for a four-week stand in Brazilian Room of BevWilshire Hotel . . . **George Liberace** considering an offer to play the Palace Hotel in Copenhagen for a month's stand this summer . . . **George Chikiris**, current at the Tropicana, Las Vegas, will hold over his dance act for **Sally Forrest** opening, slated to follow **Jayne Mansfield** . . . Chirp **Patricia Talbot** current at the Keyboard, BevHills . . . **Mills Bros.** open at the Crescendo Feb. 20.

Alan King opens nine-day stand at Mocambo Friday (14) . . . **Jaye P. Morgan** tees off engagement at Cocoanut Grove Feb. 26 for two weeks . . . **Donald O'Connor** hops to Miami for stint at Deauville Hotel, opening Feb. 27 . . . **Mills Bros.** take over at Crescendo Feb. 20 . . . **George Shearing** into Interlude March 7.

Seattle

Hadda Brooks into Rosellinis 410 for three-week stand . . . Roosevelt Hotel has started remodeling and expansion of the Rough Rider Room which will include dance floor. When new spot is ready to open, **Jackie Sands**, pianist-vocalist now in room, will continue with now-forming trio . . . Olympic Hotel working on reopening of the Olympic Bowl, with tentative opening date of March 20 and **Frank Sugia Trio** with **Naomi & Joe Venuti** pencilled in first stint in room. Policy will be food and drink and listening—no dancing. In past years, the Bowl was one of the top spots locally for dancing.

Atlanta

Four Mints opened Monday (10) at Chic Hedrick's Domino Lounge in Imperial Hotel, joining **Arlene Stevens** with comic-emcee **Bill Bernard** and music by **Tokye Trio** . . . Singing pianist **Don Bradfield** in at Danny Demetry's Zebra Lounge in Howell House Lobby . . . **McConnell & Moore**, juggling team, joined singer **Freddie Martell** at Atlanta Biltmore Hotel's Empire Room, with **Emile Poisson's** combo providing tunes for show and dancing . . . **Cotton Watts**, oldtimer who goes back to minstrel days, and partner **Chick**, husband and wife comedy team, are sharing spotlight at downtown Club Peachtree with exotics **Lalin Frances, Jo LaSeur** and **Betty Dixon** . . . **Dorys Angers**, runnerup in Miss Canada 1957, at Leb's Pigalley.

FLORIDA'S 'PLEASE, MR. SUN'

AGVA and One-Man Rule

The national board meeting of the American Guild of Variety Artists, which started yesterday (Tues.) at the New Yorker Hotel, N. Y., is likely to determine whether one-man rule will prevail in the organization. It's figured that if the present administration is permitted to "get away" with using the organization's funds for personal purposes, then the board will have surrendered its powers to govern the organization.

The union treasury, after a vote by the national board, recently paid $20,000 assessed against national administrative secretary Jackie Bright by a N. Y. Federal court. The money went to former eastern regional director Dick Jones who sued the union along with Bright and his predecessor Jack Irving for damages resulting from libelous articles in the AGVA News, union's house organ. AGVA and the national board were absolved as defendants in the case and the $70,000 judgment was levied against Bright and Irving.

The question likely to arise in the discussion of this case is whether the facts presented to the national board were correctly stated. Original statement to the board said that settlement of this issue for $20,000 would end all claims "against AGVA" by Jones. Actually, the letter should have stated "against Jackie Bright" (union put up no defense for Irving). It was only after the successful poll was completed that a letter of correction went out.

Should the board allow Bright to get away with this settlement, the issue is not expected to be closed inasmuch as pockets of resistance to the administration have been formed in various key cities, particularly in New York and Chicago. There are several groups seeking to be heard at the national board. Among them is one represented by Bob Marshall who is seeking permission to speak.

Jones, as a condition of his settlement in dropping his injunction case against AGVA, has been given one hour's time to state his case. He's expected to bring up a series of errors made by the administration during his tenure as eastern regional director. (See news story for Jones' statements.)

The opposition is expected to be solidified by the time of the national convention in June in Mexico City. The case is expected to be revived again in front of that group.

Dick Jones, at His Hearing Before AGVA Nat'l Bd., Calls Bright 'Liar'

Dick Jones, former eastern regional director of the American Guild of Variety Artists, had his say in New York before the national board which convened yesterday (Tues.) for a three-day meet at the Hotel New Yorker. His one-hour speech was received with stony silence. Whether any action will be taken on his spiel is problematical.

Among the charges leveled by Jones is that Jackie Bright, national administrator, and Harold Berg, union's attorney, "lied" when they presented the fact to the national board. For the first time, Jones disclosed that the $20,000 given to him in settlement was for the termination of the libel suit only. Previously, it had been declared by AGVA that $5,000 was for settlement of the $35,000 libel claim against Bright and $15,000 for the settlement of a pending injunction suit. Jones offered to show papers on the terms of settlement to prove this contention.

Jones told the board that if basic rights hadn't been denied to him in 1954, when he was ousted and his membership card taken away, the union would not have been liable for a penny in damages, since no suit could have been brought. Jones claims that if he had had a hearing at that time, he could not have brought the suit which ended in a $70,000 personal assessment against Bright and his predecessor, Jack Irving.

Jones also claimed that he still has right to bring charges against Bright on the ground of official malfeasance in offering what he termed were a set of "sweetheart contracts." However, he asked the board to determine whether it was sufficiently impartial to hear these charges or bring them to the attention of the Associated Actors and Artists of America. There were no takers for a question and answer period.

Patricia Wilson inked for the St. Regis Hotel's Maisonette, N. Y., starting May 8.

Benny's Flamingo Encore

Hollywood, Feb. 11.

Jack Benny will do a four-week repeat at the Flamingo, Las Vegas, starting July 3. Benny played his first nitery engagement at that spot last summer.

Salary will again be $25,000 per frame but his supporting headliner, Gisele MacKenzie, who played the cafe with him last year, gets a pay boost.

NO GAMBLING AT NEW PUERTO RICO PARK

It is stressed that the amusement park venture on a 5,000-acre site with which Congressmen James Roosevelt (Calif.) and Herbert Zelenko (N.Y.) will be associated as board members—the former as chairman of the board—will have no gambling casino appurtenance. The charter of the Carolina Corp., named for a district in San Juan, Puerto Rico, specifically has no mention of gambling. Otherwise the vast amusement enterprise, which may have hotel and motel appurtenances is, as was detailed in last week's paper, under way.

Albert P. Dicker, Washington investor, is president and Harry Steinberg, also Washington, secretary-treasurer.

DUD SEASON, THO' FEB. COULD HELP

Miami Beach is set to write off the current season as a total loss. With less than a dozen tropical days in two months, the hotels and niteries in the area are reeling under the steady blows of a weatherman seemingly determined to blight the entire State of Florida.

Talent agency spokesmen say there isn't a single hotel in Miami Beach not operating in the red this winter season. Well-publicized cold-snaps have discouraged any mass exoduses from points north.

Rates in hotels have come down considerably. Some have taken the room rate and thrown in meals at no additional cost. However, the consensus is that unless the weather changes, neither rates nor more money for name talent will help the harassed hoteliers.

The innkeepers feel that it is virtually impossible to retrieve this season. Even an immediate break in the weather to the usual tropical standards couldn't possibly turn this year into a moneymaker. The important month of January was a dud, and indications point to possibility that the peak month, February, will be late in getting started.

Havana's Competition

There are factors, other than the weather, contributing to the plight of Florida this year. For example, the innkeepers believe that the comparatively few that did come to Miami Beach this year cut short their stay and spent less money in order to conserve some cash for the casinos in Havana. While the weather in Havana isn't ideal, since that town has been hit also, it doesn't get as cold as it does in Miami Beach. Overcoats aren't necessary there; consequently, some of the Florida discomfort can be avoided. Even in perfect weather, those accustomed

(Continued on page 64)

Town Casino Foldo Darkens Buffalo; Talent, TV Villains

Buffalo, Feb. 11.

Town Casi , one of the nation's top niteries, is closing February 23, with its future indefinite. Whether it will be reopened after Lent is dependent upon conditions in show biz. "Right now things look pretty doubtful," said Harry Altman, who with Harry Wallens has operated the spot since 1945.

According to Altman, entertainers have priced themselves out of the nitery business, with part of the blame attributable to television, which enables many night club names to be seen by the public for free. Altman does not blame the Casino trouble on Buffalo being a poor show town but on the fact that the going has become tough for niteries all over the nation. Casino employs a house personnel of 175 who are being laid off currently.

Closing is especially significant in view of the fact that the Palace (burlesk) discontinued stageshows this month and, with Casino going dark, no live stage entertainment is available in the town.

Feld, Freed & Spring Song, Or The Coming 'Battle of the Rollers'

All the tricks in the booking trade are being used in an effort to avoid head-on-collisions between two top touring rock 'n' rollers which will be on the road in early spring. The Alan Freed Show, going out March 28, will be hitting into territories toured by the Feld Bros. roller, which preems April 5, full schedule not yet having been set.

It will be the first time that two proved r&r's in the field will be battling for the dollar. Feld Bros. are vets in the bigtime rock 'n' rollers, but this is the first time Freed has taken a show on the road for an extended tour.

It's reported that both are attempting to get arena operators to insert protection clauses anywhere from three to six weeks so that the maximum can be derived from any given town. Arena ops are interested in both shows, with the Feld Bros. menage figured to have an edge because of its previous success on the road. Freed is a comparative stranger in many cities, having stuck closely to his home base in New York where he deejays over WINS. His success in New York is attested to by the fact he hit a record-breaking $185,000 during his recent stand at the Paramount on Broadway.

The Feld Bros. are acknowledged leaders in the rock 'n' roll field in the provinces as well as large towns. Feld has trouped some of the top names in this category, and has come up with extremely large profits.

The Feld and Freed, packages on simultaneous tours, is likely to create an upset which may destroy the balance in the r'n'r touring field. Thus far, there's been no major competition. Should there be a mutual invasion of areas, it's likely that losses will result.

The iceshow field has by now learned to live with similar situations. However, the various companies have been cooperating to the extent of consciously avoiding each other's territories. There is no such agreement between rock 'n' roll operators. The battle will be on to get into the cities in which top grosses have been registered in the past. Should there be close dates in any given area, it's likely that competition will cut down gates of both shows.

The Freed show is being booked by the Shaw agency, while the Gale agency will plot the Feld Bros. layout.

Cotton Club Foldo

Miami Beach, Feb. 11.

The first major cafe closing of the Miami Beach season came Sunday (9) with the Cotton Club as the victim. Operators Sam Barken and Norman Schuyler hope to get additional backing for a reopening.

The Cotton Club was the surprise click of last season and the second edition, with music by Benny Davis and choreography by Lee Sherman, drew good notices. However, the in general business in Miami Beach, principally because of the weather, has knocked the props from under the nitery and hotel field.

Cotton Club's layout included Cab Calloway, Maurie Leighton, Norma Miller Dancers.

Deauville Pacts Donald O'Connor In New Fla. Try

Miami Beach, Feb. 11.

The Deauville, which shuttered its big Casanova Room recently after a losing attempt at a production idea to combat the topliner policy attractions of established plusheries on the Beach, will switch to a name-plus-revue idea and reopen Feb. 28 with Donald O'Connor and his show. This will be an all-out attempt to reestablish the room as a must-see for winter vacationers.

O'Connor will bring in his own staging, with aide Sid Miller, plus a full complement of line girls and supporting acts. Bill Miller, former Las Vegas and New Jersey (Riviera) boniface now living here, arranged the deal for O'Connor, as his personal manager for cafe bookings.

This will be a first around in this resort for O'Connor, although the Fontainebleau, the Eden Roc and the Americana have been making pitches in his direction for several seasons. The Font was still trying, until the Deauville deal was announced. The newery's management is now in process of lining up additional topliners to keep its Casanova Room in the contention through what is now expected to be the latest season in the area's history.

SAN ANTONIO EYEING LATIN-AM. 'HEMIS-FAIR'

San Antonio, Feb. 11.

A plan for a "hemis-fair"—world's fair for Latin-American countries and the U.S.—is being considered for this city.

A Chamber of Commerce meeting of top civic leaders has named a committee to probe possibility of establishing an elaborate exposition here in 1960 with an eye to getting Government and industrial backing.

It's envisioned that San Antonio would serve as the host for a Texas-Latino fair to draw tourists.

Honolulu 'Vaude' Comes Back—in Barracks Guise

Honolulu, Feb. 11.

Vaudeville's not dead in Honolulu. In an updated form, it's just moved several miles distant right into sprawling Schofield Barracks, military base that was the setting for "From Here to Eternity."

Rock 'n' roll show Thursday (6) drew several thousand bargain-minded civilians and servicemen alike who paid only 90c per head to see a show topped by Paul Anka, Jerry Lee Lewis and Jodie Sands, enroute back from Australia.

Frankie Lyman, Eddie Cochran and the Coasters will give a performance in the Schofield Bowl Feb. 23. Ferlin Husky and Faron Young will share honors in a country & western music show March 3.

A. C. Traymore's Bill

Atlantic City, Feb. 11.

Boardwalk Traymore Hotel in new policy move this winter is offering out-of-town talent in its Submarine Room. In the old days it was one of the most popular spots in town with local Saturday nighters.

This week Mickey Freeman, the Pvt. Zimmerman of the Phil Silvers tv show; Adele Castle and Jules Lavan orch comprise the bill. Policy of no cover or minimum is followed.

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After Skipper, Funmaster Rules

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authoritative, prepossessing performer.

Vivian Lori, tv and musicomedy songstress, toured with the national company of "Pajama Game" (she does a punchy medley of that show's tunes, also a Gershwin medley among other items) and is now slated for "Flight To Granada," upcoming legit musical.

Pip Walters, at the 500 Club, Atlantic City, for 18 months, is a youngster who will be heard from importantly. He made standout impression with a show-wise audience. Versatile youngster dances better than many and juggles better than most so that when he combines both—the intricate legmania and the skilfull ball manipulations—he makes for a standout novelty indeed. He looks like Eddie Fisher, could be mistaken for him, hails from Philadelphia, opens Feb. 14 at the Horizon Room, Pittsburgh. He also sings, plays piano, trumpet, drums and bass; seems to be constantly practising in any of the unused public halls.

Kid Havana

Will Jordan, now established Ed Sulivan "imitator" and due for his 10th return on the Sullivan videoer, is another standup pro comedian. The gags about the out-of-this-world "this year's new" hotels in Havana, one of the five ports of call, made both the new Capri and Riviera natural targets. Actually it's not germane since both hostelries are in excellent taste, and whatever garishness that may have distinguished the Florida style of hospices is absent in those plush. American-built-financed - operated casino-hotels.

To continue with the show, Betty Egan, ex-N. Y. City Center, is an operetta soprano, also competent. Abramson sends along a producer, Evelyn Garlock to shepherd the show. The 5-piece Bramson band has pianist-leader Al Arkuss at the ivories; an excellent trumpeter in Charles Budd; Maurice Auster, sax; Dave Fields, bass-vocalist; Dave Berman, drums-vocalist.

Bassist Cjer Heitman helms the Dutch band of 12; and his team comprises Piet Stooter, violin-sax; Rikus Hettema, violin; Henk Ebben and Frans Hinsen, saxes; Joop Haans, trumpet; Joop Snyder, Karel V. Zonnefeld and Hans Knol, piano-accordion; Henk Holtkampf, bass and accordion; Jan DeVries and Jac Kooymans, drums-bass. They split up into a quartet for the Stuyvesant Room; an intime duo (Stooter and Snyder) for the Jungle Bar, who know their U. S. musicomedy and pop standards; and a 6-man dance combo for the Ritz Carlton cafe and the Grand Hall.

Seagoing Showmanship

All this is part of the seagoing showmanship which sees Smith Sr. as the goodwill ambassador, general factotum and travelog lecturer before each port of call. Son Robert James Smith Jr. is now associate cruise director and being groomed, and like his young Old Boy, an engaging personality, which is a prerequisite of the entire Cruise Staff.

Virgin Islands seems to be like those admen and broadcasters who "retire" to Phoenix or Tucson or Scottsdale and become Arizona realty developers "just to do something." Virginia and Ward French—he used to be prez of Columbia Concerts; daughter Eleanor was one of those "society chanteuses" when they were the vogue in the Stork Club set—are very much in "home, acreage and building sites."

Grant L. Hamilton, ex-Hotel Statler (N.Y.) management staff, runs the Yacht Haven Bar & Restaurant, also in St. Thomas, V.I. Many of the Madison Ave. and kindred environs are buying winter homes there, among them Nick Carter and Leo Van Munching (Heineken's Beer), Sam Lipman (owner of New York's Hotel 5th Ave.), et al. Jack Sebastian, ex-show biz, has been prop. of Sebastian's-on-the-Beach, top nitery and also datery.

Their expenditures in the "free" ports of St. Thomas (Virgin Islands), Curacao (Netherlands West Indies), Martinique (French), Kingston (British Jamaica) and Havana (Cuba), as well in the well-stocked ship's store, is gured to exceed $500,000 per cruise. These cruises are very popular, this sailing crowding the 800 mark which, even the ship's staff, admitted was "too much" despite the generating prosperity for all concerned (tips, bar bills, parties, etc.), and it is felt that nearer the 500 mark would be better for all concerned. On trips over 12 days $500 of duty-free merchandise is permitted by U. S. Customs. It is here, after an admittedly most rewarding two weeks', fun-sun cruise, that both Uncle Sam and the cruise ships conspire to irritate the customers. It becomes a case of "what have you done for me lately"? as many gripe because they must stay queued up, like moujiks, while bales upon bales of trunks, baggage, booze and West Indie "loot" is first carted off.

A simple public relations job could resolve this on two scores: (1), accent via multiple bulletins, ship's newspaper, etc., to "take it easy up in the saloon and grand hall" until the baggage is unloaded, or (2) permit the passengers off.

Perhaps when the Holland-Amerima line's new Manhattan dock-shed is built (it's now a Hoboken departure) this may be resolved. (As Robert Q. Lewis cracked, "After all these glamorous ports, and then the final stop is *Hobok* how ridiculous can you get!

Caribbean Festival

Continued from page 62

beef, and deserts such as sweet potato pudding, rum pineapple spears, etc., on the menu. All were served buffet style.

Jean Leon Destine and his group entertained with a 90-minute exhibition of Haitian dances and songs following the dinner. With but one exception, the rhythm of the drums played by Alphonse Cimber and Edner Calvin was the music as the group skillfully offered its program. Music from a record was used as the unit niftily danced its Creole Mazurka. Destine did several solo numbers, his Slave Dance being his topper. Both Marguerite Adrien and Thelma Hill, and Arthur Wright and Charles Queenan scored in their group, double and supporting offerings. Much of the success was due to the skillful accompaniment of Cimber and Calvin. Michael Lanin did the commentary.

Dancing to the music of Harold Ferrin and the Palmetto Boys and San Juan Trio wrapped up the Friday night action.

With the "ship" due in port at 9 p.m. Saturday, passengers that afternoon enjoyed a demonstration of Caribbean dances by Barbara and Bill Duffy. Another cocktail party preceded the dinner. The party then went "ashore" where an entire floor had been artistically set up as a Haitian village. The crowds went from building to building where both American and native drinks were sold and native music and entertainment offered.

At the Quai there were shops and Betancourt's marimba band played while native entertainment was presented; the Elbow bend bar featured native rum drinks; the Spider Web, continuous dancing by Harold Ferrin's Continentals and the Johnny Conquet Trio from Puerto Rico. Gerald Clark & His Calypso Boys and Princess Orelia and Pimientito were in the Cafe Martinique; the Jungle Club had music by the Emilio Reyes Cuban Orchestra and the Trinidad Steel Band with a revue offered three times nightly.

At the "M. S. Blackbeard" the Palmetto Boys and the San Juan Trio played and at the Off-Island Club dancing was to the music of the Porcelli trio.

Village was arranged so that music from various bars and bistros didn't drown out offerings of other spots. Huge crowd circulated through the area, colorfully planned by Cleon Throckmorton, New York scenic designer, sipping American or native drinks, and enjoying the entertainment provided with Cafe Martinique, where Princess Orelia and Pimientito plus Gerald Clark's Calypso Boys were featured, getting top play

Caribbean Festival

Jean Leon Destine & His Haitian dance group, featuring Marguerite Adrien, Thelma Hill, Arthur Wright, Charles Queenan, Alphonse Cimber, Edner Calvin, Michael Lanin, Betancourt's Marimba Band, Harold Ferrin Continentals, Johnny Conquet Trio, Florindia, Ambra & Jose, Senor Cortez, Gerald Clark & His Calypso Boys, Princess Orelia & Pimientito, Emilio Reyes & Cuban Orch, Trinidad Steel Band, Palmetto Boys, San Juan Trio, Porcelli Trio. At Chalfonte-Haddon Hall, Jan. 31-Feb. 1, '58.

Florida's 'Please, Mr. Sun'

Continued from page 63

to stay in Miami Beach for the season are likely to check out periodically for a few days in Havana and the casinos.

A factor making the future of some hotels dubious is that investment money will be comparatively scarce in Florida. Loans from legitimate sources will be hard to come by and some hotelman will be going after coin at usurious and illegal rates. Thus, bonifaces will have huge interest costs added to the usual retinue of troubles.

The hotelman have been cursing their luck this year. Nothing, it seems, has turned out right. For example, the network television airings, such as the Jack Paar's NBC show and the race telecasts emanating from Miami Beach, have emphasized only that it's cold outside. This has the whole country wondering if it's better to skip a southern vacation this year.

Percenters & Performers

The only winners this year were the talent agencies and the performers. Most hotels booked a full complement of entertainers. The contracts have all been carried out, and in this field, there's the business-as-usual aspect. The Deauville hotel, for example, closing out its original production, will be going in for more expensive shows. Donald O'Connor has been set for Feb. 28. (See separate story.)

The niteries are also doing subpar business. This year, all agree that it isn't the fault of the headliners or the lack of headliners. The star performer in the area, the weather, became temperamental.

A.C. Figures Fla.'s Loss Is Its Gain

Atlantic City, Feb. 11.

Boardwalk hotels report weekend business above average this year so far, and hotelmen believe it is due to the poor season Florida is having due to the continued cold weather. Not that the weather is good here, for it's been the coldest, snowiest winter in the city's long history.

It's simply that those who have dropped plans for a Florida vacation as cold weather continues to plague the southland want to get out of town and pick a resort closer to home. This might be a spot in the mountains or one of the big hotels on the Boardwalk, which with balanced weekend programs makes it unnecessary for the guest to venture outside for anything but a try on the ice rink. And all this much cheaper than the Florida vacation with regard to travel and hotel entertainment and food expenses.

Chalfonte-Haddon Hall's Caribbean cruise a week ago drew a near-capacity crowd, and its two other cruise weekends, coming this and next month, have already drawn reservations above those of last year at this time. Should the Florida vacationland continue to feel the effects of old man winter, both cruises are due to be SRO.

Other indications of the better than usual winter season is the report that luxury tax collections are higher. In January, collections were $70,199, against $64,21d for the same month last year. Unemployment benefits are down also, with $701,000 paid out in January, against $708,000 in the same month last year.

Saranac Lake

By Happy Benway

Saranac Lake, Feb. 11.

Arthur J. Slattery's fractured arm is back in a plaster cast.

Olin Atkinson, manager Allison Theatre, Piedmont, Ala., registered in for the usual checkup and rest period.

Harry "Slipfoot" Clifton, blackface comedian of yesteryear who made the grade here in 1944, is now a columnist on the Newark (N. Y.) Courier-Gazette.

Evelyn Ellis was handed a big surprise—a gang of "We The Patients" sneaked up to the general hospital and serenaded her with a bedside birthday party. She is fighting post-surgery ordeal and doing well.

Write to those who are ill.

Cave, Omaha, Reopening

Omaha, Feb. 11.

The Cave, under the Hill Hotel here, will reopen next month, the bistro's new managers have announced.

Popular nitery-dancery has been dark the past three years.



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VARIETY BILLS

WEEK OF FEBRUARY 12

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; ( ) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 13
Corps de Ballet
Jack Beader
Sondra Barrett
Rockettes
Glee Club
Lucille Manners
Foursome
Renald & Rudy
Roxy 13
Harrison & Kossi
Skating Squires
Roxyettes

AUSTRALIA

MELBOURNE
Tivoli (T) 17
Shirley Bassey
Vic Hyde
Lili Berde
Clifford Guest
Curibas (4)
George Holmes
Neal & Newton
Eleanor Gunter
Joe Martin
Lionel Easton 3
Jimmy Jeff
David Sterle
Irene Bevans
Rae Morgan
Reg Priestman
Norman Thorpe
SYDNEY
Tivoli (T) 17
Larry Griswold
Johnny Lockwood
Eagle & Man
A Robins
Rayes & Raye
Anny Berrye
Medlock & Marlowe
Winnetou & Squaw
B & D Stuchberry
Jimmie Parkinson
Edit Juhasz
Frank Ward

BRITAIN

ASTON
Hippodrome (I) 10
Lorna Ansells
Larry Grayson
Lake & Rose
Verdini
Zodias
Checker Wheel
Yvette
Hedley Ward 3
BRIGHTON
Hippodrome (M) 10
Dorothy Squires
Clarkson & Leslie
Keppel & Betty
Terry Scott
Jones & Arnold
Benson Dulay
Richman & Jackson
FINSBURY PARK
Empire (M) 10
Lonnie Donegan
N & C Grant
Billy Baxter
Webster & Jill
Des O'Connor
Falcons
3 Britons
Freddie Harrison
NORTHAMPTON
New (I) 10
Fran Dowie
Gay Leslie
Dick Francis
Sylvia Drew
Dev Shawn
John Clarence
Alabamas
NORWICH
Hippodrome (I) 10
Roy Barbour
Metronotes
Burt Brooks
SOUTHAMPTON
Grand (I) 10
Phyllis Dixey
Rochelle Trio
Nixon & Dixon
George & Lydia
Helen Lorraine
Len Marten
Goga & Partner
Key Sis & Kenny
SUNDERLAND
Empire (M) 10
Jimmy Young
Jean & Julie
Southlanders
Connie & Drake
Shan
Great Masonl
T & P Derrick
Falcons
Walthamstow (I) 10
Johnny Duncan & Co.
King Bros.
Southlanders
Betty Smith Co.
Dickie Dawson
Muleskinners' Co.

Cabaret Bills

NEW YORK CITY

Bon Soir
Kaye Ballard
Tony & Eddie
Morgana King
Jimmie Daniels
Blue Angel
Bobby Short
Carolina & Belen
Phyllis Dillon
Bobby Lewis
Jimmie Lyon Trio
Casanova
Jose Duval
Margrit & Adrienne
Chateau Madrid
Carmen Amaya Co.
Ralph Font Orc
Panchito Orc
Copacabana
Peggy Lee
Al Bernie
Cindy Tyson
Sammy Devens
Peggy Womack
Michael Durso Orc
Frank Marti Orc
Downstairs Room
Julius Monk
Ronny Graham
Cell Cabot
Ellen Hanley
Jean Arnold
Gerry Matthews
Stan Keen
El Chico
Marisa Terol
Lucerite Tena
Carlos & Myrna
Mellitas Del Campo
Ne Hotel Plaza
Bob Downey
Harold Fonville
Joan Bishop
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Betty Benee
Hotel Plaza
Genevieve
Ted Straeter Orc
Mark Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Statler
Xavier Cugat Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Denise
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Fran Warren
Haller & Hayden
Malagon Sis
Los Gatos
Charlie Kaly
Martha Ann Bentley
Jamel Twins
India Adams
Bob Kennedy
Jo Gombardi Orc
B Harlowe Orc
Le Cupidon
Gretchen Wyler
Did Romanian
McKenna Line
Avon Long
Margaret Tynes
Laverne Hutchinson
George Carl
Town & Country
Harry Belafonte
Mattison Trio
Buster Brunell
Ned Harvey Orc
Sicaris Orc
Viennese Lantern
Laureanne LeMay
Evelyn Sharpe
Ernest Schoen Orc
Paul Mann
Village Barn
Billy Kelly
Mae Sagan
Larry McMahon
Irving Harris
Belle Carroll
Piute Pete
Bobby Meyers Orc
Village Vanguard
Irwin Corey
Charlie Mingus
Melvin Stewart
Waldorf-Astoria
Mary Small Sisters
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchid
Jonathon Winters
Jennie Smith
Joe Parnello (3)
Blue Angel
"Calypso Extravaganza"
rincess Abilia &
King Christian
Lord Christo
Lord Rafael
Candelas Trio
Roger McCall
Blue Note
Teddy Wilson Trio
Joya Sherrill
Chez Paree
Gordon MacRae
Chez Adorables 6
Ted Fio Rito Orc
Cloister Inn
Eddie Higgins Trio
Kim Karter
Conrad Hilton
"Big Top"
Glenn & Coleen
Blenchassys
Luparescos
Paul Castle
Darlene Sellik
Jo Ann McGowan
Fred Napier
Adrian Swan
Norman Crider
Jane Tattlers 4
Charlie Fisk Orc
rake Hotel
Betty Madigan
Jimmy Blade Orc
Gate of Horn
Stan Wilson
Sonja Savig
London House
Jonah Jones 4
Mister Kelly's
Della Reese
Phil Leeds
Marx & Frigo (3)
Palmer House
Nelson Eddy
Gale Sherwood
Norlidor Trio
Ben Arden Orc

LOS ANGELES

Ben Blue's
Ben Blue
Kay Cee Jones
Barbara Heller
Sammy Welf
Lois Ray
Ivan Lane Orc
Coconut Grove
Eydie Gorme
Kovach & Rabovsky
Skinnay Ennis Orc
Crescendo
Johnny Mathis
Dave Bell Orch
Interlude
Hi-Lo's
George Kirby
Shelly Manne Orc
Largo
Frances Faye
Buddy Lester
Eddie Grady Orc
Macambo
Dick Contino
Betsy Duncan
Paul Hebert Orc
Moulin Rouge
Will Maslin Trio
Donn Arden Line
Royal Guards
Eddie O'Neill Orc
Statler Hotel
Gogi Grant
Ed. Bergman Orc

HAVANA

Capri
Wences
Dishann Carroll
Tippy & Corbina
Ethel Martin
Dick Curry
Nacional
Palachou
Parisien Dncrs
Dancing Waters
W. Reyes Orc
Sylvia Rivas
Jaye P. Morgan
Dunhills
Leo Diamond
Casino Playa Orc
Sans Souci
Dick Lee
Dolores Perry
Gloria & Rolando
Rolando La Serie
Victor Alverez
Miriam Barreras
La Serie Orc
Ortega Orc
Tropicana
Nat King Cole
Erlinda Cortes
Alberto Rochi
Blanca Varela
Gladys & Freddy Riveros
Guaracheros
Monica Castel
Tropicana Ballet
S Suarez Orq
A Romeu Orq

LAS VEGAS

Desert Inn
Jimmy Durante
Eddie Jackson
Sonny King
Skeets Minton
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's Treats of Paris"
Carrie Finnell
Chiquita & Johnson
Tana Leigh
Lisa London
Francis Brunn
Deon Robb
Joe De Rita
Irv Benson
Tommy Raft
Murray Briscoe
Garwood Van Orc
El Cortez
"Rhythm on Ice"
George Arnold
Buster Hallett Orc
El Rancho Vegas
Sophie Tucker
Vagabonds
Dick Rice Orch
Flamingo
Alan King
Goofers
Flamingoettes
Jack Cathcart Orc
Fremont Hotel
Nitecaps
Make Believes
The Victors
The Castles
Golden Nugget
Hank Penny
Sue Thompson
Woodsons
L & F Maynard
Riviera
Ginger Rogers
Novelites
Cavanaughs
Ray Sinatra Orc
Sahara
Marlene Dietrich
Amin Bros.
Louis Basil Orc
Louis Prima-Keely Smith
Sands
Jerry Lewis
Peg Leg Bates
Dick Humphreys
Mudlarks
Copa Girls
Antonio Morelli Orc
San Souci
G. Horace Showcase
Hoyt Henry Orc
Showboat
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Candy Barr
Joey Cowan
Loray White
Annie Maloney
Jimmy Shaw
Jimmy Cavanaugh
Sparky Kaye
Mac Denison
Geo. Redman Orc
Thunderbird
Guy Scalise
Tropicana
Jane Kean
Neile Adams
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Julius La Rosa
Jean Carroll
Tony & Sally DeRio
Jackie Heller
Lee Martin Orc
Maya Orc
Clayton
Hal Winters
Bobby Dukoff Orc
Anita Boyar
Red Smith 3
Eden Roc
Charlie Farrell
Irving Fields 3
Billy Mitchell
Mickey Arnold
Jose Curbelo Orc
Carillion
Ames Bros.
Hoctor & Byrd
Dick Sterling
Jaques Donnet Orc
Cafe De Paris
Dick Shawn
The Sunnys
Trio Cottas
Piroska
Billy Fellows
Jet MacDonald
Dick Estes
Ilona Nagy
Chickie James
Doug Scott
Croft Twins
Ruth Wallis
Lyda Fairbanks
Freddie Bell Bellhops
Cotton Club
Cab Calloway
Step Bros.
Paul Mears & LaRaine
Slappy White
Jimmy Randolph
Mari Leighton
Hines Bros.
Norma Miller Dncrs
Tune-Drops
Ed Barefield Orc
Deauville
Tito Puente Orc
Monte Franklin 3
Di Lido
Bageltime Revue
Barton Bros.
Eddie Schaeffer
Lillian Hayes
Kay Carole
Bea Kalmus
Bobby Escoto
Bernie Sager
Caney Orc
Eden Roc
Joe E. Lewis
Marie MacDonald
Norton & Patricia
Dorothy Donegan 3
Emery Deutsch Strings
Rascha Rodell
Mal Malkin Orc
Sonny Kendis Orc
Louis Varona Orc
Fontainebleau
Liberace
Sid Krofft
Christine Callas
Sacasas Orc
Pupi Campo Orc
Lafin Quarter
Sue Carson
Bernard Bros.
Bob DeVoye Trio
Rudy Cardenas
Quito Clayero
Gina Guardi
Martha Errole
Walter Nye Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Miles Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Tyler Orc
Luis Varona Orc
Malayan
Pete Petersen 3
Bhama Mama
Calypso Revue
Murray Franklin's
Terry Haven
Dick Havilland
Danny Rogers
Snuffy Miller
Roy Sedley
Linda Bishop
Sue Lawton
Eddie Bernard
Nautilus
Frankie Scott
Gaye Dixon
Mac Pepper
Carlos & Yvonne
Syd Stanley Orc
Riot Room
Don Rickles
June Perry
Bobby Sherwood 3
Sans Souci
Dick Hall
Freddy Calo Orc
Saxony
Geisha Girl Revue
Ming & Ling
Toy & Wing
Florence Ahn
Tony Toyada
Tong Bros.
Kabouki Dncrs.
Ruth Wallis
Charles & Faye
Henry Levene Orc
Seville
Dave Fisher
Benitez Sis
Bob Sennett
Murri & Ruth
Johnny Silvers Orc
Rey Mambo Orc
Shelborne
Cappiellos
Leonard Young
Len Dawson Orc
Lord Flea Calypso

RENO

Harolds Club
Dynamics
Twin-Tunes (5)
4 Lovers
Harrah's
Debra Hayes (5)
Jacki & Roy
Jackie Burns
Mafalda
Holiday
Windsors
Chuckles
apes Skyroom
Kay Marti
Marcia & Misters
Elliott & Lawrence
Dubonnet 3
Jack Melick 3
Johnny Matson
Riverside
Modernaires
Starlets
Bill Clifford Orc

SAN FRANCISCO

Blackhawk
Stan Getz Quintet
Gay 90's
Bee, Ray & Ray K. Goman
Flo Healy Dncrs 6
Wally Rose Orc
Backstage
Joanne Beretta
Bernard Bragg
Easy Street
Turk Murphy Orc
Fairmont Hotel
Carol Channing
E. Heckscher Orc
Hungry I
Mort Sahl
Jo Ryder
Tom O'Horgan
Jack's Waterfront
Ernestine Anderson
Memry Midgett
Pat Paulsen
Jazz Showcase
Dick Saltzman 4
365 Club
Carl Ravazza
Allen Cole
Dorothy Dorben Dcrs (10)
Alex Dushin Orc
Fack's II
Bobby Troup
Four Preps

New Acts

FOUR ESQUIRES
Songs
18 Mins.
Copacabana, N. Y.

Four Esquires, who wax for the Paris label, are an okay vocal group who do not veer much from the conventional harmony genre. They mesh neatly and don't go in for collegetry belting or anything from the offbeat shelf. After opening songs that are more or less orthodox, they pitch nostalgia pegged on "Do You Remember When?," complete with the usual skimmers & canes, and capers. Do a bouncy "Up Above My Head" that's a cut above what's preceded it, and go into higher gear in their finishing works, "Love Me Forever" and "Come A Little Closer." Latter two songs show what they're made of, and they rack a nice score.

Good group for the large-seaters in vaude and niteries, plus television variety stanzas where there's a bit of zing required. *Trau.*

Glasgow

Continued from page 2

starting in April for the British Rank Organization.

Meanwhile, controversy rages as to whether 80% of the acts should be Scottish.

There are now so many leading Auld Lang Syne comedians that some are bound to be omitted. Many of these are themselves high officials of the Scottish Theatrical Benevolent Fund, and their exclusion would be embarrassing.

One idea is that they should all be utilized in a kind of Scottish "Crazy Gang" sketch, or Shakespearean burlesque.

Scot comics in the running include Jack Radcliffe (a certainty, in view of his being the senior member, and a specialist in characterization), Jimmy Logan, Stanley Baxter, Duncan Macrae, Jack Anthony, Alec Finlay, Chic Murray and Jack Milroy.

Leading singers who cannot fail to be considered are Robert Wilson and Kenneth McKellar. Latter does his own tv series from April on national network, and would be available. He planes to Canada for concert trek in September.

Greta Lauder, niece of the late Sir Harry Lauder, is a leading personality behind organization of the gala Royal event. Sir Harry was a favorite of the British Royal family.

Surprise has been caused by choice of the city-centre Alhambra as theatre venue for the gala show. It has extremely limited space in its foyer, a contrast with the Moss' Empire house, which boasts a spacious entrance. Also, some squawks are being heard that, because Howard & Wyndham control and own the Alhambra, undue preference may be given to their crop of top performers, including comedians.

On the other hand, such complaints lose weight when it's remembered that the Howard & Wyndham shows, bossed by Stewart Cruikshank from London, have notched up a high reputation for lavishness, color and originality.

The regular summer revue "Five-Past Eight," starring Stanley Baxter and Rikki Fulton, will be scrapped on the night of the Royal stageshow.

'Hottest Ticket in Town'

Glasgow, Feb. 11.

Organizers of the first Glasgow Royal Variety Performance, skedded for Alhambra Theatre July 3, have been swamped with requests for seats. Layout hasn't even been chosen yet. Queen Elizabeth and her husband are set to attend.

Local businessmen have been offering up to $150 per ticket.

Method of ticket allocation is certain to provide a major headache for the organizers, Scottish Theatrical & Variety Artistes' Benevolent Fund.

House Reviews

Bobino, Paris

Paris, Feb. 4.

Mick Micheyl, Jacques Meyran, John William, Bob Bromley, Per & Paul, Ross Harvey, George Campo, King Seals, Renee Gilbert, Serge Lenormand, Bohemes (5), Jenny Astruc; $1.50 top.

Mick Micheyl, the tomboyish singer-cleffer, has gone in for more care in makeup, dress and presentation, and her voice is now more polished, with the quavering glissandos practically abolished. Her songs of eager, searching youth leavened with dramatic love ballads, make her turn a well balanced affair. However, there is still not the direct, belting personality, or the svelte looks, for U.S. plush boite chances.

Due for an American stint soon, Miss Micheyl remains chancey, but her sincerity, puckishness and general professional aplomb make her a good specialized entry in the right surroundings.

Jacques Meyran is a standup comic who breaks the blue laws but has timing and delivery that make his familiar gags risible, and he is in for mitts. John William is a Gallic sepia singer with a big baritone. Personable, rhythmic, and with a well varied songalog, he scores well, but remains primarily local in appeal.

Bob Bromley manipulates his stringed performers to make this a savvy marionet act. A sad clown, a trapeze artist, a tap dancer and a stripper all get warm audience approval. King Seals are at home in this house as well as the circus, and George Campo uncorks a funny mime routine reminiscent of the flickers. Clever pratfalls and gags make this an oldtime entry with still plenty of house appeal.

Per & Paul are a smart head-to-head act with plenty of Yank vaude and video possibilities. One stands on the other's head as he cavorts with ease, and then they put cranium to cranium to make this a unique balancing act. Ross Harvey's familiar tap routine is saved from being for the birds by five lovebirds. After an okay eccentric tap bit he brings out the feathered group who caper on his hands and shoulders to give this act a lift and make it a good filler.

House policy then brings on three new singers and groups for their first breaks. Renee Gilbert shows a smooth, silken voice and, with added mileage and the finding of a personalized range of numbers, might emerge someone worth watching. Serge Lenormand is much too superficial as yet and is too reminiscent of the current crop of toppers. More care in delivery, and toning down of a forced dynamism, would help. Bohemes are five scrubbed girls in black slacks and pullovers. Voices are still changing and this needs too much work too insure any quick possibilities. Jenny Astruc is a new femcee with the necessary pinup qualities for this house. *Mosk.*

Empire, Glasgow

Glasgow, Feb. 6.

Stanley Dale vaude presentation with Jim Dale, The Vipers (Wally Whyton, Johnny Booker, Freddy Lloyd Trott, Tony Tolhurst, John Pilgrim), Billy Stutt, Duo Russmar, Campbell & Roberson, Susan & Valerie Pardoe, Betty Fox's Eight Dancing Teenagers, Gordon L. Rolfe Orch.

Jim Dale, new English disk personality and already a fave with teenagers here, heads this so-so layout, aimed mainly at skiffle fans. He is zestful young performer garbed in informal checked shirt and singing to his own guitar accompaniment to occasional screams of pleasure from youthful outfronters. Opens with "I Didn't Mean It When I Said I Didn't Love You Last Night," then into a bouncy "Just Born to Be Your Baby" and "Crazy Dreams." Wins good reaction for "The Story of My Life" and scores solidly with "Be My Girl," his hit tune.

Dale, a discovery of Carroll Levis, with whom he worked as Jim Smith, comedian, is obviously an all-round entertainer who can be built up to star status with the right breaks.

The Vipers, English skiffle group here with added name built up via waxings and tv, romp vigorously into pop tunes ranging from "Sixteen Tons" to "No Other Baby But You." Exit to strong reaction.

Duo Russmar are mixed balancing turn, who wind with equilibrism atop built-up bricks on pedestal. Campbell & Roberson offer carnival novelty, garbed in colorful costuming and masks, and using extra legs for three-legged and even four-legged humorous effect. Billy Stutt pleases with familiar Irish blarney, but should vary his act.

Susan & Valerie Pardoe, red-haired lookers, sing and dance and display shapely gams in bright sister-act opener. Eight Betty Fox dancers kick it out brightly. Show-backing from Gordon L. Rolfe handling resident orch while house's regular batoneeer, Bobby Dowds, conducts for pantomime at Edinburgh. *Gord.*

Opera, Santiago

Santiago, Chile, Feb. 4.

Alicia Marquez, Ethel Rojo, Gevalth Tri , Hector Casas, Mara Kore, Iris del Valle, Eugenio Retes, Gabriel Araya, Chito Morales & Manolo Gonzalez, Elba & Isabel Ubilla, Diana Montes, Pochi Gero, Ruby Lomesti, Judith Renard, Pandora Podesta, Raquel Romay, Gladys del Valle, Enrique Larraguibel, Jorge Ri uelme, Max Somoza.

On Jan. 23, 1953, Buddy Day launched his "Bim Bam Bum Revue" at the Opera and it's still clicking merrily at the cash register. This isn't any Radio City Music Hall or Palladium by a long shot, but it's the most successful venture of its kind in Chile. Day, an Uruguayan by birth, relies on foreign talent to set the pace and drawing power and backs it up with local comics and dancers. The comedians give the faithful Santiago audience plenty of local joke material in their blackouts, so the spectators are not completely overwhelmed by the imported product.

The current edition even includes a comedy bit by Iris del Valle dedicated to "what have these foreigners got that I haven't got." The chorus is a far cry from the Rockettes but the front-row faithfuls don't mind as long as the costuming doesn't stray too far from bikinis.

In the past five years the three B's have offered Xenia Monty, Blanquita Amaro, Nelida Roca, the Peters Sisters, May Avril, Rino Sentieri, Nyta Dover, Bruno the Fantastic, the Three Diamonds, Benny & Judy, and the Dreams. With inflation in Chile, they represent a lot of foreign exchange. A total of 5,475 performances have been given in the past five years, for BBB works three shows a night.

This is summertime below the equator and the wives and children trek to the shore or the country and papa stays home working to keep them there on vacation. BBB has taken advantage of the situation by offering the lonely bachelors a vista of Alicia Marquez, Argentine lovely who left the home fires, went to Paris and clicked in the Folies Bergere. As an added fillip, there's Ethel Rojo, another well-stacked young Argentine lass who scores in the chirping and dancing departments.

Senorita Marquez draws plenty of ah's with her stunning figure and Parisian feather costuming which leaves little to the imagination. Feathers came to Chile with a Folies Bergere company two years ago, were converted into a fixture by Xenia Monty and apparently are here to stay. Senorita Marquez is personable and amiable but she is so much more experienced than the two male dancers working with her on the chorus line, that it's obvious she's far and away out of their class. She's personality-plus and knows how to snag the ogles and keep them ogling.

Despite the presence of Marquez and Rojo, biggest mitting during show caught went to Hector Casas, Argentine tenor, and the Gevalth male trio of harmonica ticklers. This may have been cultural night but the Opera theatre isn't air-conditioned and many of the male public were in shirtsleeves, so perhaps it was just music they wanted instead of feathers and fig leaves. Casas, who is built along Lanza lines, belts across pop and opera selections for hefty encores. The Gevalths likewise score heavily with pops and classics for three recalls.

Yet comics Eugenio Retes, Iris del Valle, Gabriel Araya, Chito Morales and Manolo Gonzalez are past masters at the fast line and mugging and are always good for solid guffaws. *Edie.*

Waldorf-Astoria, N. Y.

McGuire Sisters & Co. (3), *Emil Coleman & Bela Babai Orchs;* $3-$4 *cover.*

The roster of talent at the Waldorf-Astoria's Empire Room looks like a list of fresh faces. Impresario Claude C. Philippe has reached out into many fields for his act collection. The newest, the McGuire Sisters, last played New York at the Copacabana, and prior to that were a pre-sold name nationally by virtue of their work on anti subsequent firing from the Arthur Godfrey teleshow.

The girls fit the room well. Their act is cheerful, has a bright facade and they provide a brand of gaiety that results in a continual round of applause.

There is one mysterious facet to their act. They carry three boys with them. They appear ever so briefly at the beginning of their turn, and during the "Sisters" number, two of them make a return for a quickie. Their exact function is not too easy to divine.

The McGuires have nearly as many visual as aural values. There is some sight comedy, particularly by Phyllis, to go along with their vocalistics—for example, a takeoff on the girl chirpers of the '20s in which they don costumes of the period. In addition, the numbers are designed to have periodic comedy breaks. Christine and Dorothy during "I Feel Pretty" have a mirror routine that gets off. However, it's Phyllis who takes the front & centre role most frequently to give the turn its greatest strength.

Their one serioso attempt is an English translation of "Un bel di" from "Mme. Butterfly," which comes across with ease, charm and sympathy for the aims of the composer. They get oral applause for this one. The entire turn is mounted excellently, the act polished to a bright lustre, and provides a lot of payoff moments.

The Emil Coleman band, batonned by Murray Kane during the McGuire turn, backstops excellently, and the Bela Babai aggregation provides Magyar tunes predinner, as well as alternate dansapation. *Jose.*

El Rancho, Las Vegas

Las Vegas, Feb. 8.

Sophie Tucker (with Ted Shapiro), The Vagabonds (4), *Barry Ashton Dancers* (10), *Dick Rice Orch* (11); *presented by Beldon Katleman; produced by Tom Douglas;* $3 *minimum.*

Sophie Tucker's back in the Opera House with some new material added to the fresh routines she introed here on her last visit. Bill is balanced by The Vagabonds (4), and some zingy terping by the Barry Ashton Dancers (10), which results in a solid hunk of bistro entertainment.

Miss Tucker has some clever up-to-date songology in which she slaps Steve Allen on the wrist for accusing her in his new book of "selling nostalgia." She gets yocks and hefty mitting for her number in song that "There May Be Half A Million Second Sophie Tuckers But There's Not Another One Exactly Like Me!" (an honor she says also applies to her 88er Ted Shapiro); "Entertaining Papa," and "Calypso Soph," latter number being done in her ultra-fancy gold calypso costume. For the "Some of These Days" reprise, she sez, "I've been singing this song for over 47 years, and tonight I want you to sing it to ME!" Lyrics appear on large board, and the patrons join in a rousing community sing.

The Vagabonds open with a "Medley From The Hit Parade of 1919," and also click with "Write Myself A Letter" and their w.k. "Salt Song," plus some good impreshes and musical slapstick. Miss Tucker is joined by the quartet in an upbeat finale. The Tom Douglas production, skedded for four frames, is capably backed by the Dick Rice orch (11). *Duke.*

Eden Roc, Miami Beach

Miami Beach, Feb. 11.

Joe E. Lewis (with Austin Mack), Marie McDonald (with Hal Borne), Norton & Patricia, Mal Malkin Orch; $3.50-$7.50 *minimum.*

With return of Joe E. Lewis for his annual two-week stand, the Cafe Pompeii is getting its first overflow crowds of the slow-starting season. He's money-in-the-bank for prexy-booker Harry Mufson who has buttressed the topper's draw values with added attraction Marie McDonald. The package looks to be the first big winner since the Myron Cohen-Billy Daniels Xmas run outdistanced rival hotel cafe offerings.

That Lewis is one of the few remaining cafe acts who still draws the moneyed hosts and their big parties is evidenced in the cluster-tabled groupings that fill the ringsides and terraces. For them he can do no wrong as he unwinds his rambling, rowdy book of strictly adult material. The Lewis musings add up to a howl-filled 50 minutes of material for the devotees. Between musical spoofs, the ad libs with ringsiders and collection of topical observations he tosses around are plusses in a stint that, from the walk-on, is greeted with mitting from the faithful and grows rapidly on first-viewers who take to his amiable, puckish approach with mounting laugh reaction. There's plenty of the new in his catalog, and inevitable reprises on the requested faves from other stands here. Austin Mack, in his quietly efficient way at the Steinway, adds to the overall pounding-for-more result.

Miss McDonald played here last summer as the topliner, and clicked big. She looks to ditto in this outing, handling herself in smooth, confident manner as she sets up the smartly blended songbook her adept arranger-accompanist-stager, Hal Borne, has concocted for her. The eye-appeal is there from teeoff but "The Body" and news-stories rep are forgotten when she hits into the vocalistics. Although not of the big, belting songstress school, her pipings win progressively strong tabler response. The looker works in fluid, easy manner to add to the authoritative takeover a must in her case if she is to cash in on the ya-ta-ta physique. That she does is evident in the sock reception accorded her songalog, with "Tenement Symphony" and many-tuned arrangement of "Around The World In 8 Minutes" the standouts.

Norton & Patricia click in the teeoff spot; youthful, fresh demeanor and smoothly achieved lifts and spins wind them into a sound payoff. Mal Malkin's crew back in top style. Due on the 21st, Nat King Cole. *Lary.*

Jazz Workshop, S. F.

San Francisco, Feb. 5.

Paul Bley Quartet; No cover or minimum.

This bright little modern jazz room has imported the Paul Bley group from L.A. and figures to get some action with his modern stylings.

Key man in the group is pianist Bley, a conservatory grad who has indoctrinated the unit with considerable overtones of classical music. Dave Pike, an engaging vibraphonist is the other featured soloist and holds the audience's attention well through his solo numbers.

Even more cerebral than Brubeck, the Bley Quartet at times get so far out it loses the audience, especially in its free-form atonal moments. This is compensated for, however, by a concentration on bluesy numbers and jazz standards in a hard swinging manner that is right up the current jazz groove.

Bley handles the m.c. chores for the group and might profit by a more outgoing vocal manner. As it is, the crew-cut visual impact of the group turns slightly stuffy via the leader's pear-shaped tones. *Raje.*

Eddys', K. C.

Kansas City, Feb. 7.

Somethin' Smith & The Redheads (3), *Tony DiPardo Orch* (8); $1-$1.50 *cover.*

It's only occasionally that the Redheads seem to get in town, but each trip here they bring a well-paced, entertaining round of songs. This is their first in the Eddys' spot, and they live up to their rep. They give the customers 40 minutes of music and fun while being the only entry on the show.

This round the three, Something Smith, Saul Striks and Major Short, are intermixing some of their Epic label hits with a sprinkling of impressions and general foolishness. First show they ran out "Always Hurt the One You Love," "It's a Sin To Tell a Lie" and "My Baby Just Cares for Me" from their recorded roster, along with a fancy "Cumin?" by Striks at the piano and "Sweet Georgia Brown" with Smith leading out on the banjo, Short chiming in on the big bass viol. There are also some broadly drawn impressions of "everyday" types and some jibes at the classical as they kid "Mr. Stokowski."

It's the music that the customers come to hear from this group, and the special numbers, if amusing, only serve to space out the songs. There is some advantage in the contrast of song and buffoonery, and they keep it moving to the delight of the audience.

Russell Arms and the DeJohn Sisters (2) are due in Feb. 21. *Quin.*

Hotel Statler, N. Y.

Xavier Cugat Orch (15) *with Gianna, Ray Carle Quartet;* $2.50 *cover after 9 p.m.*

There'll be a whole lotta shakin' going on in the Hotel Statler's Cafe Rouge for the next few weeks while Xavier Cugat and his caballeros make with the music. For this booking, the Rouge, which up to this point was the last remaining New York hotel room available to swing bands (a vanishing species), has been decked out in Latin decor with palm trees sprouting all over the place, a new menu that spotlights dishes like "pollo barranquilla" and drinks like "belidas tropicales," and a crew of waiters, with varied accents as of yore, garbed in a Spanish touch. It looks like a payoff formula. On opening night (7), despite a driving downpour, there was a solid turnout.

Cugat's formula is as durable as any in the music biz. Sort of a south-of-the-border Guy Lombardo. Cugat has a band that lays down a steady beat for the clientele who have a yen for the rhumbas, mambos, cha cha chas and similar torso shaking tempos.

Cugat has a slick, well-trained crew bidding his baton. Consisting of four trumpets, four reeds with sidemen who double on flutes and French horns, a conventional three-man rhythm section plus vibes and a couple of bongos and maraccas, in addition to occasional fiddling by Cugat himself, this orch can dish up pretty-sounding ballads or can blow up a tropical storm on the hot, uptempo tunes in the Hispano groove. Throughout, Cugat gets striking instrumental color effects out of his reed sidemen and the precision work of his brass and rhythm sections. In all, a swinging organization in a highly commercial Latin format.

For this stand, Cugat is without Abbe Lane, who is starring in the "Oh Captain" legit musical on Broadway, but has come up with another standout looker in the mono-monickered Gianna. A thoroughly stacked redhead sheathed in a blue gown that spotlighted what it bothered to cover, Gianna fronts the band with a non-stop oscillation. She undulates and she gyrates, she wags and she wobbles, she rocks and she rolls, all motions in time to the band's beat which she abets by knocking two sticks together. She also sings. And her vocalizing, while not up the level of her other talents, is good enough.

One of the bongo sidemen, unbilled, also shares the vocal chores registering with strong, sure pipes on such ballads as "All The Way," "Autumn Leaves" and "I'm Learning." Ray Carle foursome, with accordion in lead, is a neat-sounding relief aggregation. *Herm.*

Chase Club, St. Louis

St. Louis, Feb. 6.

Rowan & Martin, Gerri Gale, Charley Spivak Orch (14); $1.50-$2 *cover.*

Rowan & Martin's brand of humor, an offbeat article, ought to carry them quite a way if audiences elsewhere are anything like the opening-night crowd at the Chase Club, which started laughing the moment they came onstage and hardly stopped to take a breath till the boys walked off. There were some sourpusses on hand throughout, but by and large all hands were with 'em all the way.

Personable lads with a satiric rather than a fast-gag approach to laughter, they score their biggest yocks with a sign-off bit in which straightman Rowan tries to do some serious stuff at the mike while Martin heckles raucously from a nitery table. Both boys are humor writers themselves, so the material is original. First-nighters, many of them regulars calloused to the same old repeated gags of other comedians who have been out this way, definitely appreciated the refreshing look at something new.

Gerri Gale, a leggy lass who mixes in a bit of comedy with her dance routines, made a special hit with a fast-stepping session in which she utilizes a fancy array of chapeaux to fit the dances.

Charley Spivak, in for a six-week engagement with his orch, sparks the fine danceable tempos with that ever-lovin' trumpet, which gets purtier every year. *Bob.*

Latin Quarter, N. Y.
(FOLLOWUP)

The Latin Quarter's stage-setting, which runs from Rangoon to Mandalay to Cairo, has tightened the pace so that it's now a smooth-running and colorful production spiced with some potent performing values.

The major highlight in this event is the return of Fran Warren to Manhattan cafes following an absence of several years during which she declaimed the lead role in "Pajama Game" on the road. The road experience seems to have given Miss Warren an increased appreciation in niteries. Her travels have endowed her with an insight into the likes of the provinces and her native sense of sophistication seems to have a natural bent for urban audiences. Result is a boffo mixture good for mass and class trade. Her LQ turn has good arrangements, a strong projection and excellent taste in material. There's good variety and solid musicianship to go along with the other attributes for a maximum response in this house.

Another newcomer in this hospice is Haller & Hayden, making their first bigtime date in New York. This team gets off to a slow and tasteless start, but once the smaller gent (Benny Hayden) gives an impression of an international walking race, the lads start paying dividends. The turn, generally, has to achieve a higher lustre, more smoothness and a better choice of material at the forepart of session. Strength of the latter part of the act gets them a potent mitt.

The Malagon Sisters, who previously performed at the Chateau Madrid, are energetic workers, knocking off some fast Latin pops with terp interpolations that get them excellent mitts. Los Gatos, also newcomers to this spot, work rapidly in the acro department, doing some good hand-to-handing that rates them a strong exit.

The surrounding display is virtually intact. Chandra Kaly delivers a bit of tasty East Indian dances, and the Jamal Twins, a pair of belly ballerinas, score with sexy diaphragm duets. Martha Ann Bentley continues her strong terp turn around the boards in an applause-winning manner. The production singing is by Bob Kennedy and India Adams.

The early production number has been modified by Frank Wagner to encompass a tie-in with Pan-American Airways, which justifies the travelog approach to the proceedings. Jo Lombardi backstops excellently and Buddy Harlowe Trio provides relief. *Jose.*

Hotel Monteleone, N.O.

New Orleans, Feb. 8.

Hildegarde (with Martin Freed) Nick Stuart Orch (7); $4 *minimum.*

Hildegarde is back for her second romp in the plush Swan Room and a romp it is. She's tailor-made for the spot. Always an arresting and photogenic blonde, the Milwaukee chantoosie is all pro and her two-week stand is a cinch for filled tables and ovations.

What she can do with a song needs no introduction here. More relaxed this trip, Hildegarde unveils new and fresh techniques that captivate. Her impact is immediate and with lights dimmed and service halted, she holds rapt attention with her tickling of the 88, songs and badinage.

Thrush's 45-minute assortment of pops, musicomedy tunes and French, German and Latino songs are offered in an animated context of stories and movements that sparkle.

At show caught, Hildegarde was wearing an upswept hairdo in a new shade, an eye-catching dusty rose creation by Fontana of Rome, a white mink stole and usual long gloves. Her hankie was still in evidence but wasn't waved as much. She makes a striking figure onstage.

Hildegarde's offering stacks up brisker and more forceful this time around, and her piano playing and warbling found the customers with her all the way. Chanteuse, a favorite here, was given ovation at end. *Liuz.*

Statler-Hilton, Dallas

Dallas, Feb. 7.

Denise Lor, Bob Cross Orch (12); $2-$2.50 *cover.*

Denise Lor, French songstress on a hiatus from the Garry Moore tv show, scores easily as a supper club act. Her pipings keep her way ahead; only a worn Texas gag between tunes hinders the fine showcasing.

Miss Lor's song selections are excellent—she varies the menu neatly and a medley from "Bells Are Ringing," with running between-tunes dialog anent the musical, keeps tablers intent. She leans to some standards, "Some of These Days" and "Comes Love," for good response, spins a neat taxi-driver yarn for yocks, then cleans up. A spicy blues bit, slightly suggestive, precedes a great vocal version of "Happiness Is Just a Thing Called Joe," that grabs hefty palming. Wrapup, and begoff of the 35-minute songalog, is a belting "Rock-A-Bye Your Baby." *Bark.*

Copacabana, N. Y.

Peggy Lee, Al Bernie, Four Esquires, Ted Morrell, Danii & Genii Prior, Mimi, Copa Girls (8), *Michael Durso & Frank Marti Orchs; staged by Doug Coudy; music and lyrics, Durso, Mel Mitchell, Marvin Kahn; costumes, Sal Anthony (Mme Berthe); orchestrations, Deac Eberhard;* $5.50 *minimum.*

It's a subtle sort of atomic energy that Jules Podell is fielding for the top of his floorshow at the Copa this session. The slow, tantalizing nuclear stuff is fissioned out by Peggy Lee. On the other side of the Podell pole is the strictly hit-'em-in-the-ribs Al Bernie, a comedian who, though with plenty on the ball, injures himself by several examples of plain, unvarnished vulgarity. Third act rounding out the bill is the Four Esquires, par for the harmony course (New Acts).

If there's nothing like a dame, there's also nothing quite like an in-person version of Miss Lee, who's gorgeously coiffed and gowned. A reviewer, who last caught her flashing in the flesh way back nearly five years ago at ex-Copa impresario Monte Proser's ex-La Vie En Rose, had nearly forgotten how quietly electric this singer can be. Her television appearances have meant money in the bank to cry with, but a Lee doing a couple of numbers to rigid production requirements and the sometimes slip-happy video cameras is, at best, no substitute for the mccoy live done vis-a-vis customers who breathe and are in a position to react so that a performer can catch the pulse then and there.

Miss Lee had a rough few minutes in her opening entries, principally because Copa customers are not exactly oriented to the kind of whispering campaign that's in her Reg.-U. S.-Pat.-Off. style. They either take Peggy Lee this way or they don't. After a couple of songs, they did and big, to produce a threesome of encore sets and an authentic begoff. This, after nearly three-quarters of an hour—a lot of singing for anyone, and perhaps just as wearing on one with a deliberate style such as hers as with a straight-out belter and whammer.

The phrasing, the articulation, the authentic charm and the sincerity show all the way through, finally to encase the audience in an indefinable aura; they know they've been had, by a singer who sneaks up on them without them being aware of it. There's hardly anyone in the business more artful, that way and in others, than Miss Lee. Significantly, she avoids current songs like the Asian flu, has a romp or a serioso session with the old standards or special material, capped by such fascinatin' rhythms as "Don't Fool Around with Calico," "When My Sugar Walks Down the Street," ad infinitum.

Her edition of "My Heart Stood Still" is andante cut about in half, or slower than Rodgers & Hart intended it to be, perhaps, but as done by this thrush, a thorough winner. She has a carload of other stuff in other tempos, with "You Give Me Fever" a particular smash, complete with spotlight and tom-tom effects. She will segue from the cheerful to the ballady stuff, oozing sensitivity and enveloping as the accomp pianist directs the beat and the fiddles fiddle the jernt in a mood, and then into "St. Louis Blues" for another score. One of her encores, "Nothing," is a beaut. Ditto the whole turn.

Al Bernie is a first-line comedy impressionist, an energetic worker with an ingratiating puss and the manner of one who wants to score. He does, in part. He opens with a singing routine that isn't too bad as an autobiography, then into a declamation on sex, dialatectic takeoff on the March of Time, soap operas, Belafonte and then wham—a filthy joke about Christine Jorgensen, the sexual remake. He has a couple of other offish one-liners (specifically, one about a hammock) which are hotsy even for some of the Copa crowd. But he is back in stride again near the finish when he assumes all the roles in the making of a film. He's a click at doing Nat Cole and Al Jolson, Elvis, et al., so why would a skillful performer like Bernie mess around with vulgarities? Does it help the boxoffice?

The Copa Girls are bright and pretty in three production numbers, with the lively team of Danii & Genii Prior purveying the terping end and Ted Morell and Mimi working on the vocals. The line's final number, "Pick a Partner," is good, if overlong and repititious. Mike Durso's orch expertly handles the showbacking and Frank Marti's crew takes over for the customer dancing. *Trau.*

Shows on Broadway

Oh Captain!

Howard Merrill & Theatre Corp. of America production of musical comedy in two parts (24 numbers). Book by Al Morgan and Jose Ferrer (based on the Alec Coppel screenplay for "The Captain's Paradise"); music and lyrics by Jay Livingston and Ray Evans. Overall staging, Jose Ferrer; scenery and lighting, Jo Mielziner; costumes, Miles White; dances and musical numbers, James Starbuck; musical direction, vocal and ballet arrangements, Jay Blackton; production associate, Sylvia Drulie; hair styles, Ernest Adler. Features Tony Randall, Abbe Lane, Jacquelyn McKeever, Edward Platt, Susan Johnson, Paul Valentine, Alexandra Danilova, Stanley Carlson. At Alvin Theatre, Feb. 4, '58; $9.20 top Friday-Saturday nights, $8.35 week-nights, $11.50 opening).

Capt. St. James ..... Tony Randall
Mrs. St. James ..... Jacquelyn McKeever
Enrico Manzoni ..... Edward Platt
Crew of Paradise ... George Ritner, Bruce McKay, Louis Polacek, Nolan Van Way
Clerk ..... Jack Eddleman
Neighbors ..Betty McGuire, Mona Harless, Jean Sincere
Lisa ..... Alexandra Danilova
Bobo ..... Abbe Lane
Guide ..... Stanley Carlson
Spaniard ..... Paul Valentine
Mae ..... Susan Johnson

Singers, dancers, etc.: Cherie Burgess, Shirley De Burgh, Sally Gura, Birsitta Kivimiemi, Asia Mercoolova, Kiki Minor, Adriane Rogers, Mona Pivar, Sybil Scotford, Mona Tritsch, Joyce Carroll, Dee Harless, Sheila Matthews, Betty McGuire, Alice Nunn, Jean Sincere, Helene Whitney, Bill Atkinson, Alvin Beam, Kevin Carlisle, Allen Conroy, David Lober, Gordon Marsh, Doug Sprindler, Ken Urmston, Eddie Verso, Jack Eddleman, Bruce McKay, Louis Polacek, George Ritner, Tony Rossi, Charles Rule, James Stevenson, Nolan Van Way.

Numbers: "A Very Proper Man," "Life Does a Man a Favor," "A Very Proper Week," "Captain Henry St. James," Dock Dance, "Three Paradises," "Surprise," "Hey Madame," "Femininity," "It's Never Quite the Same," "We're Not Children," "Give It All You've Got," "Love Is Hell," "Keep It Simple," "The Morning Music of Montmoartre," "You Don't Know Him," "I've Been There and I'm Back," "Double Standard," "All the Time," "You're So Right for Me."

Several years ago a script making the managerial rounds was called "They Liked It in Philadelphia." The title referred to a recurrent phenomenon of show biz, the production that's a wow during its tryout tour but a fiasco on Broadway. (There is also the reverse twist, somewhat rarer, of the tryout clinker that becomes a Broadway smasheroo — for example, "Oklahoma," "Our Town" and the more recent "Visit to a Small Planet.")

Although "Oh Captain" (the exclamation point following the title is retained at the head of this review as a matter of record, but is omitted hereafter) doesn't belong in the quick-flop-on-Broadway category, it's certainly a letdown after the enthusiastic advance reports from Philly and even the favorable word-of-mouth comment from the week of New York previews. It's at best a merely passable musical.

Thanks to the amusing basic story situation, a brilliant physical production, a large advance sale and the fact that any but the dreariest musical comedy can usually attract an audience, "Oh Captain" can perhaps get by. It's a modestly pleasant show without outstanding numbers or spectacular moments, and lacking anything in the way of a powerhouse performance.

The musical is based upon the deft and delightful British film comedy, "The Captain's Paradise," the Alec Guinness starrer for which Alec Coppel provided the screenplay (the program credits don't mention the film title, by the way, and list original scenarist Coppel only parenthetically in small lightface type). Its' still a diverting plot framework, but the Al Morgan-Jose Ferrer adaptation seems merely to have coarsened the material without adding anything vital, and the Jay Livingston-Ray Evans songs don't provide especial lift or sparkle.

Even the performances, so highly praised when the show was in Philly, tend to be merely proficient and in most cass engaging without ever igniting the theatre. There's inherent humor and a remaining semblance of movemnt in Coppel's story outline, as well as color, animation and the suggestion of gay adventure in the inspired scenery by the incomparable Jo Mielziner. But it never becomes more than an amiable show.

The musical tends to lack reality, although it's at times prosaic and frequently vulgar. Where the original picture placed the action in Gibraltar, a North African port and the small steamship plying between the two, this song-and-dance treatment opens in a town near London, moves to the ship and then goes aground in Paris.

The plot sequences seem static, with a tendency toward repetition of rather tepid jokes. The songs, too, are lacking in distinction or punch. Like the story scenes, they lack form or progression. They don't build to anything like a climax and after a while they all sound more or less alike.

Ferrer's direction, while competent from a dramatic standpoint, has no particular style or flourish. There are occasional bright little touches, but the performances never develop momentum or reach peaks. James Starbuck has staged at least one effective dance number, a charming turn by vet ballerina Alexandra Danilova, with male lead Tony Randall as a diverting sort of pseudo-partner. But the stage of several other musical numbers seems "busy" rather than mobile.

Whatever movement the show does have stems largely from Mielziner's unusual scenic arrangement, by which settings and the larger props and even the performers are frequently shifted on and off by means of treadmills. Perhaps recognizing the motionless nature of the script, the designer seems to have made a special effort to provide mobility in the physical production. The scenery itself is imaginative and colorful, and its atmospheric quality promises more entertainment than the show delivers. Miles White's costumes are inconsistent—some strikingly effective and a few downright unattractive.

Randall, making his musical debut in the title role, is likable as the skipper. He handles the comedy scenes skillfully if not brilliantly, dances with surprising proficiency and even lightness, and sings well enough to get by. He does not, as advance reports predicted, come through as a major personality.

Cabaret singer Abbe Lane, as the captain's Parisian cutie, wears costumes that certainly don't hide her publicized figger. She sings with a reasonable amount of style (and some assistance from the house amplifying system), but is only approximately adequate as a comedienne. Jacqueline McKeever is satisfactory as the errant skipper's British spouse, singing satisfactorily and getting her laughs without underscoring them.

In lesser principal parts, Edward Platt is notable as the first mate who turns out to be just about that (well, a prior mate, anyway) to the Parisian nifty; while Susan Johnson, wearing a lavendar hairdo and eyelid spangles, has one okay number as a Texas Guinan de Paree; Paul Valentine is a properly ardent toreador on the make, and Miss Danilova contributes the outstanding terp number as a Parisian flower seller.

"Oh Captain" should rate a moderate engagement. The musical treatment doesn't appear to have added sufficient value to the original story to create much prospect of a new version film sale, but the show is likely to get a number of stock productions from time to time. It's not much of a record-album prospect. *Hobe.*

Winesburg, Ohio

Yvette Schumer, S. L. Adler & Saba Co. production of three-act drama by Christopher Sergel, based on Sherwood Anderson's novel of the same title. Stars Dorothy McGuire, Leon Ames, James Whitmore; features Ian Wolfe, Crehan Denton, Arthur Hughes, Sandra Church, Ben Piazza. Staged by Joseph Anthony; setting, Oliver Smith; lighting, Jean Rosenthal; costumes, Dorothy Jeakins. At National Theatre, N. Y., Feb. 5, '58; $6.90 top Friday-Saturday nights, $5.75 week nights.

Elizabeth Willard ..... Dorothy McGuire
Art ..... Jeff Harris
Seth ..... Lee Kinsolving
Turk ..... Anthony Tuttle
George Willard ..... Ben Piazza
Tom Willard ..... James Whitmore
Mrs. Willard ..... Lois Holmes
Mr. Wilson ..... Woodrow Parfrey
Mary ..... Claudia McNeil
Hop Higgi ..... Roland Wood
Solesman ..... Joseph Sullivan
Ed Crowley ..... Wallace Acton
Will Henderson ..... Crahan Denton
Parciva ..... Ian Wolfe
Old Peter ..... Arthur Hughes
Dr. Reefy ..... Leon Ames
Helen White ..... Sandra Church

Most authors sooner or later get around to writing their own stories, and sometimes those are their best works. That was probably true of Sherwood Anderson's collection of sketches about his hometown neighbors, published half a century ago under the title "Winesburg, Ohio." But theatre history is littered with the forlorn remains of literature that defied dramatiztaion, and this earnest play by Christopher Sergel seems doomed to similar fate.

"Winesburg, Ohio" is an honest drama, with convincing smalltown flavor and several other admirable qualities. But Sergel hasn't succeeded in avoiding the diffuseness and the sombre and ponderous tone of the material that defeated Anderson himself in an adaptation produced in 1934 by Jasper Deeter at the Hedgerow Theatre, in Rose Valley, Moylan, Pa., near Philadelphia.

The emotion and the rugged depth of the original Anderson stories (and which, if memory serves, were somehow lost in his own earlier stage treatment) are present in this new version by the late novelist's friend and protege. But this "Winesburg" also tends to be slow and to lack cohesion and when the big scenes come they seem contrived and rather remote.

Although the number of characters has been compressed and what amounts to a story line created to provide focus, the incidents in and around the decaying smalltown hotel cover too much ground. That may be at least partly to blame for the greatly oversized and overelaborate Oliver Smith setting, which scatters the action and slows the pace of the play (the height will give neck-strain to down-front customers). Moreover, Joseph Anthony's staging seems to accentuate the deliberate quality of the performance, so that the emotional highlights give the impression of being studied.

Dorothy McGuire is lovely, however, as the intense, pathetic mother, who perceives the sensitivity and imagination of her teenage son and ultimately sacrifices her life so that he may escape the provincialism that has stifled her. It is a difficult role, passive, reticent and not clearly motivated (her explanation about her youthful promiscuity is anything but clear), but the star projects a warmth and intensity that hold the audience enthralled.

Leon Ames is excellent in the ill-explained part of the doctor with whom the mother has a love and understanding beyond the need of words (presumably he was once one of her lovers).

James Whitmore is sharply effective as the materialistic, insensitive (except for his quivering jealousy) husband who perennially talks about renovating the hotel and expanding business, and who is acutely antipathetic toward his son and wife (why she married anyone so incompatible in preference to the doctor, in spite of her late father's objections, is another puzzle).

Ben Piazza is believable and moving as the son, and there are capable supporting performances by Crahan Denton as the local newspaper editor-publisher (there appears to be an implication that he's another of the mother's long-ago lovers), Ian Wolfe as a friendly hotel resident with a chronic thirst, Arthur Hughes as a harmless gaffer with halucinations, Wallace Acton as a local merchant, Claudia McNeil as a devoted hotel cook with a propensity for spiritual singing, Joseph Sullivan as a traveling salesman and Sandra Church as a village belle whose attempt to trap the embryonic writer into marriage thwarted by his mother.

"Winesburg, Ohio" isn't a bad show—in fact, it's interesting and reasonably entertaining. But despite the boxoffice draw of its three stars it's too slow and heavy for Broadway. There could conceivably be a picture in the material, however, given lively adaptation. *Hobe.*

Interlock

Richard Myers, Julius Fleischmann & Walter N. Trenerry production of three-act (six scenes) melodrama by Ira Levin. Stars Celeste Holm, Maximilian Schell, Rosemary Harris; features Georgia Burke, John Marriott. Staged by Philip Burton; setting and lighting, Howard Bay; costumes, Robert Mackintosh. At ANTA Playhouse, N. Y., Feb. 6, '58; $5.75 top ($6.90 opening).

Hilde ..... Rosemary Harris
Paul ..... Maximilian Schell
Lucille ..... Georgia Burke
Everett ..... John Marriott
Mrs. Price ..... Celeste Holm

Simon Legree was just an old softie. What he did to poor Little Eva was sissy stuff compared to the malevalence the monstrous Mrs. Price dishes out to the nice young couple in "Interlock."

This Ira Levin meller is not much of a show for Broadway. Nor is it likely material for pictures, although such a eat-and-mouse period piece might be just dandy for television. Maybe it could serve as a change-of-pace toss-in for the summer stock circuit, too.

As the lovely, charming, generous widow glides around her sumptuous music room in a wheelchair, escaping the loneliness of being a cripple by giving irresistible affection to her young paid companion. Only a person who's been to the theatre at least once before would suspect that it's all a sinister trap.

When the gracious hostess arranges for the young lady's fiance to visit the house and then cleverly persuades him to become a permanent guest so he can devote himself to practicing on her superb grand piano for his intended career as a concert artist, the plot thickens so much it can be anticipated

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Flawed Perfection

Broadway legit theatre impresario was telling about a new play to open at his house.

"It's great," he confided. "The cast is wonderful. There's just nothing wrong with it. All it needs is to be cut about 40 minutes."

So They Say

"By pure accident, I may be the best-informed man in New York on the acting range of **Ralph Bellamy.** When I was considerably younger, and when Bellamy was considerably younger, I spent quite a few Monday nights convincing a lean, wiry, fortunately gullible man named Rexford Bellamy that I deserved free admission to the stock company he operated in my home town. Rexford Bellamy was Ralph Bellamy's father. Ralph Bellamy was the juvenile star of each and every production, and I did wind up on the press list, for reasons which are obscure, even to me."—**Walter Kerr,** drama critic of the N.Y. Herald Tribune, in a followup column about "Sunrise at Campobello," starring Bellamy.

"A splendid, tuneful, witty and well-played musical comedy . . . will make enormous contribution to the jollity of theatregoing. —**John Chapman,** critic of the N.Y. Daily News, reviewing "Oh Captain," which opened last week at the Alvin Theatre, N.Y.

"Nice that some of the boys are whooping it up for **Jose Ferrer's** first musical comedy production. It'll need a lot of whooping to offset the fact that 'Oh Captain' has a banal book, a dull score, dated dances and direction that is amateurish beyond belief."—**Danton Walker,** columnist, same newspaper.

"The Broadway columnists are out of their element when they try to go in for drama criticism. They really know very little about the theatre, they care nothing about it at all, and in writing about a play they have so many 'angles' to consider. They're never objective; their capsule reviews reflect their favoritism and their petty animosities."—**Ward Morehouse,** drama critic-columnist of the S. I. Newhouse newspaper chain.

"When I finally did go on as Higgins, it was like embracing for the first time a woman I'd married a year and a half ago."—**Bramwell Fletcher,** standby for 18 months, first for **Rex Harrison** and now for **Edward Mulhare** in "My Fair Lady," after making his first appearance in the musical, as quoted in The New Yorker.

"The first time I saw 'Look Back in Anger' I hated it . . . This time (a second visit) I had an entirely different reaction. I thought the play was brilliant. After the show, we all went for a drink together, and I asked Osborne (the author, **John Osborne**) if he would write a play for me. He said he would, and what he wrote is 'The Entertainer.'"—**Laurence Olivier,** title star of "The Entertainer," at a press conference during the show's Boston tryout, as quoted by **Elliot Norton,** critic of the Boston Daily Record.

"I love Archie. He may seem shoddy and despicable to some people, but to me he's heroic. Whatever his standards are, they are his. He doesn't accept other people's. He creates his own mental environment. He refuses to be defeated. He goes on. There's something magnificent about this kind of failure."—**John Osborne,** author of "The Entertainer," referring to the play's leading character, Archie Rice, as quoted by **Don Ross,** in the N.Y. Herald Tribune.

"**Jimmy Cagney** and another actor had that dressing room down there—the two of them used to tease me all the time. They'd whisper to each other and then laugh out loud, and I got so self-conscious that I couldn't stand it, so I used to take my makeup down there and sit between them—we all were really kids." **Joan Blondell,** featured actress in "The Rope Dancers," in a backstage interview at the Cort Theatre, N.Y., recalling her appearance at the same house in 1929 in "Maggie the Magnificent," as quoted by **John Allen,** in the N.Y. Herald Tribune.

"I owe a lot to playing stock, too. In stock you have to gather everything quickly—the tricks, the voice, the whole thing. If after you've been through stock and you can't discriminate between the expedient thing to do and the right thing, if you can't tell the thing that won't go . . . well, then you remain in stock. Or maybe you just remain a ham. A ham can be an actor, but he's without taste. He doesn't know when to stop, what to choose, what to drop."—**Katharine Cornell,** as quoted by **John E. Booth,** in the N.Y. Times.

Shows Out of Town

Who Was That Lady I Saw You With?

Philadelphia, Feb. 5.

Leland Hayward production of two-act comedy by Norman Krasna; staging, Max Segal; scenery, Rouben Ter-Arutunian; costumes, Ruth Morley; incidental music, Bernard Green. Stars Peter Lind Hayes, Mary Healy, Ray Walston; features Roland Winters, Larry Storch, Frank Milan, Gregory Morton, William Sweetland. At Shubert Theatre, Philadelphia, Feb. 5, '58; $4.80 top.

David Williams ..... Peter Lind Hayes
Michael Haney ..... Ray Walston
Schultz ..... Wallace Rooney
Ann Williams ..... Mary Healy
Robert Doyle ..... William Sweetland
Secretary ..... Joan Morgan
Evans ..... Robert Burr
Harry Powell ..... Roland Winters
Waiter ..... Stephen Cheng
Lee Wong ..... ichard Kuen Loo
Gloria Coogle ..... Roxanne Arlen
Florence Coogle ..... Virginia de Luce
Joe Bendix ..... Pat Gumeny
Parker ..... Frank Milan
Orlov ..... Larry Storch
Belka ..... Gregory Morton
Tenants... Pete Gumeny, Pamela Curran, Joan Morgan
Building Employee ..... W. Edgar Rooney
Fireman ..... Stephen Cheng
F.B.I. Official ..... Harry Selby

Leland Hayward returns to stage producing with Nirman Krasna's "Who Was That Lady I Saw You With?" Bright, pleasant people, looney and colorful situations and a steady flow of laugh lines are the ingredients of the new play, which stands a good chance of Broadway success and film conversion.

The presence of Peter Lind Hayes, Mary Healy and Ray Walston as costars might lead prospective customers to expect a musical. The husband and wife duo, Hayes and Miss Healy, hum a couple numbers to the accompaniment of a pit orchestra and set the mood for another scene by stomping out "Habanera," but that's it. Music is purely incidental.

The show could actually use more of this tangential tune stuff. This is not to detract from Krasna's giddy goings-on involving the FBI, the CIA and Russian agents, stemming from a mild professor's momentary lapse from marital grace.

The settings, among the most opulent seen here this season, plus the fact that the show has 13 scenes, further the musical feeling. Starting with stunning chemical lab at Columbia U. to windup in a moving elevator in the Empire State Bldg., Rouben Ter-Arutunian uses every trick in the stage designer's deck to keep backgrounds shifting at cinematic speed.

Hayes and Miss Healy are top grade as the ever-loving couple whose marriage faces the rocks when she catches him kissing a chemistry student. The professor's pal, a highly imaginative tv scripter played by Walston, comes up with a fanciful alibi. He advises Hayes to pose as an FBI man and pretend the kissing was really an entrapment of a feminine spy suspect.

So persuasive are the men that they get the wife to believe this far-fetched yarn and have the audience going along wholeheartedly with the gag. Hayes is glumly convincing as the not-so-gay deceiver, and Walston is a blithe evil spirit trying to lead the young husband on the primrose path of double dates. Walston is badly missed when he only makes sporadic appearances in the second act.

The joke begins to get a little thin when the G-man masquerade is drawn out for international implications. The script must be hypoed in the second frame, but the physical setup has all the elements of high-speed farce.

The melodramatics of the finale in the skyscraper's elevator and generator room need higher laugh content to keep them from becom-

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Equity Persuades 2 Balto Hotels To Take Negroes; Well, It's a Start

Actors Equity is making progress in its longtime campaign to eliminate discrimination against Negro actors in Baltimore hotels. A recent meeting in Baltimore between Equity executive-secretary Angus Duncan and individual hotel managers has resulted in two establishments agreeing to cooperate with the union in its nonsegregation drive.

The hotels, both within walking distance of the Ford's Theatre, are the Congress and the Saint James. Equity is recommending that members who play Baltimore should stay at either of those places. Duncan's confab with the local hoteliers was spurred by a letter of protest from the entire company of "Shadow of My Enemy," which played a tryout week at Ford's last November.

The letter reported that an Equity member was "unable to eat in the hotel and theatre district and had to suffer the indignity, inconvenience and expense of travel to a ghetto-type area." The company appealed for correction of the situation "through whatever channels Council can conceive."

Duncan immediately wrote to the city's mayor, Gov. Theodore R. McKeldin, of Maryland, the President of the Baltimore City Hotel Assn., members of the Baltimore City Council and Maryland State Senate, and officials of the National Assn. for the Advancement of Colored People.

Gov. McKeldin responded promptly, "I greatly regret such incidents and have done, officially and personally, everything I can

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Malden's Plans Stress More Stage-Directing, Handling Road 'Stairs'

A touring edition of "Dark at the Top of the Stairs" will be sent out early next fall, with Karl Malden as director. While it will not be the actor's first staging assignment, this is the start of a new phase of Malden's career, since he plans to devote more attention to legit hereafter, with emphasis on directing.

Although film assignments kept Malden on the Coast most of the time in the last few years, his family remained in New York, so the children's schooling would not be disrupted. However, he has decided to stay in the east as much as possible, going to Hollywood only for the actual shooting of films. He has a one-picture-a-year non-exclusive contract with Warners, with provisions for a year off every three years.

Before starting the "Stairs" direction stint, Malden will appear in a picture, "The Hanging Tree," to be produced independently by Gary Cooper, with himself as star. After completing the film and the "Stairs" assignment, he's tentatively set to go to tour with a legit show. His last Broadway appearance was last fall in "The Egghead," by Molly Kazan.

For the "Stairs" staging job, Malden has been given a free hand by Elia Kazan, who did the original direction and is billed as coproducer with Saint Subber. He figures that, particularly if there's a time element involved, he may follow the general pattern of Kazan's direction, subject to adjustments for the acting styles and personalities of the second company.

The touring edition will play several tuneup engagements before opening in Chicago for a run, so Malden figures he'll have ample opportunity to use any of his own ideas on staging the William Inge drama.

Rosemary Harris Mulls Other U.S. Assignments

Rosemary Harris, costar of "Interlock" which opened and closed last week at the ANTA Playhouse, N. Y., is remaining in the U. S. for several weeks. She has been approached with film and tv offers, and is also considering another legit assignment.

The British actress's last previous Broadway appearance was last season in the London Old Vic production of "Troilus and Cressida."

Fay Bainter to Coast To Rest After Illness

Pittsburgh, Feb. 11.

Ruth Nelson, currently subbing as femme lead in the touring production of "Long Day's Journey Into Night," will continue in the part through next week and probably the following one. The Eugene O'Neill drama, winding up a Chicago stand this week, will be at the Nixon here next week and then goes to the American, St. Louis.

Fay Bainter, regular costar and femme lead in the production, became ill from fatigue and lobar pneumonia, and was hospitalized in Chicago, but left last Thursday (6) to convalesce in Palm Springs.

Miss Nelson is regularly understudy for Florence Eldridge in the Broadway company of the play, but was drafted as Miss Bainter's sub after touring understudy Ann Driscoll had gone on for several performances.

Tunetenters To Run Mgr. School

Legit is getting a school for the training of front-of-the-house personnel, believed to be the first such project. The school, which is being set up in New York by the Musical Arena Theatre Assn., representing most of the tuner tents throughout the U. S., is to open March 6.

The venture, aimed primarily at developing new administrative talent for tent theatre employment, was cued by a shortage of savvy business managers, house managers and treasurers in the canvastop field. It's MATA's aim to establish a pool of available personnel to fill front-of-the-house assignments in its 24 member theatres. At present the organization

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HENRY SHEREK SKEDS 4 NEW PRODUCTIONS

London, Feb. 11.

Henry Sherek has lined up four plays for production within the next seven months, including a new work by T. S. Eliot, "The Elder Statesman," which is opening the Edinburgh Festival on Aug. 25.

First on the Sherek roster is "No Way to Kill," currently in rehearsal with Wilfrid Hyde White starred and due to open a tryout tour Feb. 16 at Brighton. It is authored by Arthur Watkyn, former British screen censor now viceprez of the British Film Producers' Assn.

Sherek will put "Husband to Vera" into rehearsal May 3. It is by the U.S. playwriting couple, Leonore Coffee and William Joyce Cowen. Paul Rogers has been inked for the lead and will take over the role on completion of his current Old Vic stint. Final subject in the quartet is "Patchwork Quilt," by Felicity Douglas, due to preem Feb. 21 in Berlin.

Hildy to Bow on B'way As Star in 'Paris' Tuner

Hildegarde will make her Broadway legit debut this spring as star of the George Marion Jr.-Paul Lavalle musical, "Packaged in Paris." The singer-pianist, who's been active mostly in the cafe field, has been working out in legit the last two summers in al fresco productions of "Can-Can."

The book and lyrics for "Paris," which is slated to go into rehearsal Feb. 24, were written by Marion, while Harry Revel is responsible for the music. Jo Mielziner is set designer and Donald Sky choreographer. Prior to joining the rehearsals, Hildegarde will play a date at the Nacional, Havana, beginning Feb. 18, which may possibly be followed by a week's booking in Miami.

Leslie Stevens will write the legit adaptation of **Majorie Housepian's** "A Houseful of Love" for producer **Paul Gregory.**

John Reich Named Head Of ANTA Chapter in Chi

Chicago, Feb. 11.

John Reich, head of the Goodman Memorial Theatre of Chicago U., has been elected chairman of the board of directors of the newly formed Chicago chapter of the American National Theatre & Academy.

Alan M. Fishburn, a local writer-producer-director, was named president and Bob Vainowski, of the Chicago Tribune, secretary.

Ford Funds Fix It for 10 Yank 'Folk' Operas

Ford Foundation grant of $105,000, which is earmarked for "American" operas exclusively, will result in a special spring season at the N. Y. City Centre. Jules Rudel, the new general director, has lined up these works:

"Good Soldier Schweik." This is the famed Czech Sad Sack character made into an opera by Robert Kurka, who recently died at 35. Libretto by Lewis Allen.

"Ballad of Baby Doe." Late John LaTouche created this frame and Douglas Moore the score. It was done two summers ago in Central City, Col., with Martha Lipton of the Met.

"Tale for a Deaf Ear." This work has been done in Tanglewood. Mark Bucci wrote his own book.

"The Taming of the Shrew." The Bard made into an opera by Vittorio Gianinni, who joined Dorothy Fee in making up the words.

"Susannah." The City Centre is repeating the folk opera whose introduction under the Erich Leinsdorf regime was a hit. By Callisle Floyd. It won the N. Y. Music Critics Award.

"Regina." This is Marc Blitzstein operatic treatment of the play, "Little Foxes," by Lillian Hellman.

"Lost in the Stars." Late Kurt Weill's music. Book is Maxwell Anderson's, based on the Alan Paton novel, "Cry the Beloved Country."

"The Medium" and **"The Old Maid and the Thief."** Revivals in tandem. Gian-Carlo Menotti.

"Trouble in Tahiti." Leonard Bernstein work will be bracketed with "Deaf Ear."

Langner Does Horatio Act to Hold Audience For Delayed 'Methuselah'

Schenectady, Feb. 11.

Lawrence Langner, one of the top brass of the Theatre Guild, coproducer of "Back to Methuselah," put on a one-man show at Proctor's Theatre here last Tuesday night (4) to hold a standee audience of nearly 3,000 for the delayed opening of the show. He kept the house entertained with anecdotes about George Bernard Shaw, author of the play. As Langner recalled, the Guild produced many GBS works originally in the U.S.

Although Tyrone Power, Faye Emerson, Arthur Treacher and others of the company arrived by plane at Albany in the afternoon and drove here in ample time, a truck bringing the "Methuselah" physical production from Pittsburgh was delayed by a snowstorm, so it was necessary to hold the opening curtain and Langner volunteered to fill in the interval.

Arnold Moss, who adapted the marathon Shaw original, is co-producer and serves as m.c. for the show.

MOSCOW ART THEATRE TO LONDON, CONTINENT

London, Feb. 11.

The Moscow Art Theatre is coming to London for a four-and-a-half-weeks engagement at the Sadler's Wells Theatre beginning May 15. It will be the group's first tour outside Russia since the Russian revolution, and it will also go on to Paris and for the Brussels Exhibition.

The company will present Chekov's "The Cherry Orchard," "Uncle Vanya" and "The Three Sisters," and a modern play, "The Troubled Past."

One-Man Campaigner Cries 'Foul'; Fails to Halt Paul Robeson Concert

Oakland, Cal., Feb. 11.

Estimated gross for Paul Robeson's concert mentioned below: $5,600. No pickets appeared, no incidents occurred.

Attempt to cancel basso Paul Robeson's concert at city-owned theatre failed late last week, and Robeson performed last Sunday (9) before near-capacity crowd in 2,000-seat house.

Sam K. Cook Jr., Northern California publicity man who calls himself "fulltime national director for the Western Nationalist Crusade," showed up at Oakland City Council meeting Thursday (6) and asked permission to speak about Robeson concert.

Instead, Oakland Mayor Clifford Rishell told him to see City Manager Wayne Thompson. Cook did so, protested that "Robeson belongs to 34 Communist-front organizations," claimed his "crusade" has "100,000 members and adherents (no breakdown between members and adherents) in the U. S. and Canada" and wanted Robeson date called off.

Thompson listened, told Cook Auditorium Theatre's manager, Lin Lueddecke, has already contracted to rent house to West Oakland Social Club (as kickoff for Negro History Week) and that nothing could be done without getting into contract-breaking trouble.

Cook, who denies he's a stooge for Gerald L. K. Smith but is proud to be "an old friend and helper" of ex-California Red-hunter Jack Tenney, claimed "they're giving me the run-around."

Robeson appeared before about 1,800 persons, with house scaled from $1.50 to $3.50, was reviewed by music critics from all four

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Bob Weiner Packaging 'Sergeants' Barn Tourer

Robert Weiner, youthful legit investment syndicate head, will make his producer bow this summer with a strawhat touring package of "No Time for Sergeants." The production will be supervised and staged by Emmett Rogers, who is partnered with Maurice Evans in the two regular touring companies and staged the London edition. Edward Padula, stage manager of the show during its Broadway run, will assist.

Weiner, who was graduated from Columbia U. last spring, has been a legit investor for several years and has worked as a production aide for several Broadway managements.

Two TV Plays Aimed for Legit

Two television scripts have recently been added to the list of contemplated Broadway productions. One is William Gibson's own expansion of his video original, "The Miracle Worker," which Fred Coe intends presenting, with Arthur Penn as director. The same trio are similarly involved in the current Broadway Production of "Two for the Seesaw."

The other entry from tv will be a musical version of "The Jet-Propelled Couch." It is being readied by the producing team of Robert E. Griffith and Harold S. Prince. Stanley Roberts, who adapted the video from a short story of the same name by the late Dr. Robert Lindner, will be responsible for the tuner's book, while lyrics and music will be by Stephen Sondheim.

Previous tele-to-legit shows have included "Visit to a Small Planet," "Middle of the Night" and a number of less successful adaptations.

COWARD PRODUCTIONS AIR-HOPPED TO COAST

United Airlines is branching into legit transportation. The outfit moved the "Nude With Violin" and "Present Laughter" company from Broadway to San Francisco last Sunday (9). The coast-to-coast haul involved personnel and the physical production for the two Noel Coward plays.

The cost of moving the company of 33, including performers, stage managers, etc., was about $8,000, while the tab on shipping the physical production by air added another $1,000. It's believed to be the first time that United has undertaken the moving of an entire legit production.

The cast and cargo left New York early Sunday and arrived in Frisco that evening. The cargo, however, wasn't taken to Frisco's Curran Theatre until Monday (10) morning because of the overtime costs involved in a Sunday haul. The Curran opening was slated for last night (Tues.), with "Present Laughter" as the preem item.

Proposed New Highway Threatens Bucks Barn

New Hope, Pa., Feb. 11.

A proposed improved State highway, opposed by residents on the ground that it would destroy the picturesque quality of this historic town, also threatens one of the chief summer attractions here, the Bucks County Playhouse. The construction project, slated to start in the spring and continue for nine months, would obstruct the Playhouse entrance on Main St.

Broadway music arranger-composer Don Walker, chairman of the Playhouse board of directors, brought up the subject of the likely demise of the noted strawhat at a meeting last Thursday night (6) of several hundred New Hope residents to protest the road project. Producer at the Playhouse for the last several years is Michael Ellis.

Catholic Paper Swats Boston Herald for Rap At Hub's Stage Censor

Boston, Feb. 11.

The issue of stage censorship i Boston is no longer a private scrap —now everybody is getting into it. Latest entry into the fray is The Pilot, official publication of the Catholic Archdiocese of Boston, with a reply to last week's editorial rap by the Boston Herald against censor Walter Milliken's order that nudie portraying Britannia "The Entertainer" wear a bra.

"The Boston Herald writers are free, of course, to have their own views, artistic and moral, in regard to plays that run in the city," the Pilot editorial commented, "and by the same token we are free to record ours.

"Of course it is fashionable to be against censorship, and surely all of us might wish that censorship were unnecessary. However, there are always some promoters who insist upon pushing matters just beyond the bounds of decency and good taste (usually for either sensationalism or profit or both). The censor then becomes a necessity.

"Here in our city he has performed his task quietly, intelligently, in an adult fashion with a mi imum of deletions. If those those who are quick to mock and who are quick to mock and to exercise the censor's judgment they might better understand its hazards and sympathize with its problems.

"Far more shocking, however, than even the nude Britannia is the picture of the Boston Herald wringing its hands over the miniscule vesture required for decency. This crusader pose against even minimal restrictions on the expressional arts is sophomoric of the moral health of the total community."

Larry McCance Named Equity Rep in Canada

Ottawa, Feb. 11.

Larry McCance, an actor, has been appointed Canadian representative of Actors Equity, headquartering in Toronto. He succeeds Dennis Sweeting, who resigned to become general manager of Canadian Players, a touring group.

Laurel Crosby, former g.m. of Canadian Players, is being considered as manager of the Royal Winnipeg Ballet.

B'way Sags, But 'Captain' SRO 58½G, 'Time' $41,400, 'Campobello' $33,900, 'Body' $33,700, 'Winesburg' $10,100 (5)

Broadway dived last week. Business, which dropped substantially for a flock of entries, even fell off for some of the regular sellouts. The stanza was one of the busiest of the season, with 29 shows on tap. Three of those, however, bowed out last Saturday (8), while another two are scheduled to close next Saturday (15).

The lineup of sellouts or near-capacity entries included "Auntie Mame," "Dark at the Top of the Stairs," "Jamaica," "Look Homeward, Angel," "Music Man," "My Fair Lady," "Sunrise at Compobello," "Two for the Seesaw" and one opener, "Oh Captain."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (61st wk; 477 p) ($6.90; 1,214; $46,500) (Greer Garson). Previous week, $47,500; last week, over $46,800.

Bells Are Ringing, Shubert (MC) (63d wk; 500 p) ($8.05; 1,453; $58,101) (Judy Holliday). Previous week, $56,600; last week, almost $56,100.

Body Beautiful, Broadway (MC) (3d wk; 20 p) ($8.05; 1,900; $74,000) Previous week, $34,000; last week, over $33,700.

Compulsion, Ambassador (D) (16th wk; 124 p) ($5.75-$6.90; 1,155; $36,200) (Frank Conroy, Roddy McDowell, Dean Stockwell). Previous week, $30,000; last week, nearly $27,000. Exits Feb. 22 and opens Feb. 26 in Chicago.

Dark at the Top of the Stairs, Music Box (D) (10th wk; 76 p) ($5.75-$6.90; 1,010; $33,000). Previous week, $33,700, with parties; last week, same.

Fair Game, Longacre (C) (14th wk; 113 p) ($5.75-$6.90; 1,101; $32,000) (Sam Levene). Previous week, $25,100; last week, $22,900.

Jamaica, Imperial (MC) (15th wk; 116 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). As usual, $63,700.

Li'l Abner, St. James (MC) (65th wk; 516 p) ($8.05; 1,615; $58,100) Previous week, $44,100; last week, over $37,100.

Long Day's Journey Into Night, Hayes (D) (58th wk; 348 p) ($6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, $21,500; last week, over $17,700. Closes March 27.

Look Back in Anger, Lyceum (D) (19th wk; 151 p) ($5.75; 995; $26,400) (Mary Ure, Kenneth Haigh). Previous week, $20,000; last week, over $17,000.

Look Homeward, Angel, Barrymore (D) (11th wk; 84 p) ($6.90; 1,076; $40,716) (Anthony Perkins, Jo Van Fleet, Hugh Griffith). Previous week, $41,000; last week, nearly $40,300, with parties.

Marcel Marceau, City Center (3d wk; 24 p) ($3.80; 3,090; $61,812). Previous week, $46,400; last week, around $39,800. Closes next Sunday (16).

Music Man, Majestic (MC) (8th wk; 60 p) ($8.05; 1,626; $68,658). Previous week, $68,000, with parties; last week, over $68,100, with parties.

My Fair Lady, Hellinger (MC) (100th wk; 795 p) ($8.05; 1,551; $68,-210) (Edward Mulhare, Sally Ann Howes). Steady at $69,200. Show is selling 20 balcony seats at each performance to students at 70c a ticket.

New Girl in Town, 46th St. (MD) (39th wk; 311 p) ($8.06-$9.20; 1,297; $59,085) (Gwen Verdon, Thelma Ritter). Previous week, $43,800; last week, over $39,200.

Oh, Captain, Alvin (MC) (1st wk; 7 p) ($8.35-$9.20; 1,331; $60,000). Opened Feb. 4 to four affirmative reviews (Aston, World-Telegram; Chapman, News; Coleman, Mirror; Watts, Post) and three negative (Atkinson, Times; Kerr, Herald Tribune; McClain, Journal-American); nearly $58,500, with parties, for first seven performances and one preview.

Romanoff and Juliet, Plymouth (C) (18th wk; 140 p). ($5.75-$6.25; 1,062; $36,625) (Peter Ustinov). Previous week, $32,700; last week, nearly $27,000.

Rope Dancers, Miller's (D) (12th wk; 93p) ($5.75-$6.90; 944; $27,850) (Siobhan McKenna, Art Carney). Previous week, $16,800; last week, almost $13,500.

Summer of the 17th Doll, Coronet (D) (3d wk; 21 p) ($6.90; 1,101; $35,040). Previous week, $15,300; last week, nearly $12,100. Closes next Saturday (15).

Sunrise At Campobello, Cort (D) (2d wk; 12 p) ($6.90; 1,155; $36,000) (Ralph Bellamy). Previous week, $26,000 for first four performances and two previews; last week, almost $33,900 on subscription.

Time Remembered, Morosco (C) (13th wk; 103 p) ($9.90; 946; $43,-000) (Helen Hayes, Richard Burton, Susan Strasberg). Previous week, $42,700; last week, nearly $41,400.

Tunnel of Love, Beck (C) (50th wk; 401 p) ($5.75; 1,280; $33,000) (Johnny Carson, Marsha Hunt). Previous week, $12,500 at the National Theatre; last week, over $7,600. Exits Feb. 23 to tour, with Larry Parks succeeding Carson.

Two for the Seesaw, Booth (CD) (4th wk; 28 p) ($6.90; 780; $31,700) (Henry Fonda). Previous week, $31,600, with parties; last week, nearly $31,400, with parties.

West Side Story, Winter Garden (MD) (20th wk; 156 p) ($8.05; 1,404; $63,203). Previous week, $60,400; last week, almost $55,900.

Winesburg, Ohio, National (D) (1st wk; 5) ($5.75-$6.90; 1,162; $38,-876) (Dorothy McGuire, Leon Ames, James Whitmore). Opened last Wednesday (5) to a unanimous thumb-down (Aston, World-Telegram; Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); nearly $10,100 for first five performances. Closes next Saturday (15).

Miscellaneous

Infernal Machine, Phoenix (D) (1st wk; 8 p) ($4.60; 1,150; $29,392). (June Havoc, John Kerr). Opened Feb. 3 to three favorable reviews (Aston, World-Telegram; Atkinson, Times; Chapman, News) and four negative (Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); around $6,000 for first eight performances.

Closed Last Week

Interlock, ANTA (D) (1st wk; 4 p) ($5.75; 1,185; $38,690) (Celeste Holm, Maximilian Schell, Rosemary Harris). Opened last Thursday (6) to one favorable notice (McClain, Journal-American), five unfavorable (Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; Watts, Post) and one inconclusive (Aston, World-Telegram); over $4,300 for four-performance run. Closed last Saturday (8) at an approximate loss of its entire $96,000 capitalization.

Miss Isobel, Royale (D) (7th wk; 53 p) ($5.85-$6.90; 1,050; $35,000) (Shirley Booth). Previous week, $12,300; last week, nearly $11,600. Closed last Saturday (8) at an approximate loss of its entire $80,000 capitalization.

Nude With Violin, Belasco (C) (13th wk; 86 p) ($5.75-$6.90; 1,037; $33,000) (Noel Coward). Previous week, $8,600 for two performances of "Present Laughter" and one performance of "Nude"; last week, over $20,300 for eight performances split between "Nude" and "Laughter." Moved last Saturday (8) to San Francisco where it was scheduled to open last night (Tues.).

Opening This Week

Entertainer, Royale (CD) ($7.50; 1,050; $43,500) (Laurence Olivier, George Relph, Brenda de Banzie, Joan Plowright). David Merrick presentation by arrangement with the English Stage Co. and L.O.P. Ltd., of a play by John Osborne; production financed at $60,000, cost approximately $40,000 to bring in; can break even at around $23,000 gross and net about $12,000 at capacity; opens tonight (Wed.).

Cloud 7, Golden (C) ($5.75-$6.35; 800; $26,000) (Ralph Meeker, Martha Scott). Milton Barron & Marshall Earl presentation of a play by Max Wilk; production financed at $88,000 (including 10% overcall), cost approximately $65,000 to bring in; can break even at around $16,-000 gross and net about $5,000 at capacity; opens Friday (14).

A recent VARIETY story erred in stating the Lyceum Theatre, Minneapolis, was franchised by the Independent Booking office. The booking outfit does not franchise any theatres.

'Tunnel' Goes to $12,300, Coward Opens in Frisco

San Francisco, Feb. 11.

Randolph Hale's Coast version of "Tunnel of Love" continued its upward climb last week and now to run at the Alcazar through Easter.

Noel Coward's "Nude with Violin" (alternating with "Present Laughter") opens tonight (Tues.) at the Curran and Joyce Grenfell is slated for three nights, starting Thursday (13), at the Geary. "Middle of the Night" is due March 10 at the Curran and Marcel Marceau is slated for March 11 at the Geary.

Estimate for Last Week

Tunnel of Love, Alcazar. (18th wk) ($4.40; 1147; $32,000) (Russell Nype, William Bishop). Up to $12,-300; previous week, $11,500.

'Portofino' $9,600, 'Money' NG $8,600, 'Who' 17G (5), Phil.

Philadelphia, Feb. 11.

Last week brought a lull in the crowded local season, and overall biz was mild. "Waltz of the Toreadors" maintained pace. Also, producer Richard Ney took down the closing notice for "Portofino," brought in a new scripter, Gordon Wholey, and a new director, Karl Genus. "Who Was That Lady" looms bright, with stars providing readymade draw.

"Anne Frank" returns to the Walnut next Monday (17) and "No Time for Sergeants" is set for Feb. 24 at the Forrest.

Estimates for Last Week

Portofino, Erlanger (MC) (3d wk) ($6; 1,880; $53,000) (Georges Guetary, Helen Gallager, Robert Strauss). Disastrous $9,600; previous week, under $12,000.

Waltz of the Toreadors, Forrest (C) (2d wk) ($4.80; 1,760; $35,600) (Melvyn Douglas, Betty Field, Lili Darvas); capacity $35,600; previous week over $35,000; exited Saturday (8).

Day the Money Stopped, Walnut (C) (2d wk) ($4.80; 1,340; $30,000) (Richard Basehart, Mildred Natwick, Kevin McCarthy). Poor $8,600; previous week, $12,700; left Saturday (8) to continue tryout in Boston.

Who Was That Lady I Saw You With, Shubert (C) ($5.40; 1,870; $45,000) (Peter Lind Hayes, Mary Healy, Ray Walston). Norman Krasna comedy opened last Wednesday (5) to two nods (Gaghan, News; de Schauensee, Bulletin) and one qualified okay (Murdock, Inquirer); nearly $17,000 for first six performances; tryout continues this week.

Opening This Week

Visit to a Small Planet, Forrest (C) ($4.80; 1,760; $35,600) (Cyril Ritchard, John Alexander). Opened last night (Mon.).

Blue Denim, Locust (C) ($4.80; 1,580; $43,000) (Chester Morris, June Walker). Started tryout stand last night (Mon.).

'DENIM' BRISK $20,300 IN 1ST 5, NEW HAVEN

New Haven, Feb. 11.

In a break-in at the Shubert Theatre here last Wednesday-Saturday (5-8), "Blue Denim" built to about 75% of capacity, with favorable word-of-mouth as a factor.

Cancellation of the tryout, "This Is Goggle," leaves the house dark this week. The next booking is a nine-performance break-in of "Say, Darling," Feb. 22-March 1, and set thereafter are "Love Me Little," March 5-8; "Diary of Anne Frank," March 31-April 5, and "Happiest Millionaire" as a tentative entry.

Estimate for Last Week

Blue Denim, Shubert (D) (5 perfs) ($4.80; 1,650; $27,500) (Chester Morris). Finished with a nice $20,300 and is continuing tryout this week in Philly.

'Planet' Bright $18,500 In 5 Perfs, Wilmington

Wilmington, Feb. 11.

"Visit to Small Planet," starring Cyril Ritchard, grossed a fine $18,-500 last Wednesday - Saturday (5-8) at the 1,251-seat Playhouse here in the first five performances of its post-Broadway tour. The top was $5.40.

The next booking at the Playhouse for three performances beginning March 3 will be "Cat on a Hot Tin Roof," starring Victor Jory.

Chi Is Bulging; 'Fella' $30,000 (7), 'Millionaire' $24,300, 'Journey' $16,600

Chicago, Feb. 11.

Chicago legit continued hot last week with "Most Happy Fella" opening moderately at the Blackstone in spite of generally unfavorable reviews. Subscriptions are providing a cushion to start with.

"Happiest Millionaire," also on subscription, continued to override the critical blasts in second week at the Harris. "Middle of the Night" ended its good three-week subscription run and moved on to St. Louis.

"My Fair Lady" went near capacity at Shubert as usual, but "Long Day's Journey Into Night," slipped at the Erlanger. It closes Saturday (15) to resume tour.

Marcel Marceau opens next Tuesday (18) at the Great Northern for three weeks, and "Compulsion" is on tap for Feb. 26 opening at the Erlanger.

Estimates for Last Week

Happiest Millionaire, Harris (C) (2d wk) ($5.50; 1,000; $30,500) (Walter Pidgeon). Over $24,300 in second subscription week; previous week, $22,500.

Long Day's Journey Into Night, Erlanger (D) (5th wk) ($5; 1,330; $32,800) (Fay Bainter, Anew McMaster). Almost $16,600 with Ruth Nelson subbing for the ailing Miss Bainter; previous week, $22,849.

Middle of the Night, Great Northern (D) (3d wk) ($5.50; 1,500; $37,125) Edward G. Robinson). Ended subscription engagement at over $33,600; previous week, $31,191; closed Saturday (8) to resume tour.

Most Happy Fella, Blackstone (MD) (1st wk) ($7; 1,425; $58,700) (Robert Weede). Opened last Tuesday (4) on Guild; nearly $30,000 for first seven performances; drew two yes-and-no reviews (Cassidy, Tribune; Kogan, Sun-Times) and two pans (Dettmer-American; Harris, Daily News).

My Fair Lady, Shubert (MC) (14th wk) ($7; 2,100; $72,979) (Brian Aherne, Anne Rogers). About $72,500; previous week, $72,900.

Olivier $55,677, 'Sgts.' 26½G, Hub

Boston, Feb. 11.

The Hub had three shows on the boards again last week and the same number are current this week. Two newcomers, "The Day The Money Stopped" at the Wilbur and "Back to Methuselah" at the Tremont, opened last night (Mon.). "No Time For Sergeants" continues at the Colonial through Feb. 22.

"The Entertainer" exited Saturday (8) after setting records in a two-week stand. "Cat on a Hot Tin Roof" vacated Saturday also. The Wilbur gets "International Soiree" opening Feb. 24, and "Love Me Little," March 10.

Estimates for Last Week

Cat on a Hot Tin Roof, Wilbur (D) (4th wk) ($4.95; 1,241; $32,699) (Victor Jory). Got about $17,000; previous week, $19,300; departed Saturday (8).

No Time for Sergeants, Colonial (C) (2d wk) ($4.95-$4.40; 1,500; $38,-958). Nearly $26,500; previous week, $25,100; continues through Feb. 22.

Entertainer, Shubert (D) (2d wk) ($6.25; 1,717; $56,000) (Laurence Olivier, George Relph, Brenda de Banzie, Joan Plowright). Went clean and over cap with extra chairs for new straight-play house record; $55,677; previous week, $51,600 on five evenings and three matinees; left Saturday (8) for Broadway.

'YANKEES' OKE $35,000 IN SPLIT IN MIDWEST

Toledo, Feb. 11.

The bus-and-truck company of "Damn Yankees" grossed a passable $35,000 last week in three-way, seven-performance split. Dates played, with grosses listed parenthetically, were as follows:

Four performances Monday-Wednesday (3-5), Murat, Indianapolis ($14,800), two performances Thursday-Friday (6-7), Purdue U., Lafayette, Ind. ($10,100), and one performance Saturday (8), Paramount, here ($10,100).

The previous week's take was about $30,000 at the Garfield, Milwaukee.

'Methuselah' Big $39,500 In 7-Show Split-Week

Montreal, Feb. 11.

"Back to Methuselah," costarring Tyrone Power, Faye Emerson and Arthur Treacher, grossed a strong $39,500 last week in a three-way, seven-performance split. Dates played, with grosses listed parenthetically, were as follows:

One performance Monday (3), Syria Mosque, Pittsburgh ($8,900); one performance Tuesday (4), Proctor's, Schenectady ($7,900), five performances Wednesday-Saturday (5-8), Her Majesty's, here ($22,700).

'Diary' Moderate $24,800 For Single Week, Cincy

Cincinnati, Feb. 11.

Joseph Schildkraut in "Diary of Anne Frank" grossed a fair $24,-800 last week at the 2,000-seat Shubert. Top was $4.52. Francis Lederer succeeds Schildkraut March 3 in Baltimore.

Theatre is dark this week. It tenants Errol Flynn in a tryout of "The Master of Thornfield" next week.

Off-Broadway Shows

As You Like It, Heckscher (1-20-58); closes Feb. 22.

Boy Friend, Downtown (1-25-58).

Brothers Karamazov, Gate (12-6-57).

Clerambard, Rooptop (11-7-57).

Courageous One, Greenwich Mews (1-20-58).

Endgame, Cherry Lane (1-28-58).

Garden District, York (1-7-58).

Iceman Cometh, Circle In the Square (5-8-56); closes Feb. 23.

Me Candido, RNA (1-17-58).

Tobias & Angel, Theatre East (1-2-58); closes next Sunday (16).

Threepenny Opera, de Lys (9-25-55).

Trial of Dmitri Karamazov, Jan Hus (1-27-58).

Winkelberg, Renata (1-14-58).

Closed Previous Week

Me Candido, RNA (1-17-58).

'CLOUD' OVERCAST 12G IN BALTO TEST WEEK

Baltimore, Feb. 11.

A general downbeat press, with all three local crix handing in only fair notices (Pantell, Evening Sun; Gardner, Morning Sun; Clark, News-Post), didn't help "Cloud 7" here last week.

House is dark this week and reopens next Monday (17) with Constance Bennett in "Auntie Mame."

Estimate for Last Week

Cloud 7, Ford's (D) (single wk) $4.98; 1,819; $47,000) (Ralph Meeker, Martha Scott). Low $12,000.

Hepburn-Drake $36,000 For Single Week, Cleve.

Cleveland, Feb. 11.

"Much Ado About Nothing," costarring Katharine Hepburn and Alfred Drake, grossed a nifty $36,-000 last week at the Hanna Theatre here.

Opening last night (Mon.), also for a single week, "Cat on a Hot Tin Roof," starring Victor Jory. It's a repeat date for the Tennessee Williams drama, which had a $30,-000 week here last season.

Bus & Truck 'Sergeants' $30,400 in 6-Show Split

Miami, Feb. 11.

The bus-and-truck company of "No Time for Sergeants" grossed a neat $30,400 last week in a four way, six-performance split. Dates played, with grosses listed parenthetically, were as follows:

One performance Monday (3), Municipal Auditorium, Thomasville, Ga. ($4,700); one performance Wednesday (5), Municipal Auditorium, Orlanda, Fla. ($6,100); one performance Thursday (6), Peabody Auditorium, Daytona Beach, Fla. ($6,600), and three performances Friday-Saturday (7-8), Dade County Auditorium, Miami ($13,000).

Big $11,400

Minneapolis, Feb. 11.

Jose Greco and his Spanish dancers troupe came through well for three mid-week evening performances (4-6) at the 1,800-seat Lyceum at $3.85 top, grossing $11,-400. There were critics' kudos and audiences were highly enthusiastic.

It was Greco's second engagement in the past few years at the same theatre.

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Shows Abroad

The Iceman Cometh

London, Jan. 30.

Arts Theatre presentation of four-act drama by Eugene O'Neill. Features Ian Bannen. Jack MacGowran. Staged by Peter Wood; decor, Hutchinson Scott. At Arts Theatre, London, Jan. 29, '58; $2 top.

Rocky Pioggi ..... Lee Montague
Larry Slade ..... Patrick Magee
Hugo Kalmar ..... Tony Church
Willie Oban ..... Michael Bryant
Harry Hope ..... Jack MacGowran
Joe Mott ..... Robert Adams
Don Parritt ..... Vivian Matalon
Cecil Lewis ..... Nicholas Meredith
Piet Wetjen ..... Joby Blanshard
James Cameron ..... Tony Robertson
Pat McGloin ..... Robert Hunter
Ed Mosher ..... Anthony Jacobs
Margie ..... Prunella Scales
Pearl ..... Hilda Braid
Cora ..... Margaret Whiting
Theodore Hickman ..... Ian Bannen
Moran ..... Tony Burley
Lieb ..... Michael Ginesi

London has waited a long time to see Eugene O'Neill's marathon drama, "The Iceman Cometh," but the play is worth it. The show has opened at the Arts Theatre, where there are club facilities for the audience to eat during a 45-minute interval.

Impressive though the drama is, it is questionable whether it will click if it transfers to a theatre lacking dinner facilities to feed an audience that may well find its patience strained by the four-hour length (including intervals) of the O'Neill opus.

Seemingly O'Neill could have written the play within ordinary length, for much of it is repetitious, and only the skillful playing prevents it from lapsing into tedium. The drama has no shape. It is a gab-fest, but an absorbing one.

The whole affair takes place in 1912 in the backroom of a New York saloon-flophouse, patronized by bums, layabouts, drunks, street-walkers and pimps. In this sleazy atmosphere (brilliantly caught by Peter Wood's direction and Hutchinson Scott's stark, brooding set) the human flotsam sit around indulging in alcoholic dreams. They await the arrival of a glad-hand drummer, whose flashy material success and capacity for liquor always snaps them out of their lethargic misery.

But when he arrives, there is a difference. He is a reformed character. He claims to have found a spiritual peace by facing up to the truth about himself, and urges the others to do the same. Pitiably, they try. But when they find that the reason for the drummer's change of mind is based on the cruelest pipe dream of all, they settle back again to wallow in pathetic hopes.

A play such as this, salted with coarse humor and occasional wit and some pretensions to poetry, offers immense opportunities to an over-large cast; and in most cases the actors grab their chance avidly. As the drummer, Ian Bannen is brilliant in a heavy but subtle role. But it is Patrick Magee's disillusioned anarchist who is the real core of the play, and he acts as a cynical Greek chorus to the problems of the others.

Noteworthy performances are also given by Lee Montague, the pimp who pretends that he is an honest bartender, Jack McGowran as the irascible saloon owner, Anthony Jacobs as the ex-circus man who wants to get back, Robert Adams as a huge and somewhat pathetic Negro, and Michael Bryant as a cynical broken down law student. Prunella Scales, Margaret Whiting and Hilda Braid also score as ladies of the town.

But it is really invidious to particularize among the cast. It is absorbing teamwork, even though none of the characters strikes a sympathetic chord. *Rich.*

Cat On a Hot Tin Roof

London, Jan. 31.

New Watergate presentation of three-act drama by Tennessee Williams. Stars Kim Stanley, Paul Massie. Leo McKern. Staged by Peter Hall; decor, Leslie Hurry. At Comedy Theatre, London, Jan. 30, '58; $2.80 top.

Margaret ..... Kim Stanley
Brick ..... Paul Massie
Mae ..... Daphne Anderson
Big Mama ..... Bee Duffell
Sookey ..... Sonate
Dixie ..... Lorna Henderson
Big Daddy ..... Leo McKern
Rev. Tooker ..... Roger Winton
Gooper ..... Alan Tilvern
Dr. Baugh ..... Launce Maraschal
Trixie ..... Vanessa Petty
Buster ..... Sylvia Sutch
Lacey ..... Don Johnson
Small ..... Mark Heath

Tennessee Williams' controversial play, "Cat On a Hot Tin Roof," is sponsored in London by the New Watergate Theatre Club. It therefore escapes the ban that would inevitably have been slapped on it by the Lord Chamberlain, thanks to its meaty language and its preoccupation with homosexuality. Judging by first night enthusiasm, it should click even more heartily than the New Watergate's previous American offerings at the Comedy Theatre, "View from the Bridge" and "Tea and Sympathy."

"Cat" emerges as a powerful, but ugly drama, giving scope for intense acting, but still monotonously exploring Williams' philosophy of futility, sex frustration and the general degradation of the human race. There has been a spate of such downbeat theatre of late, but at least it can be said of Williams that, amid the stink of decay, he has some sharp and thoughtful things to say about human relationships.

In the West End version, director Peter Hall has elected to use the third act which Williams himself preferred but which was changed for the Broadway production in deference to stager Elia Kazan's advice. This means that Big Daddy, the bestriding character in the play, appears only in the second act, so there is a letdown in the third act.

Leo McKern plays the lusty, coarse, but whole-hearted dying man with considerable gusto. His long scene, where he tries to find communication with Brick, his favorite, dissolute son, is admirably handled and there is nothing better in the play than when, with back to the audience, he learns that he is actually a victim of cancer. McKern's built-up frame seems to collapse pitiably, subtly and movingly.

American actress Kim Stanley also achieves a tour de force as Maggie, the frustrated wife. With a shrill voice that grates on the ear but seems just right for the

Continued on page 76

SIDELL STAYING IN CINCY

Heads Opera Though Not Prexy of Local No. 1 Now

Cincinnati, Feb. 11.

Robert L. Sidell is managing director of the Cincinnati Summer Opera Assn., for the ninth season.

Recently defeated as president of Local 1, American Federation of Musicians, after a decade in the office, Sidell declined an offer of a union post in New York to remain here.

He has become a labor-management consultant and is retained by two national organizations.

Stock Reviews

And So, Farewell

Dallas, Jan. 24.

Ramsey Burch production of three-act (10 scenes) drama by Katherine Morrill. Stars Claire Luce; features Mabel Cochran, Ronnie Claire Edwards, Bruce Hall, Joan Delehaunty. Staged by Burch; technical direction, James Pringle. At Theatre '58, Dallas, Jan. 21, '58; $3.50 top.

Burton Greer ..... Clyde Waddell
Dora Greer ..... Sadie French
Keene Stanfield ..... Bea Shaw
Lucy Greer ..... Claire Luce
Mrs. Brighton ..... Mabel Cochran
Barrett Greer ..... John Delehaunty
Waverley Greer ..... Ronnie Claire Edwards
Flagg Greer ..... Pat Young
Mr. Wilbur ..... ichard Kennedy
John Creighton ..... Bruce Hall
Clara Hurd ..... Carol Southard
Jackson Dunne ..... Bob Mullen
Arthur Wilson ..... Pat Treston

This initial effort by Katherine Morrill is a compassionate, touching and rewarding drama. In its three-week tryout here "And So, Farewell" looms as the biggest hit since "Inherit the Wind" debuted at this 200-seat house.

This stirring, moody piece has the talent of Claire Luce to pace the proceedings as a mother just back from 10 years in a mental institution. Her three daughters are respectively silently hateful, sympathetic and sensitive, and flighty and flirty. All bear the burden of her penchant for joining churches, making dresses out of curtains and her odd speech. Miss Luce's delicate, yet forceful performance, in a sympathetic role, leads the fine cast through an engaging evening.

Mother, at home again, resented a hired cook-housekeeper, winningly played by Mabel Cochran. A love affair between the tender daughter and a young reporter, who quickly switches affection to the giddy gal, augurs a mental depression for the sympathetic lass that causes her intruding in-laws to confine her, also, to an institution. She escapes, flees to her mother and dies.

Under the delicate direction of Ramsey Burch, fine support is given by Joan Delehaunty, Ronnie Claire Edwards and Pat Young as the daughters. Bruce Hall easily plays the understanding reporter. Minor roles are capably filled. James Pringle's set is adroit.

Though downbeat in theme, "Farewell" should prosper on larger stages and as a film. *Bark.*

The Pink Burro

Palm Springs, Jan. 21.

Palm Springs Playhouse production of three-act comedy-drama by Jean Riley. Stars Audrey Christie; features Pat Michon, David Lewis, Marrian Walters, John Bonitz, Teddy Hart, Jessie Glendinning, Wanda Riley. Staged by Michael Ferrall; settings, Marjorie Reed. At Playhouse Theatre, Palm Springs, Jan. 21, '58; $2.75 top.

Lillian Anders ..... Audrey Christie
Frank Anders ..... David Lewis
Grace Ferguson ..... Dori Warren
Mrs. Ferguson ..... Jessie Glendinning
Charlie Mason ..... Teddy Hart
Pedro ..... Frank Alba
Buff Dover ..... Wanda Riley
Jan Dover ..... Marrian Walters
Susie Anders ..... Pat Michon
Steve ..... Frank Leslie

"The Pink Burro" is the first original play to be presented by the Playhouse Guild, which in one form or another has been backing legit hereabouts for eight years. Up to this season Herbert Rogers was the producer, but this fall the Guild handed the reins to Michael Ferrall, who directed and played in Rogers' productions for several years. Ferrall signed his wife, Marrian Walters, as co-producer.

They spent $25,000 completely overhauling this theatre-in-the-round and so far look as if they are on the right road. "The Reluctant Debutante," starring Edward Everett Horton, was a sellout in last week's opener and this new play by Jean Riley looks destined to go much further east than Highway 111.

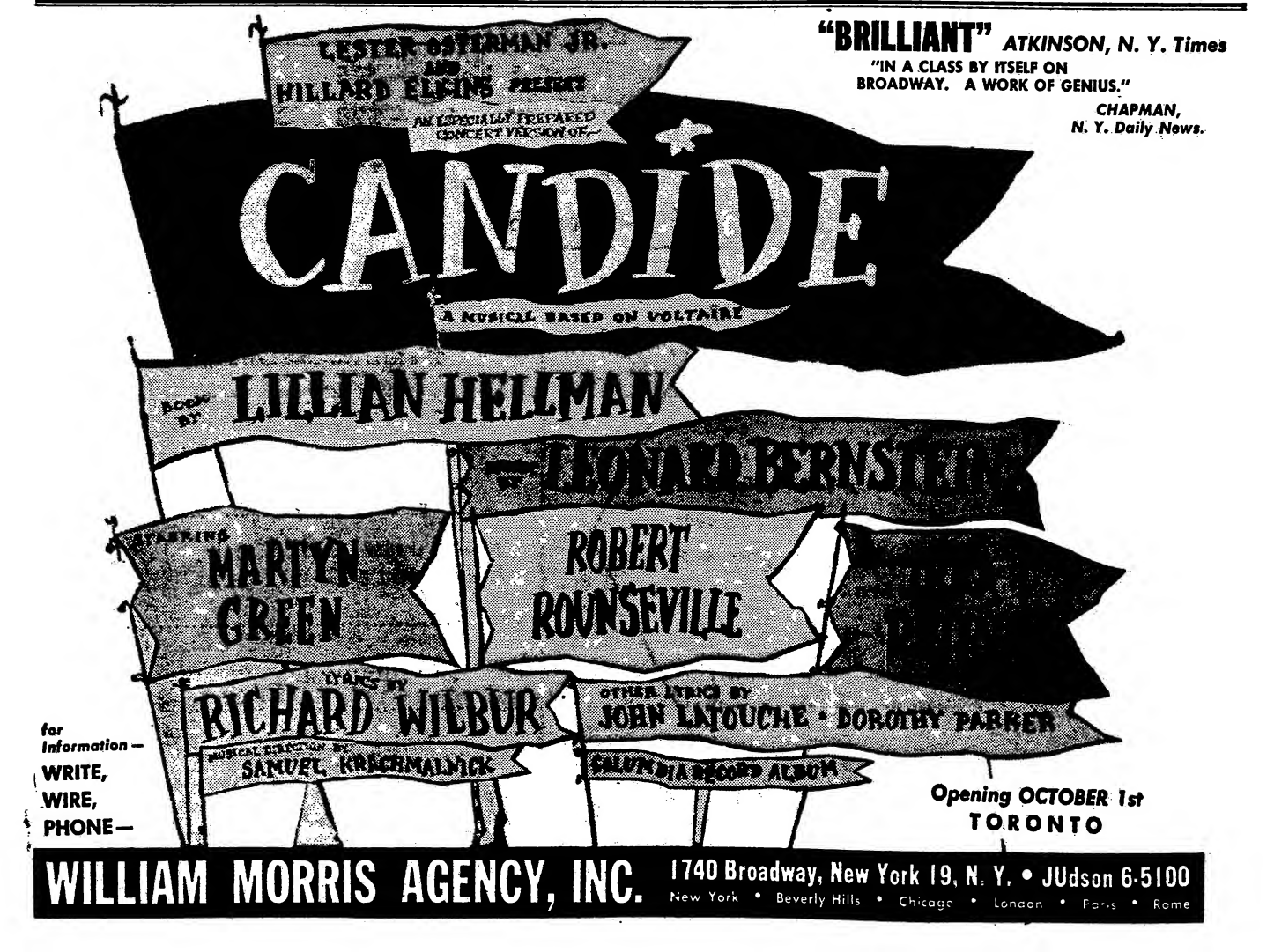
It's not only an original play but has an original setting, a roadside beanery near Palm Springs run by a pair of ex-vaudeers. Mama is still "on." That's Audrey Christie's role and she plays it just right.

The couple have a 20-year-old daughter whom they're trying to promote as a singing-acting star. Pat Michon handles this role believably. She has talent, is a beautiful young thing and can actually sing—and not merely because the author says so.

But Miss Christie carries the heaviest load and the show depends on the part of the ex-hoofer who has never quite accepted the role of a running roadside eatery. In this instance the producers got perfect casting.

The first act is too long and there are spots elsewhere that drag, but the play has a good finish and several well-drawn character

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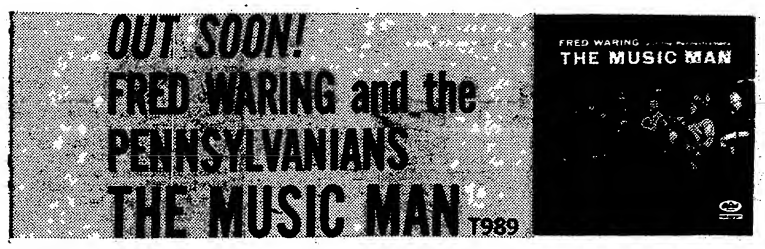
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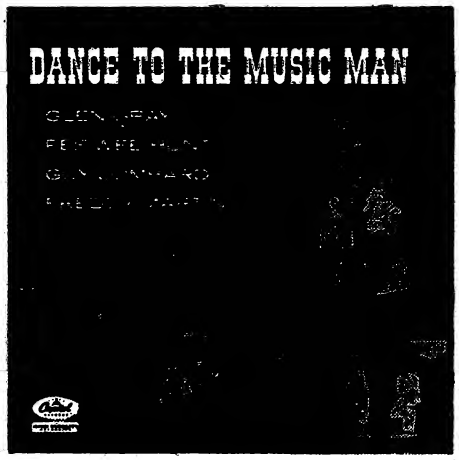
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Equity's New Agency Code Ready

Revised Rules Approved by Membership and Now Percenters Will Get Chance to Air Opinions

The application of Actors Equity's new rules covering legit talent agents is about set. A meeting between Equity and the percenters to discuss the changes has been called for tomorrow (Thurs.). The agents franchised by the union were sent copies of the new regulations last Friday (7). Last-minute objections or suggestions from the talent reps could conceivably be accepted by Equity.

The code distributed to the agents includes changes from the original revisions presented to the membership at last month's meeting. The new alterations are in line with recommendations made at the meeting, which approved the new code subject to minor modifications. The vote in favor of the new setup was 116 to 114.

Changes made by the council in compliance with the membership recommendations include a cut-off point on the payment of commissions and the elimination of a stipulation barring actors on minimum salary from paying commissions. In the latter case, it was generally felt that the commission ban would deter agents from bothering with talent in the minimum salary bracket.

In the overall, the revisions provide for exclusivity pacts and a commission boost. Both changes have been sought by most independent agents. It's believed, however, that certain of the new rules specifying and broadening agent obligations to actor-clients are opposed by some of the larger talent rep offices.

The changes are the first to be made in the Equity agency code in about 30 years.

"West Side Story," which has played to consistent capacity business since opening early last fall at the Winter Garden Theatre, N. Y., was inadvertently omitted from the sellout shows mentioned in last week's Page 1 story about Broadway's "biggest season."

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Cat on Hot Tin Roof, Comedy (1-30,58).
Dear Delinquent, Aldwych (6-5-57).
Dinner With Family, New (12-10-57).
Dry Rot, Whitehall (6-31-54).
Flowering Cherry, Haymarket (11-21-57).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
Happiest Mill., Cambridge (11-15-57).
House by Lake, York's (5-9-56).
Iceman Cometh, Arts (1-29-58).
Lovebirds, Adelphi (4-20-57).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56)
Paddle Own Canoe, Criterion (12-4-57).
Plaisirs De Paris, Wales (4-20-57).
Potting Shed, Globe (2-5-58).
Rape of Belt, Picadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
***Share My Lettuce, Garrick (9-25-57).**
Stranger in the Sea, Arts (12-27-57).
Touch of Sun, Saville (1-31-58).
Tunnel of Love, Majesty's (12-3-57).
***Transferred.**

SCHEDULED OPENINGS

Roseland, St. Martin's (2-12-58).
Keep Your Hair On, Apollo (2-13-58).
Where's Charley, Palace (2-20-58).
Sport of Mad Mother, Royal Ct. (2-25-58).
Hunter's Moon, Wint. Gard. (2-26-58).
CLOSED LAST WEEK
For Amusement Only, Apollo (6-5-56).
Odd Man In, St. Martin's (7-16-57).

ON TOUR

Chalk Garden
Cupid is an Imp
Double Cross
Romanoff & Juliet
Time and Again
Waltz of the Toreador
Where's Charley
Women of Twilight

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Annie Get Your Gun, Center (2-19-58).
Day Money Stopped, Belasco (2-20-58).
Portofino, Adelphi (2-21-58).
Waltz Foreadors, Coronet (2-25-58).
Blue Denim, Playhouse (2-27-58).
Who Was That Lady, Beck (3-3-58).
Wonderful Town, Center (3-5-58).
International Soiree, Biltou (3-12-58).
Methusaleh, Ambassador (3-24-58).
Say Darling, ANTA (4-3-58).
Joyce Grenfell (wk. 4-7-58).
Oklahoma, Center (3-19-58).
Love Me Little, Hayes (4-9-58).

(Theatres Not Set)

Hearts & Dollars (4-3-58).
Plaintiff in Pretty Hat (wk. 3-17-58).
Firstborn (4-29-58).

OFF-BROADWAY

King's Stendards, Blackfrlars (2-12-58).
Obligatto, Theatre Marquee (2-18-58).
Enemy People, Provincetown (2-25-58).
Dark of Moon, Carnegie (2-25-58).
Power of Dreams, Sullivan St. (3-4-58).

Touring Shows

(Feb. 10-23)

Auntie Mame (2d Co.) (Constance Bennett)—Aud., Rochester (10-15); Ford's, Balto (17-22).

Back to Methusalah (tryout) (Tyrone Power, Faye Emerson, Arthur Treacher)—Shubert, Boston (10-15); Veterans' Aud., Providence, R.I. (17); State, Portland, Me. (18); Bushnell Memorial Aud., Hartford, Conn. (19-20); Klein Memorial Aud., Bridgeport, Conn. (21); Academy of Music, B'klyn (22) (Reviewed in VARIETY, Jan. 23, '58).

Blue Denl (tryout)—Locust, Philly (10-22).

Canadian Players—Louisiana State U. Aud., Baton Rouge (11); North Texas State Teachers College Aud., Denton (14); Sage Aud., Cedar Falls, Ia. (17); Mankato (Minn.) State College Aud. (18); St. Olaf College Aud., Northfield, Minn. (20).

'Cat on a Hot Tin Roof (Victor Jory)—Hanna, Cleve. (10-15); Shubert, Det. (17-22).

Damn Yankees—U. Aud., loomington, Ind. (10-11); Coliseum, Evansville (13); Tennessee Theatre, Nashville (15); Ovens Aud., Charlotte (17-18); Mosque, Richmond (20-22).

Day the Money Stopped (tryout) (Richard Basehart)—Wilbur, Boston (10-15, moves to N.Y.) (Reviewed in VARIETY, Jan. 29, '58).

Diary of Anne Frank (Joseph Schildkraut)—Nixon, Pitt. (10-15); Walnut, Philly (17-22).

Happiest Millionaire (Walter Pidgeon)—Harris, Chi (10-22).

Joyce Grenfell (tryout)—Geary, S.F. (13-15); Hartford, L.A. (17-22).

Long Day's Journey Into Night (2d Co.) (Fay Bainter, Anew McMaster)—Erlanger, Chi (10-15); Nixon, Pitt. (17-22).

Marcel Marceau—Great Northern, Chi (18-22).

Master of Thornfield (tryout) (Errol Flynn)—Shubert, Det. (10-15); Shubert, Cincy (17-22).

Middle of the Night (Edward G. Robinson)—American St. L. (10-15); Victoria, K.C. (17-18); Aud., Denver (20-22).

Most Happy Fella—Blackstone, Chi (10-22).

Much Ado About Nothing (Katharine Heuburn)—Shubert, Wash. (10-15); Shubert, Boston (17-22).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Shubert, Chi (10-22).

My Fur Lady (Canadian)—Royal Alexandra, Toronto (10-16).

No Time for Sergeants (N.Y. Co.)—Aud., Ft. Lauderdale (10); Aud., Miami (11-12); U. Fla., Tallahassee (14); Jordan Aud., Columbus, Ga. (15); Lanier, H.S., Montgomery (17); Municipal Aud., Jackson (18); Robinson Aud., Little Rock (19-20); Ellis Aud., Memphis (21-22).

No Time for Sergeants (Nat'l Co.)—Colonial, Boston (10-22).

Nude With Violin & Present Laughter (Noel Coward)—Curran, S.F. (11-22).

Portofino (tryout) (Georges Guetary, Helen Gallagher, Robert Strauss)—Erlanger, Philly 10-15) moves to N.Y.) (Reviewed in VARIETY, Jan. 29, '58).

Say Darling (tryout) (David Wayne, Vivian Blaine, Johnny Desmond)—Shubert, New Haven (22).

Tunnel of Love (Russell Nype, William Bishop)—Alcazar, S.F. (10-22).

Visit to a Small Planet (Cyril Ritchard)—Forrest, Philly (10-22).

Waltz of the Toreadors (Melvyn Douglas, Betty Field, Lili Darvas)—National, Wash. (10-22).

Who Was That Lady I Saw You With? (tryout) (Peter Lind Hayes, Mary Healy, Ray Walston)—Shubert, Philly (10-22).

Shows Out of Town

Continued from page 68

Who Was That Lady?

ing ludicrous. Night club comic Larry Storch, on very briefly as a Soviet brainwasher, could be used to better effect. Roland Winters gives a solid performance as an FBI investigator on the trail of the fakers, but is much more indulgent than the G-men are in real life.

William Swetland plays the harried head of the New York bureau and Roxanne Arlen and Virginia De Luce are type cast as aspiring actresses who were considered too professional for the Ted Mack show. *Gagh.*

Blue Denim

New Haven, Feb. 5.

Barbara Wolferman & James Hammerstein presentation of production of three-act (four scenes) drama by James Leo Herlihy and William Noble. Features Chester Morris, June Walker, Carol Lynley, Burt Brinckerhoff, Warren Berliner, Pat Stanley. Staged by Joshua Logan; setting, Peter Larkin; costumes, Alvin Colt; lighting, Charles Elson. At Shubert Theatre, New Haven, Feb. 5, '58; $4.80 top.

Ernie Lacy ..... Warren Berliner
Arthur Hartley ..... Burt Brinckerhoff
Major Bartley ..... Chester Morris
Lillian Bartley ..... Pat Stanley
Jessie Bartley ..... June Walker
Janet Willard ..... Carol Lynley

"Blue Demin," rewritten since its strawhat tryout during the summer of 1955, now seems to have considerable promise, both for Broadway and Hollywood. It has plenty of comedy, plus enough pathos to provide a heart-warming play of family life. The central story involves a teenage romance.

There are a number of subordinate story lines and situations, including an oddly-paired middle-aged couple who have grown away from their children, a 15-year-old son who becomes sexually involved with an innocent lass, and a daughter whose "suitor" has wrong ideas. The dramatic incident that threatens to tear the family apart but ultimately re-unites it focuses on the predicament of the naive lad whose knowledge of the facts of life is painfully acquired.

The authors have painted a vivid picture of a family that loses a common touch. When the growing son becomes involved with a naive young lass, he cannot find understanding or help from his parents and, to proclure an abortion, he forges his father's name on a check and involves himself and them in further troubles.

The dialog is extremely frank and the abortion incident is strong stuff. It is handled with good taste, however, and even serves a warning note to parents that such things can happen even among "nicer" juveniles of today.

Joshua Logan's skilled staging and the acting draw a fine result from the adult scripting. Laughs are plentiful and concern for the characters is constantly maintained. Chester Morris and June Walker are nicely cast and work well together as the out-of-step parents.

Burt Brinckerhoff is good as the gangling adolescent in a jam, and Carol Lynley makes a lovely junior miss in a difficult assignment. Pat Stanley is efficiently fiery or understanding as the need arises. Warren Berlinger exhibits professional timing skill as the son's youthful pal.

Peter Larkin's split-level setting of a dining room, basement and upper yard is well designed and presents interestingly varied playing areas, and the Alvin Colt costumes look authentic. *Bone.*

The Master of Thornfield

Detroit, Feb. 10.

Courtney Burr (in association with Sterling Productions) presentation of three-act (seven scenes) drama by Huntington Hartford, adapted from the Charlotte Bronte novel, "Jane Eyre." Staging, Peter Ashmore; scenery, Ben Edwards; costumes, Motley; incidental music and orchestration, Will Lorin; head copyist, Bob Harting Jr. Stars Errol Flynn; features Blanche Yurka, Jan Brooks, Avis Scott, Norah Howard, Francis Compton, David J. Stewart. At Shubert Theatre, Detroit, Feb. 10, '58.

Mrs. Fairfax ..... Blanche Yurka
Adele Varens ..... Claudia Crawford
Jane Eyre ..... Jan Brooks
Grace Poole ..... Adelaide Klein
Leah ..... Valerie Cardew
Edward Rochester ..... Errol Flynn
Richard Mason ..... David J. Stewart
Lady Ingram ..... Norah Howard
Blanche Ingram ..... Avis Scott
Lord Ingram ..... Lord Foley
Rev. Wood ..... Douglas Wood
Col. Dent ..... John Malcolm
Antoinetta ..... Jane White
Gregory ..... Francis Compton
Guests..Tom McDermott, Richard Nichols, Valerie Cardew, Carol Hebald

So many thorny problems are so painfully evident in "The Master of Thornfield" that it is doubtful if this Huntington Hartford adaptation of "Jane Eyre" will ever reach Broadway. If it does it won't last long there. The original Charlotte Bronte novel certainly offers splendid material for television and Hollywood (it has several times already), but not in this version.

A prophetic prologue at the opening before a capacity house at the 2,050-seat Shubert Theatre seemed more like an epitaph. Charcoal sketches of the novel's characters, executed in the manner of the early 19th century, were projected on the curtain and a sound track commentary quoted the authoress as being pessimistic about an 1848 attempt to adapt the novel to the stage. Her fears have been more than realized 110 years later.

The thorniest problem of the show as of the opening is master of Thornfield himself, as played by film star Errol Flynn, making his American stage debut. At the moment he doesn't know an astonishing number of lines and his ad libs are so inappropriate that they are embarrassingly obvious. Because of that difficulty, the actor fails to delineate any recognizable character except an unprepared actor.

Its impossible to tell how adaptor Hartford may have meant to project the Rochester characterization because of the scrambling of lines, as the words placed in the mouths of other characters never brings them to life, either.

English actress Jan Brooks, also making her American stage bow, enters Thornfield Hall as Jane Eyre, ostensibly for the first time, and is made to converse casually with the housekeeper, Mrs. Fairfax played by Blanche Yurka, as though she had been there before. Miss Brooks an Flynn apparently have been given so little of consequence to say to each other that the development of their love, which is the heart of Hartford's adaptation, never takes place, at least in front of the audience.

Miss Yurka, who has top featured billing, manages to create some substance out of her role as the housekeeper, although continually thrown off balance by Flynn's juggling of the lines. The only other member of the cast who makes an impression is Lord Foley, a British nobleman who wins some chuckles as a British nobleman, Lord Ingram.

The single setting of a room in Thornfield Hall, with a magnicicent cantilevered stairway, has been superbly done by designer Ben Edwards. The direction of Peter Ashmore lacks pace, purpose and effectiveness. The Motley costumes are appropriate. Incidental music and orchestration by Will Lorin are incidental. *Tew.*

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BEST DRESSED WOMEN AWARDS

Arranged alphabetically; who would dare otherwise!

★ ★ **All Dressed by Brooks Costume Co.** ★ ★

1—ANNA MARIA ALBERGHETTI.....*DuPont-Aladdin*
2—JUDITH ANDERSON.....*Bridge of San Luis Rey*
3—INA BALIN ..... *Complusion*
4—CONSTANCE BENNETT ..... *Nat'l Co. Auntie Mame*
5—POLLY BERGEN .....*Polly Bergen Show*
6—VIVIAN BLAINE ..... *Say Darling*
7—MINDY CARSON ..... *Body Beautiful*
8—BARBARA COOK .....*The Music Man*
9—JILL COREY ..... *Hit Parade*
10—DOROTHY COULTER .....*Rigoletto-NBC Opera*
11—FLORENCE ELDRIDGE .....*Long Day's Journey*
12—FAYE EMERSON .....*Back to Methusalah*
13—PEGGY ANN GARNER ..... *Kraft*
14—GREER GARSON ..... *Auntie Mame*
15—VIRGINIA GIBSON ..... *Hit Parade*
16—HELEN HAYES ..... *Time Remembered*
17—KATHARINE HEPBURN.....*Much Ado About Nothing*
18—JUDY HOLLIDAY .....*Bells Are Ringing*
19—CELESTE HOLM ..... *Interlock*
20—LENA HORNE.....*Jamaica (a) Night Clubs (b)*
21—NANCY KELLY .....*The Genius and the Goddess*
22—EARTHA KITT ..... *Night Clubs*
23—ABBE LANE ..... *Oh Captain!*
24—CAROL LAWRENCE ..... *West Side Story*
25—JUNE LOCKHART .....*U. S. Steel-Theatre Guild*
26—JACQUELYN McKEEVER ..... *Oh Captain!*
27—SIOBHAN McKENNA .....*The Rope Dancers*
28—ELLEN McRAE ..... *Fair Game*
29—BARBARA NICHOLS .....*Steve Allen Show*
30—PATTI PAGE .....*The Big Record*
31—RADIO CITY MUSIC HALL GLEE CLUB
32—MARTHA RAYE .....*Annie Get Your Gun*
33—CHITA RIVERA ..... *West Side Story*
34—RISE STEVENS ..... *Firestone*
35—SUSAN STRASBERG ..... *Time Remembered*
36—JO VAN FLEET ..... *Look Homeward Angel*
37—NANCY WALKER .....*Wonderful Town*
38—JULIE WILSON ..... *Ed Sullivan Show*

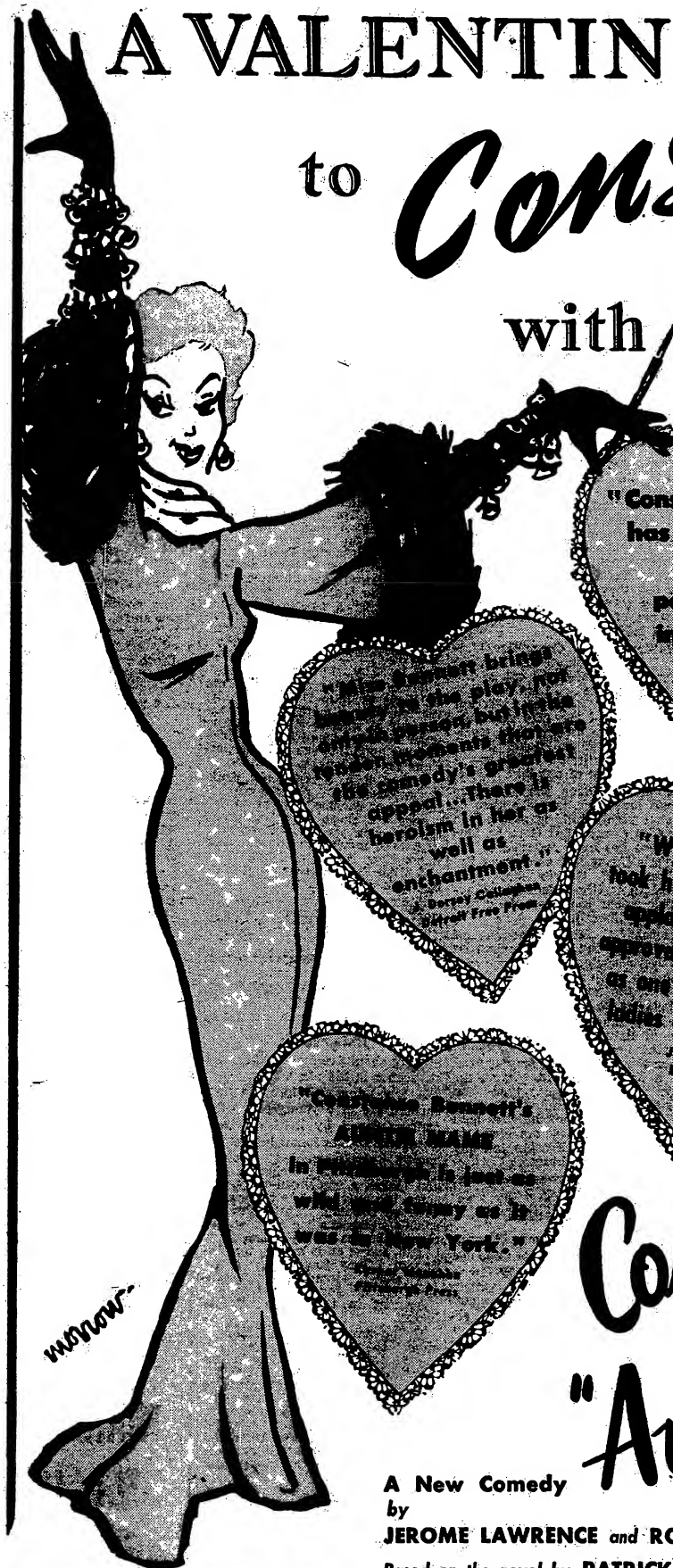
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Guy Kent 29, 39, 40, 41
Florence Klotz 32
Billy Livingston 41
William McHone 38
Robt. Mackintosh 19, 20b, 28, 45
Ruth Morley 37
Peggy Morrison 13
Motley 11, 36, 48
Frank Spencer 31
Irene Sharaff 1, 24, 33, 42
Noel Taylor 7
Rouben Ter-Arutunian 17
Frank Thompson 44
Michael Travis 22, 34, 49
Virginia Volland 21
Miles White 16, 20a, 23, 26, 35
Freddy Wittop 45
Patricia Zipprodt 12, 27

Brooks Costumed Shows in Miami—Cafe de Paris (39). Cotton Club (40) and Deauville (41). *In Cuba*—Riviera Hotel (42). And those much talked about outfits at the new FORUM Restaurant (43) N. Y. C. Watch for the gaily costumed Budd & Stuart Schulberg's movie, *"Across The Everglades"* (44) and the arena extravanganza *"Holiday on Ice"* (45). *Brooks costumed shows currently touring*—"Cat On A Hot Tin Roof" (46), "Damn Yankees" (47) and "Most Happy Fella" (48). Now for a season of musical Tent Shows and Jones Beach (49), also, the costuming of dozens of Academic and Community Theatre shows weekly throughout the country.

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Pittsburgh Press

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Entire Production Directed by
MORTON DA COSTA

FROM
GUESS WHO
?

Shows Abroad

Continued from page 72

Cat on a Hot Tin Roof

part, Miss Stanley brings authority to the role, and her first act scenes with Paul Massie, her young husband, set a tense, emotional note rarely relaxes.

Paul Massie gets away to a slow, uncertain start as the alcoholic son, but gains in stature in the second act. Bee Duffell, as Big Mama, also has her moments with some strident pathos and there are some useful supporting players in Roger Winton, Alan Tilvern and Launce Maraschal. Daphne Anderson, an accomplished actress, seems ill at ease as the grasping sister-in-law. It is an unpleasant part, which harps unduly on one note and Miss Anderson does little to help.

Peter Hall's direction is alertly attuned to the author's mood and Leslie Hurry offers a conventional but adequate decor. *Rich.*

A Touch of the Sun

London, Feb. 4.

Tennent Productions presentation of three-act (five scenes) drama by N. C. Hunter. Stars Michael Redgrave, Diana Wynyard, Ronald Squire, Louise Allbritton. Staged by Frith Banbury; decor, Reece Pemberton. At Saville Theatre, London, Jan. 31, '58; $2.50 top.

Philip Lester ..... Michael Redgrave
Peter Hudson ..... James Sutherland
Mary Lester ..... Diana Wynyard
Robert Lester ..... Ronald Squire
John Lester ..... Dinsdale Landen
Caroline Lester ..... Venessa Redgrave
Denis Lester ..... Anthony Oliver
Margaret Lester ..... Louise Allbritton
Sir Joseph Vandenhoven... Martin Miller
Gerald Harcourt ..... David Langton

More like a thoughtful profile of a priggish schoolmaster than a conventional play, "A Touch of the Sun" turns out to be an absorbing dramatic entertainment, elegantly written and tastefully produced. It is a surefire prospect for a fast payoff and, with a cast of comparable stature, could well be considered for a Broadway run, too. With deft adaptation, it might also make a picture script.

Once again Tennent has done handsomely for an author in the matter of casting and production. N. C. Hunter's two previous West End hits, "Waters of the Moon" and "A Day By the Sea," had cream acting talent, and that undoubtedly went a long way towards insuring their long runs. This time, with a star quartet comprising Michael Redgrave, Diana Wynyard, Ronald Squire and Louise Allbritton, there's little left to chance and the result is rewarding theatre.

Hunter, who has a facility for drawing his characters delicately and sincerely, and for writing concise and penetrating dialog, has etched a moving portrait of a dedicated schoolmaster living on the brink of poverty, and suddenly brought fact to face with riches when his brother marries an American heiress and invites him and his family to vacation at a villa outside Cannes.

The opening act in the schoolmaster's living room is possibly a little wordy, but admirably sets the scene and establishes the main characters. The schoolmaster, magnificently portrayed by Redgrave, is presented as an idealist who scorns worldly things so long as he's doing something vital and worthwhile. His harrassed wife struggling to make ends meet, their two children, one intended to follow in father's footsteps and the other destined to be a nurse, together with schoolmaster's father (riehly portrayed by Squire) comprise the family.

The whole second act is staged in the South of France where the teacher is a social misfit, his wife receives undue attention from a wealthy guest and the two children have the time of their lives. But the schoolmaster cracks under the artificial strain and hurries his family back to their modest home. The final scenes, in which his wife tells him she had been asked to marry the other man, and in which his son breaks the news that he has no vocation for teaching, are moving and tender.

Frith Banbury's staging is a model of character interpretation. The tempo is never strained and the action has a natural flow. Apart from Redgrave's memorable study, there is an intensely moving portrayal by Miss Wynyard as the wife. Squires, as the problem father-in-law, has many of the best lines and delivers them with a force that guarantees a quick audience reaction, while Miss Allbritton puts up a good showing as the heiress.

Venessa Redgrave, Anthony Oliver and Dinsdale Landen are first-class as the other members of the family and there's a standout portrayal by Martin Miller as a prosperous tycoon with a sixth sense for making money. The scene in which he is in violent conflict with Redgrave is one of the dramatic highlights of the production.

David Langton has limited opportunities as the wealthy industrialist attracted to the schoolmaster's wife, and James Sutherland does well enough as one of Redgrave's pupils. Reece Pemberton's living room set has the stamp of authenticity, his decor of the terrace of the Cannes villa represents an outstanding piece of design. *Myro.*

'Mame' Rousing $45,500 Holdover Week in Pitt.

Pittsburgh, Feb. 11.

"Auntie Mame," unencumbered by subscription discount, soared last week, giving it a hot total for the fortnight's local stand. "Diary of Anne Frank" opened last night (Mon.), also on subscription, and it'll be followed by another subscription, and it'll be followed by another subscription entry, "Long Millionaire" follow in that order.

Estimate for Last Week

Auntie Mame, Nixon (C) (2d wk) ($5.90; $4.95; 1,760; $48,000) (Constance Bennett). Skyrocketed to $45,500 on the wind-up; previous week $39,800, which was held back by reduced prices to subscribers.

'Fur' $16,300, Toronto

Toronto, Feb. 11.

On its fourth engagement at the Royal Alexandra Theatre here this season, "My Fur Lady" did very good business last week and has some $10,000 in advance sales for the second stanza. Former musical of McGill U. embarks on a series of one-nighters by bus throughout Ontario and Quebec after the Toronto date, and then into the Maritimes.

Estimate for Last Week

My Fur Lady, Royal Alexandra (1st wk) ($3.50; 1,525; $28,000). Grossed $16,300.

Alan Jay Lerner and **Frederick Loewe** have dropped their plans to give the legittuner treatment to **Edward Streeter's** novel, "Father of the Bride," which was also a Metro film. **Herman Levin**, producer of "Lady," has picked up the option on "Bride" and may have it musicalized.

MUSICAL ARENA THEATRES ASSOCIATION, Announces

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Purpose of these classes is to provide a trained pool of available and interested personnel for stock theatre companies.

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Registration period Feb. 17 thru March 1, at Musical Arena Theatres Association, 122 E. 42nd St. (Room 1020) New York, N.Y. MU 2-1197.

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Schary Already Has Deal On 'Campobello' Location

Hollywood, Feb. 11.

Dore Schary is one jump ahead of a sale of the film rights to the new Broadway hit, "Sunrise at Campobello," which he authored and co-produced. Although the pic rights haven't been sold yet, he's clinched a deal which will permit location shooting of the screen version of the play at the actual Campobello site in New Brunswick, Canada.

The onetime summer home of Franklin D. Roosevelt, which is the locale of the play, no longer belongs to the Roosevelt family Schary, however, made his deal with the new owner of the property to insure authenticity for the expected filmization of the drama. The author-producer may do the picture himself, under a releasing deal with a major company.

Balto Hotels

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to see that everyone is treated equally and fairly." Then citing his record of abolishing segregation in the National Guard, schools and Baltimore's legit theatre, the governor concluded, "I can only tell you that I sincerely regret the embarrassment caused the members of Actors Equity, and hope you and they will understand that it does take time to change the customs of more than a century and a half."

Baltimore City Councillor Walter T. Dixon wrote that while Mayor D'Alesandro "is out of the city at this time . . . I am sure that . . . he would want you to accept the apology of the City Administration for the un-American treatment accorded to these distinguished actors by the hotels in the theatre district of our city."

Councillor Dixon, the city's only Negro lawmaker, is the author of a civil rights bill, introduced to the City Council last October. The measure has been referred to the Mayor's Committee on Human Relations, and Duncan has been asked to testify before the Committee when the proposal comes up for deliberation.

Harold I. Fink, president of hotel association, has not answered Duncan's communication. He also failed to reply to two previous letters on the same subject.

Prior to the "Shadow" situation, the last time the segregation issue in Baltimore involved Equity members was in December, 1956, when the touring company of "Cat on a Hot Tin Roof" played the city. At that time, rather than have the Negro members relegated to inferior accommodations, both white and Negro actors chose to stay at hotels in Washington and commute to the theatre.

Mgr. School

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has a list of 39 job openings for the coming summer season.

The venture has no immediate bearing on legit employment outside the tent field and has no relationship to such theatrical unions as the Assn. of Theatrical Press Agents & Managers. In other words, the MATA schooling would presumably not be recognized by the union as qualification for membership. The experience resulting from any tents jobs secured as a result of the schooling might, however, lay the groundwork for eventual admission by ATPAM and entry into the regular legit field.

The total cost of the course, which will run 16 hours, is $35. The school will be a non-profit venture, however, and any excess coin will be distributed pro-rata among the various instructors. The course will cover (1) payroll preparation procedures, (2) union contracts and regulations, (3) boxoffice procedures, (4) house management, (5) office management, (6) royalty contracts, (7) production, and (8) promotion.

Three different sessions will be held, with the program including lectures, problems, discussions and a final examination. Accountants Edward O. Lutz and Robert M. Carr, executive directors of MATA, will coordinate the courses.

The lineup of 24 MATA tents, incidentally, includes 18 existing operations and six new spots scheduled to open next summer.

Inside Stuff—Legit

Writes Hollywood writer-director-producer turned Broadway playwright Claude Binyon: "We tried out 'A Soft Touch' at the Coconut Grove Playhouse in Miami for two weeks. It had the full treatment, with George Abbott directing and a very capable Broadway cast; but it was apparent from the beginning that we would be wasting time and money if we took it to New York. After a few days of polite pondering Mrs. Binyon and I went to Nassau, then to Havana, back to Miami, and finally home. For this pleasant sojourn we can thank the play." (P.S. —A $150,000 pre-production deal with NBC having a stake in a video production, before the film rights, does not make this venture a loss to Binyon and his collaborator "Max Evans," a Los Angeles medico who prefers anonymity. Locale is behind-the-scenes of an L.A. hospital.)

Stock Reviews

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The Pink Burro

parts. Teddy Hart plays a local citizen fixit and desert rat who has designed for the beanery a super-colossal replica of a hamburger to be hung on the back of a tired old pink Simca in the hope that this would make tourists put on their brakes and stop for a bite.

Hart may not have known opening night he was playing to the original of this character, Harry Oliver, who once was a set designer for DeMille and now publishes the Desert Rat Scrap Book at Thousand Palms four times a year, "the only five page newspaper which can be opened in the wind."

Most of the characters in the play are familiar to Palm Springers. A beanery having such a gigantic hamburger at its door is called "The Watering Trough." It is owned by a couple who once played the Keith circuit — Maree and Ed Frisby—and Maree is the sister of Jean Riley, the author. Jean Riley's 11-year-old son plays Buff in "The Pink Burro."

Jessie Glendinning, a vet from the days of John Drew, and Dori Warren play a mother-and-daughter pair of wide-eyed tourists who know nobody around Palm Springs and are hoping to see a movie-star. They get top laughs.

John Bonitz, a newcomer, from Greensboro, N.C., plays a whooping sort of cowboy and though his scenes are short they help keep the play on its feet. Characters like these moving in and out of a hamburger haven are believable and Mike Ferrall keeps them moving with a sure directorial hand.

Show was pencilled in for a week. Where it goes from here is in the hands of bookers. Its prospects look good. *Scul.*

Shows on B'way

Continued from page 68

Interlock

by only about five scenes (there are six scenes in the play).

A few minutes before the final curtain, the nice young paid companion played by British actress Rosemary Harris tosses her sweetheart's rarely-awarded music medal back in his treacherous face and makes a disdainful exit—just about the only sensible thing she's done all evening. That gives the spineless pianist a bad moment, but then he begins to laugh sardonically and, as the curtain falls, the malignant widow fingers her costly new shawl, already cooking another scheme for his spiritual enslavement in the bonds of idle luxury.

If top-starred Celeste Holm is unable to make the play or even the character of the widow believable, she's nevertheless still an attractive and interesting actress to watch. Presumably she took the part as a practical showcase, to demonstrate that she's talented enough to play dramatic roles and even villainesses as well as light comedy. If so, she has apparently proved the point—provided enough key people get time to see "Interlock."

Miss Harris gives an expert performance in a lop-sided part that's merely a sort of breath-holding stooge until the lurid melodramatics of the third act. Maximilian Schell, whom the program notes identify as a member of a noted Swiss theatrical family (not mentioned is that he's a brother of film actress Maria Schell or that he once studied for a concert pianist career), is making his debut not only on Broadway but on the English-language stage. He has some trouble making himself heard and, when he forgets to speak slowly, understood. His piano playing, however, is the most satisfying part of the evening.

The only other roles, two servants, are ably played Georgia Burke and John Marriot. Philip Burton is billed as stager, although Herman Shumlin was called in during the tryout to assist with restaging and script revisions and, on the basis of out-of-town reviews, appears to have improved the show considerably.

Howard Bay has designed a handsomely rococo setting for the shenanigans and Robert Mackintosh has provided a succession of lovely gowns for Miss Holm and rather severe clothes for the others. Producers Richard Myers, Julius Fleischmann and Walter N. Trenerry seriously considered folding "Interlock" during its preliminary engagement in Washington, but decided to play out the string by bringing it to Broadway. *Hobe.*

(Closed last Saturday night (8) after four performances.)

Paul Robeson

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Frisco dailies and Sen. William Knowland's Oakland Tribune.

It was basso's first concert in a city-owned theatre in Northern California in almost a decade. He's still barred from municipally-owned houses in Frisco because of his leftist predilections.

Hail Soviet's Gilels

Minneapolis, Feb. 11.

Appearing in concert here, Soviet pianist Emil Gilels was welcomed editorially by the Minneapolis Morning Tribune.

Editorial pointed out that Gilels, making his initial local appearance, is the second Soviet artist to visit Minneapolis in recent years, the other having been violinist David Oistrahk who won kudos and played to a turnaway crowd in 4,600-seat Northrol Auditorium, seats being placed on the stage and in the orchestra pit.

"We have never held with those who contend that our differences with the Soviet government should lead to any kind of cultural blockade," said the Tribune editorial.

"Plaintiff in a Pretty Hat," the Hugh and Margaret Williams comedy which had a lengthy London run, is scheduled for Broadway presentation, opening the week of March 17, by Haila Stoddard and Paul Crabtree, in association with Marilyn Shapiro. Williams, repeating his original starring assignment in the vehicle, will be costarred with Glynis Johns.

Dear Constance:

Here's who—

HERB FOX
BILL JUDD
HUMPHREY DOULENS

of

BROADWAY THEATRE ALLIANCE

Literati

Retracting Libel

Georgia House of Representatives' State of the Republic Committee gave unanimous approval to a bill to permit newspapers to retract "honest errors." Measure, introduced by State Rep. C. J. Broome, of Bacon County, newspaper owner and president of the Georgia Press Assn., would eliminate liability for punitive damages in case where human or mechanical errors occur in print. It would not affect a person's right to sue for actual damages.

In the case of an unintentional error the newspaper could avoid punitive damages by doing two things:

(a) publishing a retraction in the same size type and same spot in the paper where the error occurred, in two successive issues; and

(b) printing an editorial apologizing for the mistake.

Rep. Broome said th bill is similar to one repealed in 1947. He stated, however, that the proposed new statute requires more of the newspapers than did the old law. He said newspapers heretofore have had no protection against "nuisance laws" since the old legislation was wiped off the books.

He also said the bill particularly will help small newspapers "which cannot afford to go to court."

Matches Hubby as Pro

A 33-year old wife of a prominent Spanish writer was awarded the Premio Nadal, heavyweight literary honor, for her novel "Entre Visillos" (Between Windowshades). Using nom-de-plume of Sofia Veloso, Carmen Martin Gaite submitted her tome unbeknown to her spouse, winner of the same grand prix in 1955.

Three novels in close runner-up positions were "Ayer, 27 de Octubre" (Yesterday, Oct. 27th) by Lauro Olmo, "La ruta Madrid" (Madrid Route) by B. Pena and "Los Vencidos" (Vanquished) by Antonio Ferres. Of 181 Spanish and Hispanoamerican novels submitted, 40 reached the finals. "Entre Visillos" reflects life in a provincial village.

Accent on 'Negro Market'

John Young III is opening a public relations office in New York with emphasis on the Negro market. Former Negro football player, coach, and staff writer for Chicago Defender and Pittsburgh Courier will make a pitch for product publicity accounts. Previously he also did publicity for Congressman Adam Clayton Powell, Ministers' Civil Rights Conference and other Negro causes.

He's founder and president of the "Miss U.S. Pageant" beauty contests.

Shaw on Theatre

Prof. E. J. West has collected 50 essays, letters, reviews and speeches that cover a period of more than 50 years for his "Shaw on Theatre." Almost all of it appears in book form for the first time.

The dramatist's writings on the theatre have been buried in the files of the N. Y. Times, the Fortnightly Review, the Saturday Review, the Times Literary Supplement and elsewhere in magazines and newspapers. Hill & Wang is bringing out this anthology of Shavian opinions in May, embracing essays on British stage censorship, "Shaw on Mr. Shaw," on Granville-Barker, on Shakespeare, on "Mrs. Warren's Profession" and others.

Lake Shulman

Minnesota native son Max Shulman—he's married to vet VARIETY Minneapolis correspondent Les Rees' daughter—has a lake named after him by order of Gov. Orville L. Freeman who made six awards to that effect at the Overseas Press Club in New York this week.

DeWitt Wallace (Reader's Digest), CBS men Eric Sevareid and Sig Mickelson, Look's Dan Mich and the N. Y. Times' Harrison Salisbury likewise have one of the Minnesota state lakes named in their honor.

Boston U's Fellowships

Boston University School of Public Relations and Communications will award several fellowships, scholarships and assistantships in communication arts, journal and public relations to qualifying students during academic year, 1958-59. Five assistantships of $600 each are available for grad students for work in press photography, film production or tv producion. School of p.r. library offers three assistantships of $600 each.

Five fellowships of $1,200 plus tuition will be offered for the academic year beginning September, 1958. Fellow will assist in two weekly lectures and conduct discussion sections. Three B. U. radio station assistantships of $1,800 plus tuition will be awarded to begin June 2, July 14 and Sept. 2, for one year. Assistantships are open to students with bachelor's degrees who have majored in broadcasting or have its equivalent in broadcasting experience.

Sobel's Updated Handbook

Vet critic and publicist Bernard Sobel's "Theatre Handbooks," a longtime show biz library standard, has been updated into "The New Theatre Handbook (And Digest of Plays)," revised by himself in association with E. J. West, and will be published at $5.95 by Crown in May.

Reset and updated as to plays, new theatre personalities, etc., Sobel's work is primed as a reference work. He was longtime the Boswell for Florenz Ziegfeld Jr. and onetime drama critic of the N. Y. Daily Mirror.

Lars Farrar's Novel

Tradepaper correspondent Larston D. Farrar, who headquarters in Washington, has authored his first novel, "The Sins of Sandra Shaw," a 25c paperback for Signet, an original publication. His "Washington Lowdown" (1956) sold big and last year he authored a $4.95 book, "How to Make $18,000 A Year Free Lance Writing," for Hawthorn.

Although he has written prolifically for business sheets this is Farrar's first attempt at fiction. Book is codedicated to WOL (Washington, D. C.) deejay Milton Q. Ford, and utilizes a unique format of former pop song titles for chapter headings.

8th 'Theatre World Annual'

"Theatre World Annual, No. 8" by Frances Stephens (Macmillan; $5), is latest volume in series offering a pictorial review of London's yearly theatre season together with a record of West End plays and players. Book covers a period between June 1, 1956 and May 31, 1957. Versions of American productions in London included "Caine Mutiny Court-Martial," directed by and starring Lloyd Nolan; "No Time for Sergeants," starring Barry Nelson; Arthur Miller's "A View From the Bridge," "Fanny," "The Diary of Anne Frank," "Mrs. Gibbons' Boys," "A Hatful of Rain," "Damn Yankees," "Camino Real" and "Tea and Sympathy."

Tome maintains high standards of former editions. *Rodo.*

CHATTER

Random House publishing hotelier Jennie Grossinger's "The Art of Jewish Cooking" in June.

Xavier Cugat is prepping a series of cartoons depicting his life with Mrs. Cugat (Abbe Lane) for Pageant mag.

Wade Nichols, Redbook editor-publisher, and Florence Somers, feature ed, in Hollywood on annual visit. Mag plans greater Hollywood coverage.

Gene Robb, publisher of Hearst's Albany Times-Union and v.p. of the State Publishers Assn., has recovered from a coronary attack and has resumed his duties.

Barney Ross's autobiog, "No Man Stands Alone," which he wrote with Martin Abramson, condensed in the February Reader's Digest.

Winnipeg will serve as a better distribution point, production costs will be lower and communication facilitities will be better, according to Wilfred J. Ehmann, managing director.

Chicago Sun-Times has promoted Emmett Dedmon to managing editor, succeeding Tom Reynolds, who was fired by the Marshall Field sheet last November. Dedmon had previously been assistant managing editor overseeing features.

Der Courier, Canada's largest German language weekly, has moved from Regina, Sask., to Winnipeg, Man. It had been published in Regina since 1907 and now has four editions covering various sections of Canada.

A new monthly feature, "Report From Hollywood," by Kay Campbell, began in the February issue of The Writer magazine. Column will report on the Hollywood writing market, with particular emphasis on tv and film news from the West Coast.

Carson McCullers' second play, "The Square Root of Wonderful," to be published by Houghton Mifflin. Same pub bringing out Agatha Fassett's "The Naked Face of Genius: Bela Bartok's American Years" and "10 Greek Plays," edited by Latin and Greek Prof. L. R. Lind of the U. of Kansas. "J. B." (for Job), modern play in verse, by Archibald MacLeish, slated for Houghton Mifflin publication next month. Theme revolves around "two brokendown actors, reduced to selling popcorn and balloons in a circus, who attempt to read the parts of God and Satan."

Rockefeller Slouch

Continued from page 2

any of the risks involved in it, such as construction work.

The most courteous treatment afforded sidewalk superintendents is at the now-rising Rockefeller Center Time Inc., new 47-story $70,000,000 Time and Life structure on Sixth Ave.

Rockefeller's Brainchild

John D. Rockefeller Jr. was largely responsible for the creation of this club. In 1938, he paused to watch the dynamiting in front of the excavation on the site of the Eastern Airline structure in Rockefeller Center. A gravel-voiced construction worker told him to move on. Such are the origins of social customs. Jump two decades and psychiatrists, including Karl Menninger, maintain that the spectat role is a vital of American society.

Rockefellers dedicated the new Time and Life Building Sidewalk Superintendent Clubhouse last year. Marilyn Monroe was called upon to officiate. She set off a jumbo fire cracker.

The clubhouse itself is a 65-foot "pavilion" with a red and white canopy, flower boxes, pennants and large Plexiglass windows, all designed for the comforts of kibitzers.

The "suggestion box" is constantly filled and the hostess assigned to this important post is up to her clavicle answering questions and filling out new membership cards.

The insistent urge to watch other people dig holes, the hostess says, is universal and nearly as beneficial as free-associating on an analyst's couch.

Fifth Avenue window shoppers mingled with curbstone building buttinskis during the recent construction of the world's largest rivetless aluminum-faced skyscraper, the Tishman edifice at 666 Fifth Avenue. Here was another example of foundation fanfare.

Tishman's Cartoons

With the arrival of the first steam shovel, a former professional cartoonist who had turned steel worker began drawing a series of cartoons on the fence around the construction site. Supplementing the cartoons were 3-D viewers set into the white fence and kodachrome views of what the 38-story skyscraper would look like upon completion.

At Christmas time the Tishmans greeted sidewalk superintendents with a mammoth Santa Claus, 15 feet high and weighing 900 pounds.

Taking a tip from other sidewalk superintendents' sponsors, the Daily News also decided to give East Side passersby a chance to gander excavation proceedings at its new annex on 42nd Street. The Daily News' art department cooked up effective cut-out figures of such comic characters as Moon Mullins, Winnie Winkle, Dick Tracy and other News strips and mounted them on the fence covering the excavation site.

Construction engineers and architects of the changing metropolis realize that a satisfied sidewalk superintendent is a great plus in the arsenal of public relations and that enough cannot be done to please him.

Films' USSR 'Limb'

Continued from page 1

motion picture division topper for the U.S. Information Agency, and the men who negotiated the film part of the agreement with the Russians, the Soviets have given up on their demands for guaranteed distribution of their releases in the U.S. However, he added last week, "you never know what'll come up when the talks start."

MPEA prexy Eric Johnston has appointed a committee of foreign managers—Arnold Picker, Emanuel Silverstone, George Weltner, Lacy Kastner and Wolfe Cohen—to consult with him on the Russian film talks which are to get under way late this month or in early March.

SCULLY'S SCRAPBOOK

By Frank Scully

Cabazon, Calif., Feb. 11.

Being a character who gets more than enough gamble in his daily life not to need manufactured excitements, I am nevertheless always fascinated by those whose poverty in this area of human experience drives them to gambling on a card, a horse, the turn of a wheel, a show, or a dame.

So when, after two years of horsing around, a Beverly Hills promoter named Jerry Kossoff announced that he and Ben Greenblatt, a contractor from Smogville-by-the-Sea, were opening the Club Cabazon in Riverside County, I lured Herbert Hass, a member of the Palm Springs Board of Education, to drive me to the dehydrated sink of iniquity to see if Messrs. Kossoff and Greenblatt were opening their poker parlor with jacks, or better.

If the postman rings once, Cabazonians are lucky. Cars used to shoot through there at suicidal speed but three years ago Jerry Kossoff slowed down for some gas, looked the place over and decided he and his friends could incorporate the town, elect a mayor and a city council and with the deck thus democratically stacked get a local option to operate the only card castello in the area.

He was helped in this by the laws peculiar to California. The state likes to be considered the nation's playground but, dominated still by fugitives from hard Iowan winters, its citizens in the main have a puritanical streak against playing games of chance. They finally backed down about 20 years ago and accepted the housing of this human frailty in racetracks and nowhere else. It was okay to lose your shirt inside the gate but a two-dollar bet outside the track became a clinkable offense.

Then some gamblers who had no interest in horses but liked th imageries of kings, queens, jacks, aces and deuces sought to play poker, gin rummy, bingo and other penny ante enterprises, only to meet with copper opposish. Taking their bias to the courts, these citizens were upheld on a local option basis. Gardena, a small town around which L.A. wraps its avaricious arms, was one of the towns that found itself favored by this local option law.

Jerry Kossoff came from there and figured if he started in Cabazon from scratch he could have a nice self-contained gambling palace which could take care of the needs of those who felt they didn't have the time or the money to travel 300 miles to Las Vegas.

But Palm Springs Can Come To Cabazon?

He couldn't go into Palm Springs. The best known desert resort had been through a long era of illicit gambling, both within its own city limits (the Dunes) and neighboring Cathedral City, which at that time had no cathedral and wasn't a city. But it had a lot of gambling joints known only by house numbers.

These, of course, involved payoffs and as everybody knows, payoffs corrupt. Vice squads become rich raiding this place and not that one. So about 10 years ago this corruption was cleaned out of Palm Springs and today, except for a bookie raid on a liquor store once or twice a year, there are no illegal gambling combines in Palm Springs or Cathedral City. Both communities have prospered even so. Not as much as Las Vegas of course, but they have done well.

As one who was invited to take a ride on a brand new streamliner from L.A. to Las Vegas 20 years ago, judge a beauty contest and watch a rodeo during their early Helldorado Days, I knew Vegas when it didn't have a fraction of the notoriety or prosperity it enjoys today. The Strip that chumps built was unknown in those days. Acres which can't be bought now for millions could be picked up then for peanuts. A dog act could not have got booked for ten bucks on a split week. Today an act getting less than $20,000 a week is considered a dog.

So it is not impossible for the Cabazonian entrepreneurs to live to see their dreams fulfilled. Right now it's chances look better than the Vegas Blue Chip Strip looked 20 years ago. But much will depend on whether the country takes one of its all too frequent crash programs literally and skids into a panic.

Whoops! Cops Clinking Cops!

Kossoff's dynasty has been slugged and rabbit-punched from all sides from his announcement but is still in the ring. The town's chief of police, not having a city patrol car, used his own and put a red light on it. He started ticketing motorists who went through Cabazon at a speed in excess of 45 m.p.h. He was told by state highway patrolmen to stop using a private car for such purposes. He didn't and was clinked for operating a prowl car that wasn't an official prowl car.

Nevertheless, Kossoff kept saying he was going to build that poker palace as soon as this and that problem was straightened out. Actually the only thing that needed straightening out was his bank account. He finally got an angel. He turned out to be Ben Greenblatt, a contractor who agreed to build the first wing of Kossoff's $7,500,000 dream for a piece of the dream.

That was a year ago. They would start with the poker palace and eatery, and work up to a 100-room hotel, golf course, warm springs—the works. This first wing is now in operation and is claimed to have cost $450,000.

Guide Post; Dog Dude Ranch

They didn't build on the main highway. They set it up two miles to the west against the 12,000-feet-high San Jacinto mountains. The highway is plastered with billboards designed to lure travelers to Palm Springs hotels, but few tell one how to get to the Club Cabazon. The chief identifying mark is a well lighted billboard advertising a dog dude ranch.

One crosses the tracks at that point, drives a mile to the end of an unlighted road, turns left and continues on for another mile in darkness and there, not too well lighted at present itself, is the Club Caba-

Special police, wearing gabardine khaki-colored shirts and trousers and shining new badges, greet one as doormen. The main room is large enough at present for about 20 poker tables that can seat six or eight to the table. Opening night, half a dozen tables were in operation. Kossoff says he will have 40 tables in time. The house percentage is collected every half-hour.

The first night only poker was being played, as rulings on pan (eight-deck type of gin rummy) hadn't been okayed by the attorney general's office. Neither had a liquor license come through. Neither for that matter, had a telephone connection.

Before You Open Your Mouth

The telephone company wanted $8,000 on the barrel before it would string a line from the main highway to Kossoff's desert outpost. He didn't have the 8G, so he rigged up a receiver and an antenna to take messages from a Banning answering service several miles to the west. Well, gambling joints did well in the west before Don Ameche even invented the telephone, so its absence may not be too formidable an obstacle for Kossoff.

But at least Kossoff's cartel has electric lights. And his private apartment in back of the main room has a television monitoring setup which can catch the hand of any player and check if there is a card sharp trying to outsmart the house. Kossoff claims his is the only **palais du chance** which has such a protective device.

About 2,000 persons found the place in the first 24 hours. That's an acorn in this biz of outguessing people who plan to get something for nothing. It might grow into at least a scrub oak in a year or two.

But I'm afraid Kossoff will have to fork up that $8,000 to the phone company. Otherwise how are players going to have more money rushed to them when their last $20 chip is called and they haven't filled that inside straight?

Broadway

Comedienne-singer Jennie Lou Law at St. Luke's Hospital for major surgery.

Hearstman Frank Conniff's brother Emmett Conniff managing the Palm Beach (Fla.) Towers hostelry.

The Hernando (Beverly Hills Hotel) Courtrights (Marcella) coming in for a week's Gotham fun next week.

Mal Braverman will handle press for the International Grand Prix which will run off at Sebring, Fla., March 22.

Jane Keeler, operator of the Buffalo Studio Theatre, named member of the Board of Directors of ANTA for a three year term.

Wall Streeter Arthur Wiesenberger gives it a show biz tag, "Misguided Fizzles of 1957," in his market appraisal of "Year 1 Space Age."

Mike Marmer and Dixon Gayer to do the press on the Artists Equity ball, entitled American Sinerama, at the Waldorf-Astoria, March 28.

Pitt Post-Gazette (and vet VARIETY correspondent there) Harold V. Cohen and his wife arrive Friday (14) at the St. Moritz for 10 days of theatre-seeing.

Theatrical attorney I. Robert Broder took off for a four-week trip to Mexico yesterday (Tues.) to arrange for Spanish dubbing on several telefilm series.

Max Fine, Broadway theatre front man, now a grandpapa. His daughter, Janet (Mrs. Wallace R. Cotton), gave birth to a baby son this week.

Gaston Lauryssen, previously vicepresident and general manager, has been named president of the Carlton House, succeeding Otto Stack, now chairman of the board.

Coast attorney Neil McCarthy has gotten the official N.Y. Jockey Club okay on the registration of his just-arrived-from-Ireland colt as "Old Folse," in honor of RCA exec Frank M. Folsom.

Eddie Cantor, just turned 66, writes, "Imagine me on Route 66! I owe it all to clean living, taking Jessel's advice (never touch home cooking) and making an early getaway from the Shuberts.

Publicist William Fields, convalescing at his Sheffield, Mass., home hopes to be back at his Playwrights Co. desk on the 17th. Had undergone surgery in Lahey Clinic, Boston.

Rouben Mamoulian, who's been in Gotham casting the screen version of "Porgy and Bess," left over the weekend for Washington for a week's stay prior to returning to the Coast to direct the film for Samuel Goldwyn.

Music man Wally Downey (he's Latin American consultant to ASCAP) due out of Lenox Hill hosp this week following a 6-week stay as result of a pre-New Year's fall in his duplex apartment on West 55th St.

Binnie Barnes, actress-wife of Mike Frankovich, Columbia Pictures' managing director in Britain; indie producer Milton Feldman, operatic tenor Mario del Monaco and the 25-member Don Cossack Chorus in from Europe yesterday (Tues.) on the Queen Elizabeth.

Them-that-has-gits department: oil billionaire Paul ("richest man in the world") Getty who bought the Hotel Pierre for under $4,000,000 plans "co-oping" the plush hostelry and realize around $20,000,000 by selling-off the apartments, retaining the ballrooms, restaurants and other public rooms, and charging fancy "maintenance" in lieu of rent. It's said that Getty has never lived in the hostelry since he bought it.

Tokyo

By Dave Jampel
(40-2030)

Darvas & Julia back into this city's Copa after an absence of several months.

Royal Academy Ballet of Britain with prima ballerina Margot Fonteyn is scheduled to visit Japan early in fall.

Hideo Nomura named to presidency of semi-governmental Japan Broadcasting Corp., filling post left vacant by death of Kiyoshi Nagata.

Walter Conrad here repping KHVH of Honolulu and the Henry Kaiser tv interests to buy Japanese pix for showing sans subtitles on the island.

Republic International veep Reginald Armour here to huddle for tieup to distribute certain Nikkatsu films (including "Harp of Burma" and "Byakuya-no Yojo" overseas.

Concert singer William Warfield will sing here on his fourth tour for the U. S. International Cultural Program. Warfield will swing through southeast Asia on the jaunt this month.

Al Shattuck's Ogi-Mon Entertainment Co. sending acts to play a two-hour show for a 10-week tour of Malaya with possible two months in Burma. Singapore Talents Ltd. will handle at other end.

U. S. pantomimist Rex Owen scoring at Japanese clubs and theatres with act that vaults language barrier encountered by many American performers here. Owen goes into the Shinjuku Shochiku Theatre in this city with other foreign acts including the Roman Twins, Filipino singer Manolo Valdes, singer Ellen Dale and Rita & Robert.

Miami Beach

By Lary Solloway
(1755 *Calais Dr.; Union* 5-5389)

Ames Bros. followed the Andrews sisters into Club Siam of carillon this week.

Former Sen. Harry Cain has his own tv show here titled "V.I.P."; it's a weekly interview.

Belden Katleman left his Rancho Vegas to sky in with Joe E. Lewis for his Eden Roc opening.

Lou Irwin planed to Philadelphia for looksee of clients Peter Lind Hayes-Mary Healy's stage vehicle.

Donald O'Connor and Co. set to reopen the Deauville's Casanova Room on Feb. 28; agented by Bill Miller.

Dick Havilland back at Murray Franklin's after spending week in Manhattan for role in Nat Hiken's new tv-film pilot of "Magnificent Montague."

Lauren Bacall, Shelley Winters, Tony Franciosa, Liberace and Cab Calloway on roster of show biz folks who appeared at the 10th anni Independence Day of Israel celebration dinner-show at the Fontainbleau Feb. 8.

Las Vegas

By Forrest Duke
(*DUdley 2-6100*)

Eddie Fox and Garwood Van staging act for singer Phyllis Paul.

Strip report has Hal Belfer returning to Vegas as a show producer.

Ray Bolger, Audrey Meadows, Gene Austin and the Mickey Hargitays at Marlene Dietrich's Sahara opening.

Sahara producer Stan Irwin off to L.I., N.Y. and Miami to finalize production plans on his shows for the next three months.

Jerry Lester brings his new edition of "Broadway Open House" to Tropicana Lounge Feb. 18, complete with musicians and dancing girls.

Thunderbird's Jake Kozloff introducing former heavyweight fighter Tiny Hoffner to Silver Slipper's Chick Ross. Kozloff was Hoffner's manager at Reading, Pa., in 1926-28.

Hank Henry, on two-week vacash from Silver Slipper show, confers with Harry Cohn at Columbia about three films he's up for. Sparky Kaye takes over as top banana while he's gone.

Rome

By Robert F. Hawkins
(*Foreign Press Club; tel.* 65906)

Franco Corelli signed by Titanus Films for 14 pictures over period of seven years. Tenor is 26.

Franco Corelli and Boris Christoff decided not to go through with their court litigation; made up publicly.

Walter Chiari mulling tele series for London's Jack Hylton, plus a possible U. S. show, in between film stints.

Ava Gardner expected here this week for costume fittings on her upcoming "Goya" stint for Titanus Films. Henry Koster directs.

Alberto Cavalcanti arrived here to discuss his direction stint on "The First Night," Martine Carol starrer to be shot in Venice as an Italo-French co-production.

Folco Quilici planed to Buenos Aires to start shooting exteriors on "From the Appennines to the Andes" for David-Mondial-Argentina Sono Film. Star is Eleonora Rossi Drago.

Johnny Dorelli and Domenico Modugno in top demand following the announcement that the song they both sang — and Modugno wrote — had won the San Remo Festival of Song. Tune is "Lassu, Dipinto di Blu" (Up There, Painted Blue).

London

(*COVent Garden* 0135/6/7)

Sir John Barbirolli received the Freedom of Manchester for his services to the Halle Orch.

Miiko Taka in town to do personals at London and Provincial trade showings of "Sayonara."

Bernard Delfont's Folies revue, "Plaisirs de Paris," hit the 500 performance mark last Thursday (6).

Claire Bloom back from N. Y. to start rehearsals in "Vice and Virtue" in which si co-stars with Vivien Leigh.

Duchess of Kent guest of honor at last Thursday's (6) charity preem of "A Tale of Two Cities" at Odeon, Leicester Square.

Michael Shipman named doughboy of the Variety Club succeeding the late John Harding, who died last month.

Frederick Brisson in town and paging Alec Guinness to star in a new Alec Coppel play either in London or on Broadway.

Sir Henry L. French, who retires later this month as head of British Film Producers Assn., leaves for a South American cruise with Lady French.

Arthur Watkins, president elect of the BFPA, off to Paris to attend a council meeting of the International Federation of Film Producers.

Kenneth L. Maidment named to the newly-created post of general manager of Columbia. For the last four years he had been a production executive of Col's British outfit.

Leslie Caron returned to N. Y. and Hollywood last week for publicity shots on her latest Metro pic and is due back next month to start her starring role in "Anna" at the Rank studios.

Mylene Demongeot planing in from Paris to attend the European preem of Otto Preminger's "Bonjour Tristesse" at Odeon, Leicester Square March 27 in aid of the Home for Jewish Incurables.

Euan Lloyd, formerly with Warwick Film Productions, off to N. Y. and Los Angeles to cast two pix which he's putting into early production as an indie producer; accompanied by Terence Young.

Sid Hyams won a car in a raffle organized by the London Tent of the Variety Club. Mike J. Frankovich, past Chief Barker, who won a HiFi set, immediately offered it for auction, Major Daniel Angel winning it for $840.

Portland, Ore.

By Ray Feves

The Gaylords at Amato's Supper Club for two weeks.

Mary Meade French held for a second week at Tod McClosky's Frontier Room.

First-run film biz is terrific here and has been for the past six weeks.

Leo Jaroff purchased Zutz's in Vancouver, Wash. Bonnie Guitar is his first topper. Jaroff was former owner of Cloud Room.

Oscar Nyberg promoted to Evergreen Division Manager; Rex Hopkins takes over the Oregon district office vacated by Nyberg.

Al Learman has set Julius LaRosa, The Four Knights, Dolores Hawkins, The Vallenos and George Arnold's Orch for 1958 Home Show next April.

Boston

By Guy Livingston
(344 *Little Bldg.; HAncock* 6-8386)

Jerry Vale current at Revere Frolic.

Bobby Hackett and Abbey Lincoln, current at Storyville, preemed in WBZ-TV's first jazz show.

Lauren Bacall in for press reception at Statler-Hilton on new picture, "Gift Of Love."

Joe Levine, prexy of Embassy Pictures Corp., picked up the flu on his Mexico vacation and is bedded in a Beverly Hills Hotel.

Hasty Pudding Theatricals, Harvard, oldest theatrical group in country, presents "The Big Fizz" March 19-29 in Cambridge as 110th anni; then tours.

Sam Snyders Water Follies rehearsing here for Brussells World's Fair stand on April 17 with Mary Dwight, precision swimming champ, Lenny Laden & Eddie Rose featured.

Lyon Phelps, grand nephew of William Lyon Phelps, new assistant to Elinor Hughes, drama editor at Boston Herald. Former assistant Robert Taylor went to the editorial dep't.

Jazz Festival with Count Basie, Lionel Hampton, Duke Ellington, Cab Calloway, Sarah Vaughn, Dinah Washington, Ruth Brown, Herb Jeffries and the Clovers booked for Keith Memorial Feb. 21.

Ruthie Shapiro, disk promosh mgr. for Eileen Rodgers, reports chirp inked for Ed Sullivan Show April 13 and Blinstrub's nitery, April 14, and given nod by Columbia to record album of "Oh Captain."

Philadelphia

By Jerry Gaghan

John Larson out as director of "Portofino."

Joan Fontaine in town visiting friends, the Alfred Wolfs.

Ross Raphael, former Warwick Hotel and 2-4 Club bandsman, purchased private club in Orlando, Fla.

Nick Ravel, for many years a dance topper at the CR Club, has opened a dance studio in the suburbs.

Martha Wright guests at the Philadelphia Club of Advertising Women's annual dinner dance at Benjamin Franklin Hotel (14).

The Grand Opera Festival and Ball with Robert Merrill, Marguerite Piazza, Mimi Benzell, Robert Rounseville and Nell Rankin skedded for Academy of Music (March 16) as a benefit for Kensington Hospital fund.

Minneapolis

By Les Rees
(2123 *Fremont Ave. So.; FR* 7-2609)

Female impersonator T. C. Jones continues at Gay 90's.

"The Happy Time" next on Theatre-in-Round's list.

Met Opera soprano Lucine Amara here this week for concert.

Vienna Choir Boys pulled capacity at Northrop Auditorium.

Comedian Johnny O'Brien into Hotel Radisson Flame Room.

Edyth Bush Little Theatre presenting "You Can't Take It With You."

Newly organized suburban Roseville Little Theatre gave "The Male Animal."

Russian pianist Emil Gilels drew capacity audience at 4,600-seat Northrop Auditorium.

Berlin

By Hans Hoehn
(760264)

"War and Peace" (Par) nearing one-year mark at the Kurbel.

"Diary of Anne Frank" also is now being performed in East Berlin.

The German preem of "10 Commandments" (Par) is set for Feb. 17 at the local Zoo Palast.

Victor Clement's "Lord-Irving's Second Marriage" is going to be filmed by an Austrian company.

The 1943 20th-Fox film, "Song of Bernadette," declared particularly valuable which means considerable tax relief.

New U.S. pix in city include "Loving You" (Par), "Enemy Below" (20th), "Tea & Sympathy" (M-G) and "Eyes of Father Tomasino" (U).

Eddie Constantine's first German pic, currently in the making here, bears the title "Hoopla! Now Comes Eddie!" It's a Kurt Ulrich production directed by Werner Klingler.

Local tele has introduced the CBS-TV series "San Francisco Beat" here. Series, which is coming along here with domestic commercials, bears the German title "Taeter unbekannt" (Delinquent Unknown).

Friedrich Luft, Berlin's ace film critic, called America's "12 Angry Men" (UA), "Bachelor Party" (UA), "Around World in 80 Days" (UA), "Arlane," Italy's "Nights of Cabria" and England's "Lady Killers" as the best pix he saw in 1957.

Hollywood

Milton R. Rackmil in from N. Y.

Agent Milton Grossman hospitalized with hepatitis.

John Wayne junketing Far East to bally "Legend of Lost."

Bob Hope set as one of emcees for Academy's Awards derby.

Steve Brooks set as Coast publicity manager for Hecht-Hill-Lancaster.

Eddie Fisher named "Man of the Year" by California Guild of Mt. Sinai Hospital-Clinic.

MGM Studio Club Credit Union, in declaring 4½% dividend, upped rate from previous 4%.

C. H. Wilder, assistant treasurer at Warner Bros., retired Friday (7) after 37 years with company.

Slavko Vorkapich, vet film editor and director, opening film workshop of 12-weekly sessions.

Costume Designers' Guild established a costume design scholarship in memory of late Travis Banton.

Joe Pasternak staging the L.A. Jewish Home for Aged annual charity ball Feb. 16 at Biltmore Bowl.

George Murphy set as principal speaker at Daughters of American Revolution annual convention, April 17, Washington, D. C.

Spence Steinhurst set as field pub-exploitation director for American-International in Southeast and Gulf states.

Steve Broidy to be kudosed by film industry for years of community service Feb. 19 at annual dinner of Jewish Welfare Federation.

Palm Springs

By A. P. Scully
(*FAirview* 4-1828)

Eddie Cantor push-buttoned KMTR to 1000-watter.

Alan Carney imported for "Loud Red Patrick" at Playhouse.

Walter Winchell paid one G for 10-day-old burro for Boys Club fund.

Lillian Roth plugging her new one, "Beyond My Worth," around service clubs.

Ray Corliss pulled out as manager of KDES to Frisco brokerage house.

Abe Schiller of Vegas Flamingo plugging himself around Palm Springs as "Mr. Rodeo."

Audie Murphy dolled up like Gene Autry when tapped as grand marshall for annual rodeo.

Howard Hurwith now Chi banker, insurance topper and philanthropist, but years ago a hoofer of big time vaude, rained in to the Racquet Club with his Mrs.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 4944)

Firstrun Brussels film figures denote that 44% went to Gallic pix and 38% to Yank entries.

Peter Brook will stage "Anna Lucasta" at the Theatre Anotine later this season, with Hazel Scott in the lead.

Jean Negulesco will go indie after his next stint for 20th-Fox, "A Certain Smile," which he makes here this spring.

Yank thesp-singer Gordon Heath, longtime Paris resident, into "The Nun's Story" (WB). Heath also runs a nitery here L'Abbaye with American partner Lee Payant.

Vincente Minelli recovering from a siege of flu here. He is preparing "Reluctant Debutante" (M-G), with Rex Harrison and Kay Kendall, which rolls here later this month.

Film costs last year were up over those of 1956. In '57, there were 142 French and French coproductions made, with the Gallic pix costing an average $215.000 per pic and the coproductions $385,000.

Chicago

(*Delaware* 7-4984)

Chez Paree is instituting "Tea Time" for teenagers on Sunday afternoons.

Nick Wayne, former manager of Cloister Inn, joined Jack McGuire flackery in record promotion.

Don Foreman quits his Decca disk promotion chores this week to become midwest sales manager for MGM Records.

Robert's Show Club on southside plucked Larry Steele's "Smart Affairs of 1958," ex-the Dunes Hotel in Vegas, for its current bill.

Jonathon Winters and Gordon MacRae, toppers at Black Orchid and Chez Paree respectively, head Press Club's annual dinner at Sheraton Thursday (13).

Shaw Society of Chicago kicked off its new season with reading of "You Never Can Tell" last Friday (7) by local actors Chuck Francisco, Val Bettin, Carl Bingham Jr., Norm Gottschalk, Maurice Copeland and Viola Berwick.

After March 1st, 1958

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VARIETY

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See Details Page 71

OBITUARIES

EMANUEL (MANIE) SACKS

Emanuel (Manie) Sacks, 56, v.p. in charge of programs and talent for NBC and a staff vicepresident of the Radio Corp. of America, died Feb. 9 in Philadelphia of leukemia.

Details in Radio-TV section.

LEW BROWN

Lew Brown, 64, of the veteran songwriting team of DeSylva, Brown & Henderson, died of a heart attack Feb. 5 in New York.

Details in the Music section.

BILLY VINE

Billy Vine, 43, vet vaude and nitery comic, died in New York Feb. 10 of a heart ailment. He was to have opened tonight (Wed.) at the Old Romanian on Broadway. Vine suffered his first heart attack three years ago, during an engagement at the Old Romanian when it was located on the lower eastside.

Vine started in show business at the age of 12. Son of the late Dave Vine and Louella Temple, he was brought up in the entertainment field. (Vine & Temple was a standard vaude act on the bigtime. In addition, the elder Vine was for many years the voice in the balcony for N.Y. Daily News columnist Ed Sullivan during the latter's career as head of vaudeville units.)

The son quickly arose to being the featured comic in important cafe showcases, with New York engagements at the Copacabana, the old Hurricane, La Vie en Rose, Town & Country Club (Brooklyn), Desert Inn (Las Vegas) and elsewhere. He appeared in two films, "The Lucky Stiff" and "Vagabond King." He also worked many television shows as a guest and at one time took over the top role in the old "54th St. Revue." He also played the lead in the road company of "Lunatics and Lovers."

Survived by his wife, Carol, a former dancer; three sons and a sister. Funeral services will be held today (Wed.) at Riverside Chapel, N.Y., at 2 p.m.

The Management and Staff of the Concord Hotel, Kiamesha Lake, New York, deeply mourn the loss of our dear friend and beloved comedi , Billy Vine.

ARTHUR WINARICK

RAYMOND PARKER PHIL GREENWALD

In Memory of

MANIE SACKS

Rest in Peace

Eve and Jesse Block

GEORGE J. GERCKE

George J. Gercke, 53, producer and director of films for the U.S. Information Agency, died of cancer Feb. (8) at the Naval Medical Center in suburban Washington D. C.

A native of Staten Island, New York, he was formerly a newspaperman in that city. He went to Washington in 1935, serving as staffer of the U.S. film service, making pix for the Maritime Commission. Subsequently, he made films for "March of Time."

In the last World War, he served overseas as a motion picture expert with O.S.S. In 1946, he was sent to Japan as motion picture chief of the Civil Information and Education Branch, of the allied powers. In 1952, he was transferred to USIA in Japan as a film specialist, returning to this country in 1954. He belonged to the Society of Motion Picture and Television engineers.

His wife, three sons, and a daughter, who is film-tele actress under the stage name of Susan Oliver, survive.

On His Birthday

February 15

S. JAY KAUFMAN

Remembered in London

WALTER KINGSFORD

Walter Kingsford, 76, vet stage and screen actor, died of a heart attack Feb. 7 in North Hollywood. Born in Red Hill, England, he had been an actor for 44 years, going to Hollywod in 1934.

Prior to screen work Kingsford had appeared on both the London and New York stages, where he played with such stars as John Drew, Mrs. Fiske, Ethel Barrymore, Mary Nash and Fay Bainter. On the screen, he appeared as a regular in the "Dr. Kildare" series, other films including "Pursuit of Happiness," "Mr. Skeffington," "The President Vanishes" and "The Mystery of Edwin Drood" among others.

Surviving is a son, Guy Kingsford.

CHARLES MORGAN

Charles Morgan, 64, British novelist and playwright, died Feb. 6 in London.

Among his best known works were the novels, "Portrait in a Mirror," "The Voyage" and "The Fountain." Last-named was made into a Hollywood film in 1932. He was drama critic of The Times of London from 1926-30. In 1936, he wrote his first successful play, "The Flashing Stream." This was followed by another successful dramatized version of "The River Line," another of his novels. "Line" was produced in the U.S. last year off-Broadway.

His wife, son and daughter survive.

BRUNO STINDT

Bruno Stindt, 70, German cameraman who had been in the industry since 1909, died Jan. 25 in Berlin. One of the first operators for the Pathe brothers, he was a celebrated newsreel cameraman who repped a number of American companies in the German territory.

Stindt was chief cameraman of the first newsreel made in Germany at the end of World War II, but became less active in 1949 after he was injured in an auto accident. His son, Gerhardt Stindt, followed his father's profession and is European manager for the National Broadcasting Co., headquartering in Berlin.

HARRY FROMKES

Harry Fromkes, who headed a syndicate that owns the National Theatre, N.Y., fell or jumped to his death Feb. 11 from the bathroom window of his 12th floor New York aparement. He is believed to have been in his mid-50's.

Fromkes, who had been involved in numerous show business ventures, purchased the National from the Shuberts in 1956 for a reported $900,000. The Shuberts disposed of the house in accordance with a government consent decree.

The police said that Fromkes apparently left no notes. They also disclosed that the bottom of the bathroom window, which swung out, was only two feet above the floor.

MA McCORMICK

Mrs. Alice McCormick, 83, of the former radio team of Ma and Pa McCormick who starred on WLW, Cincinnati, rural shows for 20 years, died Feb. 7 in Covington, Ky. Her husband, Clarence, died in 1945.

A professional team for 30 years, the McCormicks joined WLW in 1926. Ma played piano, Pa the piano and both sang. Pa turned hillbilly after his voice cracked during a fling with the Cincy Zoo Opera. The couple appeared at midwest county fairs for years.

A son, sister and brother survive.

MONTA BELL

Monta Bell, 67, vet screen director-producer-writer, died in Hollywood Feb. 4 after a lengthy illness. He had been inactive since 1950.

Starting his professional career as an actor in stock, where he remained for two years, Bell came to Hollywood and worked first as a writer. Among his best-known directorial assignments were "The Bellamy Trial," "Men in White," "West Point of the Air," "Aloma of the South Seas," "Beyond the Blue Horizon" and "Birth of the Blues."

Surviving are a daughter, brother and three sisters.

JOHN DICKSON

John Dickson, 39, promotion manager of radio station KOOO in Omaha, died recently in that city. He had been in radio 23 years and had worked for KBON and KOIL in Omaha, KSWI in Council Bluffs, Ia., KFNF and KMA in Shenandoah, Ia., and KFBI in Wichita, Kas. He once was a member of the Blackwood Brothers, gospel-singing quartet.

Survived by his wife, mother, brothers and sisters.

EMILIA F. BORDAS

Emilia F. Bordas, 84, character actress in Spanish legit and films until 10 years ago, died recently in Madrid. Widow of actor-manager Ferrer de Blanch, she owned with him one of the top Spanish legit touring companies.

Surviving are three sons and a daughter, Eulalia, owner of the Brothers de Blanch legit touring company. A nephew, Jaime Blanch, is a film star in Spain and Argentina.

MERCEDES M. SARRIO

Mercedes Melo Sarrio, 74, celebrated Spanish contralto, died Jan. 24 in Barcelona. She created lead roles in many successful zarzuelas of her day and was a longtime singer at Barcelona's Liceo, opera house.

Miss Sarrio, who was wed to actor-manager Carlos Beraza, married actor-manager Joaquin Torro after her first husband's death. Her recordings of arias from zarzuelas have become classics.

VICENTE FAYOS

Vicente Fayos, 68, manager of Suevia Film-Cesareo Gonzales and former independent distributor of Spanish films, died Feb. 1 in Madrid. After retiring from his own business at the end of World War II he joined the Madrid office of producer-distributor Cesareo Gonzales.

Surviving is his wife, former legit star Carmen Casares.

BERNARD A. SPAETH

Bernard A. Spaeth, 72, a director of the Pabst Brewing Co., and father of Met Opera singer Helen Vanni, died Jan. 31 in Davenport, Ia. His huge collection of classical records was given to St. Ambrose College in Davenport and to St. Catherine's College at St. Paul, Minn.

Survived by wife, five sons and six daughters.

HENRY GRAY

Henry David Gray, 84, playwright and Stanford U. English professor, died Feb. 3 in Palo Alto, Cal. In the 1920's he was a member of the National Board of Motion Picture Review and the National Committee for Better Films.

His wife and two children survive.

IVAN SHARP

Ivan Sharp, 50, negro actor who played the role of "The Prophet," in the original Broadway production of "Green Pastures," died in New York City recently. Among other legit shows was "Old Man Satan." He retired from the stage some years ago.

His wife, sister and brothers survive.

ISABEL G. COBACHE

Isabel Gentil Cobache, 111, one-time dancer and an authority upon Spanish folklore, died Jan. 23 in Cordobilla, Spain. Strictly speaking, she was not a professional artist but was famed as an expert in the words, music and dance of the folklore of southern Spain.

Three sons survive.

HERBERT F. WEST

Herbert F. West, 65, in show biz in New York prior to going to Hollywood, died Feb. 2 of a heart attack in Inglewood, Cal. He recently had been a carpenter at station KRCA.

Surviving is his wife, two daughters and two stepsons.

BETTY MacDONALD

Betty MacDonald, 49, novelist, died Feb. 7 in Seattle, after a long illness.

Her first book, "The Egg and I," became a best seller 13 years ago, and was made into a film by Universal in 1947, featuring Claudette Colbtrt and Fred MacMurray.

Her husband survives.

CARMEN ENGUIDANOS

Carmen Enguidanos, 46, legit actress, died Feb. 3 in Medina Campo, Spain, while on tour. A member of a theatrical family, she had a lifetime career on the stage.

Miss Enguidanos was leading lady of a company formed by her husband, Arturo Porcel, and her brother, Carlos Enguidanos.

ROBERT F. PETERS

Robert F. Peters, 42, chief announcer for radio station WFAS, in Hartsdale, N.Y., committed suicide Feb. 5 in Hartsdale. Known to radio listeners as Bob Peters, he had been with WFAS for 15 years.

Wife and son survive.

HAZEL N. FORD

Hazel N. Ford, 66, Coast nightclub and vaudeville singer-dancer, died Feb. 3 in San Francisco. She headlined Frisco and Portland club bills, performed in Frisco and Oakland, Cal., vaudeville.

Widower and three children survive.

ALFREDO FELIPE

Alfredo Felipe, 27, known as the Portuguese Fernandel, died recently in Lisbon after a long illness. He started his career at the age of 17 as a chorus boy.

In a comparatively brief time, Felipe won fame as a radio and film comedian.

ESTANISLAO GUIRO

Estanislao Guiro, 86, Spanish impresario, died recently in Barcelona. He was a familiar figure in Spanish and South American show biz for decades.

Surviving are his wife, former soprano Rosa Gutierrez, and two sons.

J. WHEATON CHAMBERS

J. Wheaton Chambers, 70, vet stage and screen actor, died Jan. 31 in Hollywood following a brief illness. He appeared with the Henry Duffy Players for some years, and coming to Hollywood in 1929 concentrated thereafter on motion pictures.

Sister survives.

Father, 69, of Harold Crittenden, manager of CKCK-TV, Regina, Sask., and general manager of Trans - Canada Communications Ltd., and Lloyd Crittenden, sales manager of CJLH-TV, Lethbridge Alta., died Jan. 27 in Moose Jaw, Sask. Also surviving are his wife, two sisters and a brother.

W. W. Whitson, 92, one of earliest film exhibitors in California, died Feb. 8 in Los Angeles. At one time, he operated theatres in Los Angeles and San Diego. His son, Robert, also a former exhib, survives.

John A. Cook, 70, publicity man for the San Francisco Fair of 1939-40, a newspaperman in Canada and for years with The San Francisco Examiner, died Feb. 1 in Berkeley, Cal. His wife and daughter survive.

Meyer J. Lieberman, 82, who retired three years ago as a 20th-Fox salesman in the Chicago branch, died Feb. 9 in a Chi hospital.

Three daughters and three grandchildren survive.

Neil Rountree, 61, vet film lab technician, died Feb 3 in Hollywood. He was in 20th-Fox lab for 21 years and General Film lab for past five years.

Brother survives.

Grace Bowman, 60, former Broadway actress, died Feb. 5 in Hollywood. In recent years, she had worked as a studio dramatic coach in Hollywood, mainly with Metro and 20th-Fox.

Alfred Lambert, musician, died recently in Leeds, Eng. He toured the world as a clarinettist with Buffalo Bill and his Wild West Show.

Father, 80, of Alfred C. Edwards, executive veepee and treasurer of Henry Holt & Co., died in his Brooklyn home (where he has lived all his life) Feb. 3.

Walter Francis Worswick, 85, longtime stage-manager and theatre musician, died recently in Wigan, Eng.

Mrs. Ethel Ashley, 68, widow of George M. Ashley, Broadway legit manager, died Feb. 1 in Brooklyn, N.Y.

Juan Sanchez, 75, gypsy flamenco dancer and teacher, died recently in Madrid.

Hipolito Sanchez Lobos, 74, stage decorator and costume designer, died Feb. 2 in Madrid.

Armando Santana, 79, former actor-manager, died Jan. 18 in Lisbon. His wife and sister, Lina Sant' Ana, film actress, survive.

Widow, 76, of Edward T. King, who was artists & repertoire head of the Victor Recording Co. in the 1920s, died Feb. 4 in Yonkers, N.Y.

Jack Griffith, 44, studio electrician, died of a ruptured kidney Feb. 3 in Hollywood. His wife and three children survive.

Mother, 87, of Carl Haverli president of Broadcast Music Inc., died Feb. 4 in Los Angeles. A daughter also survives.

Mother, 52, of singer Marguerite Piazza, died Feb. 8 in Memphis, Tenn., after a long illness.

Manuel Mayoral Montero, 59, manager of the Teatro Romea Barcelona, died there Jan. 26.

Jorge Cadete, 86, onetime bullfight and circus impresario, died Jan. 23 in Lisbon.

Father, 77, of Hollywood publicist Don Boutyette, died Feb. 2 in Hollywood.

Brother, 75, of musical conductor Nikolai Sokoloff, died Feb. 3 in Hollywood of a heart attack.

Carl V. Doscher, 65, longtime receptionist at RKO Studios, died Feb. 5 in Hollywood.

MARRIAGE

Rowena Jackson to Philip Chatfield, London, Feb. 4. Both are dancers with the Royal Ballet.

BIRTHS

Mr. and Mrs. Art Wittum, son, Chicago, Feb. 4. Father is on-the-air promotion manager for WBBM-TV there.

Mr. and Mrs. Vinnie de Carlo, daughter, Los Angeles, Feb. 4. Father is an actor; mother is actress Laura Servanti.

Mr. and Mrs. Denis Goodwin, son, London, Feb. 3. Father is a script writer and comedian.

Mr. and Mrs. Barry Clarke, son, Vancouver, B.C., recently. Father is chief announcer at CKLG, North Vancouver.

Mr. and Mrs. James F. McMahon, son, Springfield, Mass., Jan. 28. Father is ass't chief engineer of WWLP there.

Mr. and Mrs. Pat Martincin, daughter, Elgin, Ill., Jan. 29. Father is traffic coordinator for WMAQ-WNBQ, Chicago.

Mr. and Mrs. Paul Molloy, daughter, Hinsdale, Ill., Feb. 5. Father is radio-tv editor for Chicago Sun-Times.

Mr. and Mrs. David Gibson, son, at Glasgow, Scotland, Feb. 6. Father is a publicist for Scot indie tv.

Mr. and Mrs. Tom Slinkard, daughter, Washington, Feb. 4. Father is newsman with indie radio station WWDC.

Mr. and Mrs. Meyer (Mike) Hutner, son, New York, Jan. 31. Father is national publicity director at Warner Bros.

Mr. and Mrs. Dave Garroway, son, Feb. 9, New York. Father is television performer; mother, former Pamela Wilde, was a teevee ballerina actress and producer.

Count and Countess Franco Mancinelli Scotti, daughter, Rome, Italy, Feb. 1. Mother is actress Elsa Martinelli.

Mr. and Mrs. Joe Mantell, son, Los Angeles, Feb. 8. Father is an actor.

Germans Hopping

Continued from page 1

is the timely theme of the Cologne Rose Monday parade for Fasching, and it's expected to explore the possibilities of satellite travel—Russian and American style.

In Bavaria, second greatest stronghold of Fasching festivities in Germany, the official carnival calendar for the month of January alone showed 30 pages of events, with 36 top balls and public parties scheduled.

It's boom business time for the night clubs, with all the places packed nightly, and biggest intake of the year for the cash registers. Some of the Munich, Bavaria, balls that are slated to do the biggest business are: Film Ball, Sideshow Ball, Ball of the Lonely Hearts, Bad Boys' Ball, Skirt Chasers Ball, Adam and Eve, Ball of the Pleasingly Plump, and a costumed affair called Munich Bathes Through the Centuries.

WESTERN UNION TELEGRAM
W. P. MARSHALL, PRESIDENT

DOMESTIC SERVICE — Check the class of service desired; otherwise this message will be sent as a fast telegram: TELEGRAM / DAY LETTER / NIGHT LETTER

INTERNATIONAL — Check the class of service desired; otherwise the message will be sent at the full rate: FULL RATE / LETTER TELEGRAM / SHORE-SHIP

TO MR. BASIL O'CONNOR—PRESIDENT
NATIONAL FOUNDATION FOR INFANTILE PARALYSIS

DEAR BASIL,

DELIGHTED TO PARTICIPATE WITH YOU IN THE WAY YOU SUGGEST ON THE EVENING OF THURSDAY JANUARY 30TH. THE FACT THAT RICHARD AND EDITH BARSTOW ARE PRODUCING THE SHOW INSURES ITS SUCCESS—THEY ARE MERELY THE GREATEST.

EDDIE CANTOR

The MARCH OF DIMES SHOW

Presented JANUARY 30, 1958—20th ANNIVERSARY of The NATIONAL FOUNDATION for INFANTILE PARALYSIS at the **WALDORF-ASTORIA, New York**



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Special Material; Music and Lyrics by
RICHARD BARSTOW

Musical Direction,
SAUL SCHECTMAN

Ballet Choreography,
ROD ALEXANDER

Choreography,
GENE BAYLISS

Set Designs; Lighting,
EDWARD GILBERT

Backstage 'Genius,'
FRANK COLETTI

Our Sincere Thanks

to the following stars for their participation and patient cooperation during rehearsals of the special production numbers and prepared sketches. . . .

DON AMECHE
ROD ALEXANDER
BAMBI LINN
EDDIE CANTOR
LILLIAN GISH
HELEN HAYES
GEOFFREY HOLDER
BETTY KEAN
PEGGY LEE
EVEE LYNN
ERIN O'BRIEN
BLANCHE THEBOM
RUDY VALLEE
Our Wonderful
SINGERS and DANCERS

and a special THANKS to MR. BASIL O'CONNOR, MR. HOWARD LONDON, MR. EDWARD FRANK, and their superb staff—for their invaluable help.

Conceived, Produced and Directed by

RICHARD and EDITH BARSTOW

FILMS | VIDEO | TV FILMS | RADIO | MUSIC | STAGE

VARIETY

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VIDEO'S $90-MIL CHARLEY HORSE

U. S. Flop Opera a Rage in Europe

Nothing succeeds in Europe like failure in America. At least such is the case with the opera, "School For Wives" by the Swiss, Laurence Leibermann.

Originally commissioned by the Louisville Symphony via Rockefeller Fund, later presented at the N.Y. City Center, the work got nowhere in the States. Now it is having a vogue in Europe, has been contracted for performance in 22 different opera houses and, as final coup, at La Scala in Milano next fall.

This followed its European introduction last summer at Salzburg.

Havana Building as Caribbean Vegas But Some Dubious Angles May Hurt

By ABEL GREEN

Havana, Feb. 18.

Las Vegas versus Havana is a natural comparison, and more so since the Cuban capital resort is making no secret of its everything-Miami's-got-plus-gambling. Just as Palm Springs, not too many seasons ago, deplored Vegas' inroads on that Southern California desert resort, especially in the winter season, Florida may inevitably feel Havana's competition.

However, in Havana's eagerness to cash in on its accelerated appeal, many showmen currently have a feeling that the Cuban casino operators (almost all from the U. S.) would be foolish not to emulate the Vegas pattern. That is, the long-haul rather than the fast buck.

It would be suicidal to Havana if word got out, real or fancied, that a "bust-out" game can happen on occasion.

Las Vegas built itself up by offering out-of-this-world shows almost for the price of a drink, and only recently did the Strip deluxers in the Nevada resort tilt to a $2 minimum just to curb those Coke-squatters. Vegas, also, makes no bones about "forgetting" about one's hotel bill if the guest is a man of action in the casinos. This probably would apply to the big-

(Continued on page 63)

Cold Catskills Vs. Fla. Freeze

The Florida freeze has provided an unusual business upturn in the Catskill mountain resorts in New York State. There have been instances this year in which Florida vacationers stated that if they were going to be in cold weather, they might as well enjoy winter sports, and took off for the mountains.

However, the bulk of the unexpected trade came from those who usually take winter vacations and who felt that with cold climate everywhere, they might as well go where the rooms are heated. The major beneficiaries of this minor boom are, of course, Grossinger's, in Ferndale, and the Concord, Kiamesha Lake.

Cinema—'Killed by Tax'

London, Feb. 18.

To mark the shuttering of the Regal Cinema, Penzance, manager E. O. Parker erected a tombstone outside the house after its final performance.

On the stone were the words: "Here lies the Regal Cinema, Penzance—killed by tax," and below was an appropriate quotation from "Macbeth"—"This indeed, a bloody business."

France's Lumbroso 1st Westerner to Pierce USSR With Vaude Tour

The first non-Iron Curtain variety show is slated to play Russia on a two-month tour during September and October. First date will be in Moscow. The deal was arranged by French concert impresario Fernand Lumbroso, who went to Russia in December to work out details of the junket. Signed for the tour is Dominique, currently working in the U. S.

There are some details still to be worked out. For example, Dominique uses a lot of gab during his pickpocket turn. Whether he'll work through an interpreter or in French or English is still to be determined.

Lumbroso, w.k. on the Continent, was in the U. S. prior to his trip to Russia. He has toured the Marquis de la Cuevas ballets, and handled the European dates for Katherine Dunham, along with other top pop and concert names.

PAR AND HOLDEN HASSLE

Actor Fails to Appear for Shooting Of New Film, Company Charges

Hollywood, Feb. 18.

Paramount and Bill Holden are hassling over actor's refusal to appear in picture for which called.

"Par has employment agreement with Holden for six pix during period of seven years starting January, 1958," company spokesman said. "It has given him notice of starting date for a pic to be made under that contract, but he has refused to appear in it."

SADDLE SAGAS SOUR SPONSORS?

By GEORGE ROSEN

Despite the fact that for every "Restless Gun" there appears to be a restless sponsor, as far as the westerns-on-tv are concerned, the three networks have already committed themselves to $90,000,000 worth of oaters (program and time) for the '58-'59 semester. And all this without any assurance that sponsor resistance against the shoot-'em-ups won't become intensified by the time the new fall season preems.

Of all the cycles (situation comedy, drama, kid shows, etc.) tv has gone through in little more than a decade, the western yen tops 'em all; never before was there so much of one kind of program product for sale.

All of which poses a strange paradox and a "I-wonder-if-we're-doing-the-right-thing" squeamishness on the part of some network execs. For in spite of the relatively high circulation the saddle sagas are garnering (as witness seven in the new Nielsen Top 10), some of the sponsors are already balking by virtue of the nature of the beast—there's no prestige, no dealer impact, no identification (as, for example, in the case of General Foods' possession of a Danny Thomas entry, to cite but one f'rinstance).

The blunt truth is that the advertisers are finding out that there

(Continued on page 41)

Doggie Drama For Kids Still Golden In Coin Potential

Make it for the family—and with dogs. This would seem to be the dictate for show business impresarios on the basis of two enterprises—one in motion pictures and the other in television.

Re the latter, the "Lassi " show on the key Sunday night time slot has been strictly top-drawer, costing $35,000 and drawing an audience conservatively estimated at 25,000,000 per segment on the CBS exposure. Things have been going this way for several years despite cast changes.

New to the fold "Old Yeller," which is Walt Disney's current release in the live-action (as distinguished from cartoon) vei This is a modest picture business entry sans outstanding players. There are many "intellectuals" who would brand as corny the story of an American frontier family (Mom, Dad & the two boys) whose daily pursuits are so greatly

(Continued on page 61)

'Adult' Ratings Disguised Censorship, And Film Industry Will Do Battle

Where Is Czatchmo?

Frankfurt, Feb. 18.

According to a release that's just arrived in Germany, not only has Poland finally broken down and admitted that jazz, which they formerly referred to as "decadent American music," has come into its own, but they're getting their listeners acquainted with the top American names in the hotlicks business.

The new issue of the Polish magazine "Jazz" tells its readers how to pronounce the names of American jazz artists by spelling them phonetically —so its Sydnej Becze, Majls Dewis, Kant Bejzy, Mylt Dzekson, Dzej Dzej Dzonsn, Telanius Mank and Sara Woun.

Apparently giving up on reviving the censorship corpse the way it is constituted now, state legislative attempts to preserve it are veering in the direction of the "adult" rating system.

Two such bills, one in New York (Albany) and the other in Maryland, have been introduced. Both are being fought by the industry.

Those who have battled official censorship for some time maintain that the rating method is every bit as bad as the kind of blanket censorship that has prevailed in various states over the years. In fact, they argue, thanks to the position taken by the courts, censorship today is a diminishing force and at the point of collapse.

"Adult" ratings, though frequently proposed, are generally opposed by exhibitors who know that the majority of their audiences today are made up of young people. Theatremen feel that, if a rating system were rigidly enforced, they'd lose an important segment of the customers on whom they must rely today.

On a different level, classification of pictures is seen harmful and dangerous because, as one man put it, "the same mentality that banned films in the past now will decide what you and your children can or cannot see."

The people who would favor ratings over general censorship are the distributors of foreign films and the art house operators whose audiences are primarily made up of adults. The Production Code has

(Continued on page 61)

Weekend Storm Brings TV Viewing to New High With 68% Sets in Use

A new tv sets-in-use high of 68.4 was tallied on Sunday (16) between 8 and 8:30 p.m. Big audience was attributed to the fact that some of the worst weather of the year kept a good part of the nation at home. On Saturday, when the east was plagued by the first of heavy snow storms and freezing weather, sets-in-use ran a 60.7, also between 8 and 8:30. Previous sets-in-use highs in national television ranged between 50 and 60.

"Maverick" benefited most heavily during the Sunday audience highs. The western on ABC-TV soundly trounced the competition in both half-hours between 7:30 and 8:30. At 7:30, "Maverick" tallied a 33.2 to "Bachelor Father's" 16.5 on CBS and "Sally's" 8.9 on NBC. From 8 to 8:30 the ABC actioner pulled a 30.3 versus Ed Sullivan's (CBS) 18.4, and Steve Allen's (NBC) 17.9. Between 9 and 9:30 on Sunday, it was a fairly tight three-way split among the webs, with ABC's Sid Caesar stanza pulling up to an 18.5, NBC's Dinah Shore getting 20.3 and "General Electric Theatre" a 20.4.

HARVARD BUYS AIR TIME

Pacts CBS Radio Deal to 'Plug' Merits of Liberal Education

Radio keeps popping up new offbeat sponsors, latest of which is Harvard College, which has purchased a nighttime hour March 26 on CBS Radio to spell out the positive side of liberal education. Program, tentatively titled "The Case for the College," comes at the halfway mark in Harvard's fundraising campaign and will pitch for contributions to Harvard and other

(Continued on page 61)

Roger L. Stevens: Mr. Atlas of Legit

Roger L. Stevens has just added a batch of new legit production projects to his already bulging schedule. The latest entries include three current London hits, plus a new musical being written by Noel Coward and a song-and-dance version of "Grand Hotel," to be done first as a Los Angeles and San Francisco Civic Light Opera subscription item this summer.

The Coward musical, to be written by the British star this spring and summer following his current Coast tour with "Nude With Violin" and "Present Laughter," is to be produced next fall by the Playwrights Co., of which Stevens is a member. "Hotel," with a book by Luther Davis and songs by Robert Wright and George Forrest, will be staged by Albert Marre, who will also be associated with LA-SFCLO producer Edwin Lester and the Playwrights Co. in the presentation.

Stevens' three new British acquisitions are Richard Bolt's "Flow-

(Continued on page 61)

This Year's Sex Flaunt Symbol

Brigitte Bardot Seen Stirring Puritans in 1958 As Carrol Baker's 'Baby Doll' Did in 1957

Brigitte Bardot has become the "Baby Doll" of 1958 by way of the French import, "And God Created Woman." While "Doll" (Carrol Baker) stirred the blue-pencilers and church elements to censorship action last year, "Woman" similarly now encountering hostile groups.

Last week in Philadelphia the local police confiscated prints of the picture in the kind of action Philly occasionally indulges. State Supreme Court later overruled the District Attorney and "Woman" resumed its run.

In a move more frightening to exhibitors, the Roman Catholic Archdiocese of Newark launched a crusade against "objectionable" pictures in general along with indecent literature.

This campaign is to be carried on parish levels and envisioned is the appointment of neighborhood committees who will call on theatremen urging them to conform with the ratings promulgated by the Legion of Decency.

Cause of serious concern among some exhibs in the territory is the possibility they might be dealing with so many vigilantes who, in their zealousness, could go overboard on the purity kick.

"Woman" hasn't been mentioned in connection with the Newark situation but it's regarded as highly likely that it has been an influencing factor.

Significantly, it's noted that designated to serve a key role in the crusade is the Rev. Paul J. Hayes, of St. John's Parish, Jersey City. Father Hayes is a former assistant director of the Legion and was known for his strict attitude regarding moral content of pic productions.

Announcement from the Newark Archdiocese had it that the drive has as its aim the showing of "good films" and keeping out the "objectionable" ones.

Folsom Sets Heart Fund Show Biz Co-Chairmen

Key figures in show biz have been chosen by Frank M. Folsom, chairman of executive committe of board of RCA and campaign chairman of 1958 Heart Fund, to head up various division drives for annual fund-raising campaign.

Spyros S. Skouras will head the amusements division; Louis A. Lotito chairmans legit, Charles R. Denny, NBC executive veepee, will look after radio and tv broadcasting interests, and Les Keiter, sports director of WINS, will handle sports division.

There are 40 commerce and industry section chairmen and cochairmen, with Folsom spearheading the campaign.

Hoot Gibson at 65

Houston, Feb. 18.

Hoot Gibson, cowboy hero of more than 200 silent films and 73 sound pix, is going to distribute plastic floor coating at the age of 65.

Gibson will set up Texas distributorship for the Pylon Manufacturing Co. He has owned and operated a dude ranch near Las Vegas, Nev.

Leonard Bernstein To Drastically Re-Scheme N.Y. Philharmonic, 1958

Leonard Bernstein's new regime at the N. Y. Philharmonic will, starting next season, use Thursday as a dress-rehearsal-with-interruptions-by-the-conductor for the Friday-Saturday concerts. This will shift the paired program from Thurs.-Fri. to Fri.-Sat. and mean there'll be 30 Saturday evenings on subscription, instead of 10 as currently.

Every Sunday afternoon the Philharmonic will perform either with new selections and soloists or occasionally repeating the Fri.-Sat. setup. Andre Kostelanetz who has conducted "pops" six Saturday evenings will perform next season on Sunday evenings. On such occasions the musicians will thus work matinee and night.

In addition to his music commentaries Bernstein will frame a total season's program of new music. All in all the total plan represents an ambitious attempt to "modernize" the Philharmonic and seek audience through novelty.

'McThing' for 'Omnibus,' Helen Hayes Starring

"Mrs. McThing," the Mary Chase fantasy which starred Helen Hayes in its Broadway run in 1952, will be televised on "Omnibus" on March 6, with Miss Hayes recreating her role on the telecast. It's the first of Miss Chase's Broadway hits to reach tv, and "Omnibus" was able to swing the deal because of Miss Hayes' long association with the show and the feeling that "Omnibus" would handle the property properly.

Walter Kerr, N. Y. Herald Tribune drama critic and "Omnibus" drama consultant, will do the adaptation in consultation with Robert Whitehead, the show's original producer. Casting hasn't started yet, except for Miss Hayes, but "Omnibus" plans to use as many of the original Broadway cast as possible. "Mrs. McThing" will take up "Omnibus'" entire 90 minutes on that date.

Gloria Davy's Diva From 'Bess' To 'Aida' at Met; Got Work(s) at Scala

By ROBERT J. LANDRY

Gloria Davy, the Brooklyn-reared West Indian soprano who made her debut last week at the Metropolitan Opera, has crashed grand opera on one work—"Aida." She's sung it in Nice and Lyons in France, in Belgrade and Zagreb in Jugoslavia and will sing it with an all-Italian company in Dublin, Ireland. But until now no leading European opera house has dared as the Met's impresario Rudolf Bing has.

"In concert there is no color line at all in Europe," Miss Davy reports, "and the difficulty in opera is not race but artistic tradition. Europeans shock easily at the suggestion of innovation. Mr. Bing does not, as proven by his placing Mattiwilda Dobbs in 'Rigoletto' and previously Marian Anderson."

Miss Davy was to have sung "Aida" in January of 1956 at La Scala in Milano but the performance, sold out, was cancelled on short notice and the theatre left dark. Miss Davy does not believe race but managerial politics was responsible. The cancellation was a sensation in Italy and the opera house in Bolgna offered her an "Aida" in heartbalm. Fortune again intervened, this time an emergency appendectomy. No Davy "Aida" in Italy to date.

Actually the singer is now "up" in six operas and hopes to escape "type" casting at the Met next season. An oddity of her contract is that Rudolf Bing personally auditioned and signed her in Milano and that upon her subsequent arrival in Manhattan, Bing still being on European vacation, nobody at the Met or anywhere else believed she was actually signed for the house.

Another oddity in the case of this Negro girl is the fact that nearly everybody backstage at the Met talks to her in Italian. It is to be remarked that she made the Met within five years of leaving the Juilliard school. It was as a Juilliard singer that she was first discovered by Thea Dispeker, the concert-opera agent. Mrs. Dispeker "forced" the unknown girl upon the company of "Porgy and Bess," then headed for Europe. A year later Miss Davy was in permanent residence at Milano and singing concerts as far north as Stockholm.

Born under the British flag at St. Vincent's, an island near Venezuela, Miss Davy confides that European audiences "simply cannot understand, no explanation will make it clear to them, that I do not know any American spirituals." Her repertory is mostly German lieder and Itallan arias.

Drive-Ins As Country Fairs By Daylight

Louisville, Feb. 18.

Utilizing a drive-in as a country fair on Sundays has brought in $10,000 extra in annual revenue to a California ozoner. The idea, devised by Al Dumonto, operator of a 500-car drive-in in El Cajon, Calif., was enthusiastically received by operators of al fresco theatres at Allied States Assn.'s drive-in convention here last week. It was presented by Beverly Miller, head of Kansas-Missouri Allied, who went to the Coast to make a first-hand study of the operation.

According to Miller, here's how it works:

The drive-in is kept open from

(Continued on page 18)

Not Even Half-Safe on Facts

[MPAA TWITS CONGRESSMAN SMITH]

Part of its newly determined policy of at least "setting the facts straight" whenever statements attacking the industry are issued, the Motion Picture Assn. of America last week did just that in reply to Rep. H. Allen Smith's assertions regarding the portrayal of crime on the screen.

Speaking for the MPAA, v.p. Ken Clark said Smith was unfamiliar with the facts. He pointed out that, in 1957, with 585 features and shorts approved by the Code, less than 10% dealt with the category listed as crime. All of these pictures obtained Code approval.

Smith had complained that the gangster and crime films were a contributory factor in juvenile delinquency. He named "Baby Face Nelson" as an example, maintaining that it made a hero of Nelson. "The picture makes Nelson out to be, from beginning to end, the murderous ganster that he was," wrote Clark. "The portrayal is an unmistakable object lesson that crime doesn't pay." He denied that the FBI agents in the picture were portrayed as "fools or roughnecks" as Smith had charged.

"Instead of being criticized, motion picture producers should be applauded for their overall fine record in living up to the high standards of the Production Code," Clark held.

Show Biz Hoopla for 75th Anni of Brooklyn Bridge

The 75th anni of the opening of he Brooklyn Bridge, with scads of show biz, scholastic and political figures fronting, will form the basis of a large pictorial exhibition and diamond jubilee ball at the Brooklyn Museum in April.

Object of vaudeville jokes, film scenarios, stage plays and novels, the famed bridge's history will be traced in paintings, prints, etc., from April 28 through July 27. The ball will be given on April 26 and an anni book will be published by the museum in conjunction with the event. Donald Oenslager, scenic designer, is a trustee of Brooklyn Museum. Incidentally Broadway actor Paul Roebling is a descendent of the famed Roebling cable man.

Stefano Bows to 'Carmen'; Taking Opera to Mexico; He and Bing Off-Pitch

Zurich, Feb. 11.

Don Jose wowed 'em in "Carmen" here, via Giuseppe di Stefano of La Scala, Milano. This had been foreseen as the 1,300-seat Stadtheatre went clean a week ahead, scaled $1.20 to $7, stiff tariff here.

Stefano was interned as an Italian soldier near Zurich and is remembered for having been invited by U.S. Ambassador Harrison to sing at a memorial service to F.D.R. while Italy was still an enemy nation.

Bowing off after a 15-minute ovation, tenor directed some of the applause towards his partner, Chilean Marta Rose from the Teatro La Fenice, Venice, who impressed as a flashy and vocally accomplished Carmen.

It was a multi-lingual performance, since the Chilean sang in Italian, di Stefano in the opera's original French and the rest of the Zurich cast in German.

At a press conference held by Musikvertrieb A.G., local distrib of London-Decca records to which the singer is now under exclusive contract, di Stefano told VARIETY that his plans for '58 include appearances in Mexico with his own company, and appearances with Lyns Opera in Chicago. Asked whether he expected to return to the Met, he replied: "Mr. Bing and I have different points of view."

Belafonte's New Surgery

Harry Belafonte underwent eye surgery at N.Y. Hospital again Monday (17). He should be out in four to five days, then goes to Hollywood to complete shooting of his indie, "The Eighth Day."

Picture is for Metro release.

AGVA Sets Trap Via Phony Letter To Spot a 'Leak'

Because of a letter containing false information sent by the American Guild of Variety Artists to one of its members, that member demanded that Jackie Bright, the union's national administrator, be fired. The demand was made on the floor of the union's national board meeting held last week.

The letter, purportedly written to the entire national board but sent only to one member, Russell Swann, contained a resolution asking for an appropriation up to $5,000 for a tax attorney who would attempt to obtain a tax exemption certificate for AGVA from the Bureau of Internal Revenue. Letters to other board members were held at the union's headquarters. The Treasury grants tax exemption certificates to bonafide unions.

Following Bright's report, Swann inquired as to disposition of resolution. It was then that Bright revealed it was a phony mailed only to determine whether Swann was leaking information. The board stated that Swann was not the source of a leak to the press.

As a result of this revelation, Swann demanded that Bright be fired. He urged the other board members to back him up on the ground that this action destroyed any faith in the mail polls conducted by AGVA and that other board members could be victimized by these tactics. He called it "government by deception."

Board members, however, took the view that Bright acted only to plug leaks and should be praised for his ingenuity.

Society of Illustrators Always Draws—This Time $12,000 at 51st Show-All

By ABEL GREEN

Large segment of show biz, Madison Ave. and allied lively arts patrons, at $25 per, realized almost $12,000 gross last week for the 51st annual Society of Illustrators Show at its Thumbnail Theatre in the East 63d St. (N.Y.) clubhouse. A raffle of Al Moore's original "Eve and the Apple" program cover drawing brought up the total another $1,000 for the Illustrators' welfare fund.

Sketches and/or participations by Russell Patterson, Rube Goldberg, Arthur William Brown (president emeritus), Abner Dean, Howard Munce, Mack Miller, Abril LaMarque, Henry Dravneek, Bob Dunn, Irwin Hasen, Len Steckler

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SCREEN—AS OLD FILMS' HOME

RKO O'Seas Reps Called to Manhattan; Drastic Operations Cuts Expected

All of RKO's overseas supervisors were summoned to New York last week for a series of homeoffice meetings on drastic reductions in the physical makeup of the foreign distribution organization.

Reports had it that the cuts will include the closing of some offices and the elimination of the entire setup in the United Kingdom. Latter was denied by an insider but he admitted such action might be getting private consideration by Tom O'Neil, head of the overall RKO and General Teleradio operation.

O'Neil, who was not communicable, several months ago worked out a plan for numerous coproductions abroad and these were to sustain the foreign department. A change from the blueprint might have taken place, of course.

In any event, the N. Y. sessions are strictly top level and there's no doubt that important policy decisions will be forthcoming.

Participating in the conclaves are Robert C. Wolff, top man in London; Joseph Bellfort, Continental supervisor, from Paris; Charles Rosmarin, general sales manager of the Continent, also from Paris; Francisco Rossi, head of Latin America, from Panama; Ned S. Seckler, in charge of the Far East, from Hong Kong, and Jack Labow, supervisor of Australia, from Sydney.

Any program of office shutterings and personnel dismissals will, of course, present major problems for the O'Neil outfit. This is because severance pay, as demanded by certain governments, particularly in South America, can run so high that it's almost more economical to keep the outposts going. It's presumed though that settlement arrangements could be made.

'Pre-Release'?

How can Walt Disney do this? His production of "Snow White and the Seven Dwarfs" was playing the nation's theatres exactly 20 years ago. It was handled throughout the entire market, of course. And it has been exhibited on and off since.

But now "Snow White" playing some New England engagements on what the Disney distribution company, Buena Vista, calls a "pre-release" basis.

Buena Vista's 11, $20-Mil Bundle For Exhibitors

Buena Vista, Walt Disney's distribution subsidiary, will relase 11 feature productions this year, according to Leo F. Samuels, BV president. He said they represent a production investment of $20,000,000. Company's biggest sked in past has been five or six a year.

On the new lineup are Disney's own pictures along with those from RKO, C. V. Whitney and Ernst Marischka. Highlight is "Sleeping Beauty," animated feature done in the Technirama process at a negative cost, according to Samuels, of $6,000,000. Said to be Disney's most ambitious project to date, "Beauty" introduces new wide-screen animation techniques.

Although pint-sized in comparison with major distributors, BV is sufficiently equipped to handle the new schedule, Samuels stated. Company has one salesman posted in each 20 cities and eight district offices tenanted by a district manager, salesman, booker and clerical help.

Other features included on the lineup are Disney's "Old Yeller" and Whitney's "Missouri Traveler," both of which are now starting release; RKO's "Stage Struck," "Young Land," which is another in Whitney's "American Heritage" series; Disney's "Light in the Forest," live-actioner with Fess Parker and Joanne Dru, and reissues of "Peter Pan" and "Snow White and the Seven Dwarfs."

Al Daff to Be East-Anchored

Alfred E. Daff, Universal's executive v.p., is expected to shift his base of operations to New York where he will maintain his permanent headquarters. Heretofore, Daff has been commuting between N. Y. and the Coast, but has been spending most of his time at the company's studio.

Shift is part of U's pending reorganization of its production setup whereby the studio has been opened to telepix production and the welcome sign has been put out for indie producers.

Daff's L.A. to N.Y. move and anchorage indicates that the company's chief operating executive, who has had an important voice in production policies, will now devote the major portion of his time to administrative and sales matters.

There are also reports, unconfirmable, that the contract of studio chief Edward Muhl may be settled.

'Razzia' (Dope-Push Film) Beats High-Gross Mark At Apollo, 42d St., N.Y.

"Razzia," French film about dope pushing, broke the house record at the Apollo Theatre on 42d St. when the Brandt moveover house took in $25,000 for the week ended yesterday (Tues.). Previous top take was $22,000.

"Razzia," distributed by Film Representations for Frank Kassler, stars Jean Gabin. It had a prior nine-week run at the World Theatre.

CINERAMA PROXY TALLY

Selheimer Lined Up 33% Of Shareholders

Cinerama Productions Corp. tallied 67% of the shares voted in its victory over Philadelphia broker Perry N. Selheimer at last week's annual meeting of the company.

Final tally of the votes in the proxy battle indicated that Cinerama captured 584,603 of the valid ballots as compared with Selheimer's 267,291, or 33%. Of the total outstanding 1,014,100 shares, 859,097 shares were present in person or by proxy. Of this number, 39,543 votes were declared invalid because the shareholders voted for both sides. Another 3,660 shares failed to designate to a choice between the warring factions.

LOPERT, UA ADVANCE 220G FOR BARDOT PIC

In one of the largest deals of its kind, United Artists and Lopert Films have acquired the distribution rights to the new French Brigitte Bardot starrer, "La Parisienne."

Price paid for the film is believed around $220,000 plus a percentage, which makes it the most expensive foreign lingualer ever to be bought for the States.

Ilya Lopert, prez of Lopert Films, made the deal in Paris. Lopert and City Investing Co. have close operating ties with UA. Lopert's "Summertime" was re-

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SET REISSUES FOR HEAVY PLAY

By GENE ARNEEL

More and more the film industry is becoming reissue conscious. There's been an awakening to the values of back-number pictures in theatres, rather than television, and unless there's a switch in the trend, exhibitors need have no fears of any early unloading of big packages of post-1948 productions to tv interests from whom the yield is relatively scanty.

It's pointed out that no major company is so hard pressed for a bundle of cash that an unloading of the "new" libraries is demanded. Thus a long-haul type of operation is fiscally permitted and reissues are providing the payoff on the long-hange basis.

Strangely enough the old pictures on tv are regarded as at least partially responsible for the new, intense interest in theatrical re-runs. A. W. Schwalberg, director of NTA Pictures, disclosed that all Shirley Temple films are to be withdrawn from tv and licensed to theatres instead.

Angle is that NTA, which has the rights to the old 20th-Fox entries, distributed some product starring the moppet star of the thirties to tv. This stirred beaucoup public excitement; the ringcurled darling of the films was "rediscovered" by oldsters and greeted as a "new star" by youngsters.

Love That Shirley

As a result, there is now the conclusion that there's more gold in the Temple pictures in theatres, rather than tv, and consequently NTA's decision to remove them from the latter medium.

In its library-sale deal with Management Corp. of America, Paramount retained theatrical reissue rights to 25 productions, obviously to be the best in the vaults. V.p. Robert J. Rubin, who works closely with George Weltner, Par's global distribution chief, is now in process of selecting the package from among entire 750-pic backlog.

Perhaps of particular significance is the attitude of certain Par officers. They believe the re-releases stand an unusually good boxoffice chance because of tv. The theory is that the exposure of

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National Boxoffice Survey

Storm Sloughs Trade; 'Arms' Again No. 1, 'Days' 2d, 'Witness' 3d, 'Hills' 4th, 'Water' 5th

Blizzards, deep snow and extreme cold cut deeply into first-run film grosses this session in many of the key cities covered by VARIETY. Particularly hard hit were keys along the Atlantic seaboard where biz had been very big in recent weeks.

"Farewell to Arms" (20th), which finished No. 1 last session, again is champion even though by a smaller margin. "Around World in 80 Days" (UA) is copping second place, same as a week ago.

"Witness for Prosecution" (UA), noted as a potentially big newcomer last week, is winding a strong third. And it looks to move higher. "Hills of Rome" (M-G) is climbing from far back in pack to fourth slot.

"Don't Go Near Water" (M-G), sixth last session, is capturing fifth spot. "God Created Woman" (Kings) is finishing sixth. "Peyton Place" (20th) landed in seventh place.

"Raintree County" (M-G) is winding up eighth while "Old Yeller" (BV) will be ninth. "Search for Paradise" (Cinerama) will be 10th. "Sayonara" (WB) is 11th-place winner while "Seven Wonders of World" (Cinerama) rounds out the Top 12.

"Darby's Rangers" (WB), "Bonjour Tristesse" (Col) and "Gervaise" (Cont) are the runner-up pix in that order.

"Sing Boy Sing" (20th), which comes into the N.Y. Mayfair this week, was okay in Louisville among new entries. "Snow White" (BV), out agai on reissue, is torrid in Providence, great in N.Y. and lofty in Boston.

"Gift of Love," (20th), also new, is a bit spotty this week. It is nice in Chi, mild in Balto but okay in Cleveland and fair in N.Y. Pic is mild in Denver and light in L.A. "Safecracker" (M-G) is rated brisk in Chi.

"Ft. Dobbs" (WB), fairly new, looms good in Chi and tall in Omaha. "Spanish Affair" (Par), good in N.Y., is okay in Minnesota.

"Tarnished Angels" (U), hep in Denver, looms fair in Omaha. "Beautiful But Dangerous" (20th) shapes good in Boston.

"Quiet American" (UA), slow in Balto, is rated light in Toronto and mild in N.Y. "Enemy Below" (20th) looks fast in Minneapolis but mild in Indianapolis.

"Wild Is Wind" (Par), okay in Chi and good in Denver, is not so good in Boston. "Bridge on River Kwai" (Col), still capacity in N.Y. at Palace, is big in Boston and solid in L.A., all on extended-runs.

(Complete Boxoffice Reports on Pages 8-10)

Granada Joins British Industry Boycott Vs. Features-to-TV Sale; Seen Blocking Par Pix Sales by MCA

The solid front of the entire British motion picture industry in frankly boycotting any American or British film producer-distributor who, henceforth, might want to sell feature films to British television is now fait accompli. Cecil Bernstein, president of Granada Theatres and Granada-TV, so telephoned from London to his brother, Sidney Bernstein, chairman of the board of both the 60-theatre chain and the video network, who is now in New York on business The Paramount-MCA backlog sale brought the matter to a climax.

All the elements concerned in British production-distribution-exhibition have combined to advise Paramount that they were not satisfied with Par's—and the Management Corp. of America (Jules C. Stein) which bought the Par backlog for $50,000,000—reassurance that none of these 750 films will be sold to British tv for four years. They insisted upon an embargo in perpetuity.

Since the Kinematograph Renters Society is acquiescent to the uniform stand, it is assumed that Par prexy Barney Balaban, Par worldwide sales chieftain George Weltner, and Par's British distribution boss Fred Hutchison were more than aware of the situation. KRS is dominantly the American distributors' organization.

To The Barricades

The two production organizations—the Federation of British Film Makers and the British Film Producers Assn.—are part of the stand against video. Also, in the uniform mobilization are the two technical trade bodies—ACT (Assn. of Cinema Technicians) and NATKE (National Assn. of Technical Kinematograph Employees)—along with British Actors' Equity Assn. and, of course, the Cinematograph Exhibitors' Assn. of Great Britain and Ireland, which is most vitally concerned. (Ireland is least concerned because of the paucity of tv there).

Since the Odeon chain (Rank), 400 theatres; ABC (wherein Warners has an interest), 400 cinemas; and Granada (60) have the cream weight in exhibitor-distributor relations, it is figured that there will be little defecting. Sir Alexander King's Scottish chain of 40 theatres, the 100 independent Essoldo chain houses are also so allied.

Another major reassurance of a united front is the fact that only 7½ hours per week per station for non-British (American) programming is permitted. This makes any feature film slotting unrealistic.

Nor would MCA be likely to ignore Paramount's recognition of this united front by stating the film

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'Seesaw' Asks 500G's

Hollywood, Feb. 18.

"Two for the Seesaw," rent Broadway legit hit starring Henry Fonda, is up for sale on Hollywood block.

Asking price for all comers is $500,000 cash, plus 15% of gross after first $2,500,000.

Million-Up Burgs Rate Houses For 'Special' Films

Trans-Lux Theatres, which recently took over the Krim in Detroit, ims to have an outlet for "specialized" films in every American city over 1,000,000 or 1,500,000 population, Richard Brandt, T-L prexy, said in Manhattan last week.

Brandt said he had full confidence in the survival of the type of house he operates, i.e., the small, comfortable theatre which specializes in long runs for either foreign or unusual American films. To support his theory, he cited the fact that the Trans-Lux chain had its best year in 1957.

Three types of houses will survive, in Brandt's opinion. One is the drive-in, which offers the whole family a different kind of entertainment. Second, he opined, is the modern downtown firstrun, presenting top films, and third is the specialized or "art" house, which can draw on the carriage trade and is in a position to offer "something different."

Brandt felt that, within the next few years, several thousand houses may shutter which, he added, "I am afraid they may have to blame on themselves. It'll take more showmanship than ever i the fu-

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'Trader-Traitors' To Be Listed

Louisville, Feb. 18.

As part of its campaign to prevent post-1948 pictures from going to tv, Allied States Assn. at its drive-in convention here last week decided to compile a list of independent producers whose post-'48ers have been trickling to video. This list will be circulated to all Allied members so that they can refrain from booking the films of these producers.

Since most of the producers involved have been releasing their pictures to theatres via United Artists, it was suggested that efforts be made to determine if UA could control the tv release, particularly on pictures for which the film company provides the financing. Exhib organization wants UA to designate a tv clearance of at least seven years, if not longer.

NO 'CENSORSHIP' BUT U.S. WON'T OKAY SOVIETS' WISH TO PICK FOR THEMSELVES

It became clear last week that, in their "agreement to agree" on an exchange of films, Soviet Russia and the United States left open large blank spaces involving not only practical operating procedures but also questions of principle.

Pact, negotiated on a high governmental level, established little more than the desirability of cultural intercourse. It didn't set any specifics and, in the words of a State Dept. man, merely created the framework of contact between private enterprise in the U. S. and the Soviet monopoly.

One very sensitive area remaining is the choice of films to be selected by the respective parties. From the remarks of a Soviet official last week it appeared that the Russians expected to exercise "free choice" in picking the dozen or so films they intend to buy.

On the "official" level, this is the sort of freedom which both sides should be able to exercise. On a practical level, however, the "free choice" principle isn't practical and it is quite clear that the American film companies could not allow it to be practiced. Thus both parties are playing a sort of game, knowing full well that no U. S. outfit is going to ship to Russia films critical of the States.

Keeping Face

It's a matter of "keeping face." The Americans can't very well go on record as practicing censorship, which is precisely what it is being criticized about Soviet Russia in its dealing with the West. Yet, sending to Moscow even a single film that can be interpreted as reflecting poorly on the U. S. could serve to bring Congressional and public wrath down on the offender.

The Russians, on the other hand, are in a difficult position, too. As a major power, they can't appear to be dictated to by American interests. At the same time, they're realistic enough to know that they can't expect to buy the kind of Hollywood pictures that criticize facets of American life, or show its seedy side. Just how far this sort of thing can be carried, i.e. whether the American companies would turn thumbs down on the export of any and all pictures that have something to say about American life, is a question that remains to be determined.

No 'Mr. Smiths'

Problem doesn't arise as much with the Soviets inasmuch as their films—as far as is known—rarely pursue a very critical line and almost never criticize the government or members of the regime in the same vein as "Mr. Smith Goes to Washington" did some years back.

The great fear on the American side is that Hollywood films, reflecting conditions in a given period or area in the U. S., could be misinterpreted in Russia to confirm the kind of image of America that frequently has been painted by Communist propaganda. On the film side, this sensitivity is under-

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TAX DRIVES FILM PRODUCERS ABROAD

Hollywood, Feb. 18.

Hollywood AFL Film Council has a "literary property" so hot that it declines to make public the content, only announcement forthcoming that the membership voted to send copies to U. S. Sen. Thomas Kuchel and Rep. Cecil King, both of California.

Property is a report on Hollywood film production prepped by Irving Bernstein, professor in UCLA industrial relations dept. Bernstein was engaged sub rosa some months ago to make an impartial survey of economic trends and causes of the decline in Hollywood filming.

Bulky report was delivered to Council last week, with resultant immediate clamup. It was learned that Bernstein reported that skilled craft workers outside of Hollywood are now making as good as or better wages than Hollywood craftsmen, and supported claims that the U. S. tax structure is forcing Hollywood producers to make pix abroad.

AIM LAW AT 'POSTERS'

Would Make It a Crime to Misrepresent Film Content

Albany, Feb. 18.

Tighter control over motion picture advertising and publicity would be imposed in New York State under a bill introduced last week by a joint legislative committee probing offensive and obscene material. Measure calls for an amendment of the education law to ban a poster, banner or similar advertising which presents or exhibits scenes or dialog deleted from a film licensed by the State Education Dept.

Bill would also ban any form of advertising or promotion which "distorts or misrepresents the character or content of any motion picture" licensed by the state.

75 Negro Papers Get Special Ads For 'Run Silent'

United Artists is cozying up to the Negro audience via an ad campaign in 75 Negro papers across the country for "Run Silent, Run Deep." Insertions for the Burt Lancaster-Clark Gable feature are being placed by the Monroe Greenthal Agency.

The Harold Hecht production is devoid of any race angles; UA's idea is simply to woo colored ticket-buyers who might have been overlooked in past.

Another point which was given consideration is the theory that the Negro reader is likely to have more loyalty to his own paper than one of the big metropolitan dailies.

In any event the Negro press is to continue as among the outlets for UA campaigns in the future.

3-Dimensional 105G Sign To Highlight B'way Preem Of UA's 'The Vikings'

"The Vikings," Kirk Douglas' indie production which was brought in at a negative cost of $4,000,000, will open a dual run at New York's Victoria and Astor Theatres in mid-June with a highlight of the campaign to be the placement of a $105,000 sign atop the two adjacent houses. Three-dimensional spectacular will be 261 feet long and extend from 45th to 46th Streets on Broadw

William J. Heineman, distribution v.p. of United Artists, financier-distributor of the picture, and Douglas hosted a press conference in Gotham yesterday (Tues.) to offer a variety of notes anent the production. As follows—

Total of 700 prints are to be used (at a cost of $400,000) with 1,000 bookings aimed for during three weeks, mainly to break around the July 4 holiday; advertising expenditure will run around $2,000,000; total worldwide rental break-even figure is estimated at $12,000,000; "Vikings" will never play television (said Douglas).

NEW BRITISH LION BOARD, FRESH BLOOD

London, Feb. 18.

Reorganization of the British Lion board is due, with John Woolf, the Boulting Brothers and Launder & Gilliat to be named directors. They're expected to join the board later this week.

At the same time, it's understood here that changes are due at Associated British Picture Corp., with Sir Philip Warter rumored leaving as chairman and being replaced by Dr. Eric Fletcher, now deputy chairman. Some weeks ago, Robert Clark was relieved of his job as member of the board and studio chief.

Throat-Cutting Among 21-Day Situations As 'Sayonara' Plays Off

Cincinnati, Feb. 18.

A price war that has been smoldering for nearly a year broke into flame this week with release of Warner's "Sayonara" at 21-day houses and drive-ins.

Scorched by the outburst are small exhibitors caught in the middle, perplexed over whether to stick to established scales or join in the slashing.

The Warner Brothers' film, which had an advanced 90-$1.50 scale in a five-week run at the RKO flagship Albee, was advertised as the year's top bargain show at 50c in the suburban Ambassador, Covedale, Norwood and Westwood. Twin Drive-In, largest ozoner, offered "Sayonara" at 60c, its regular price on films showing simultaneously.

Several other houses stuck to normal 65 and 75 cent scales. None advanced.

Operators as a whole deplore the situation as "costly folly" for the industry.

Many are asking: "With tv headaches not enough, are they trying to cut each others' throat or get back at distributors?"

A few trace the fresh outbreak to the price feudin' for months between Rube Shor's Twin Drive-In and Smith's Montgomery Drive-In. Smith undercut the Twin prices with "a carload for a dollar" bargai

Dick Walsh Gets No Concessions

A strong possibility exists that home office white collar employees will stage a walkout against the film companies. Efforts to break the stalemate in negotiations between the Homeoffice Employees Union, Local H-63, International Alliance of Theatrical Stage Employees and the film companies have so far failed despite the intervention of IA prexy Richard F. Walsh.

Top IA officials Walter Diehl and Harlan Holmden have participated in the talks, but the film companies, it's reported, have been unwilling to make any concessions. The film companies' only offer, it's said, is a proposal for a renewal of the present contract without any wage hikes or other additional benefits.

The IA has given the film companies until tomorrow (Thurs.) to come up with a new proposal. If no new offer is received, the matter will be presented to the IA executive board which meets in Tulsa on Monday (24). The board has the power to authorize a strike.

ABBOTT SWARTZ GETS TWO REPUBLIC AREAS

Minneapolis, Feb. 18.

Abbott Swartz, branch operation manager for his brother Donald's Independent Film Distributors exchange, has acquired the Republic Pictures franchise for the Minneapolis and Milwaukee territories, effective March 1.

Joe Loeffler, who has been Republic branch manager here for many years, and Jack Frackman, Milwaukee exchange manager, will remain in their respective cities as Republic "representatives."

Swartz was a long-time United Artists' branch manager here. When his brother, Donald, became vice president-general manager of the local television station KMGM for its present owner, National Television Associates, he appointed Abbott as the Independent branch manager and the latter also will continue in that capacity.

Victor Mature will co-produce "Timbuktu" with **Edward Small** for United Artists release.

New York Sound Track

Sir Laurence Olivier's opening night in "The Entertainer" drew **Lauren Bacall, Maureen Stapleton, Paul Roebling** and many another actor to see the actor's actor playing an actor . . when the curtain parts at one point to exhibit a posed nude, which later drew License Commissioner attention, it prompted **Jack Perlis** to quip *"Brittania is waiving the rules."*

Robert R. Young obit published in VARIETY contained the erratum that Chesapeake Industries was among the companies held by Alleghany Corp. Young was a major stockholder in both outfits and there were limited interlocking directorships but the one was not under the corporate wing of the other pe se.

Rome press keeps talking of "contract" offers to **Marisa Allasio,** Italo starlet now in the U.S. on behalf of "Seven Hills of Rome." Miss Allasio is under contract to **Carlo Ponti** via a seven-year term pact which doesn't expire until the end of '61 . . . Distributors Corp. of America may eventually acquire its own theatres, says prexy **Fred Schwartz** . . . Something new's been added: **Michael Todd** Sales Co. Its functi is a little vague, but is to "help United Artists sell '80 Days'" . . Director **Robert Aldrich** prepping a coproduction with the Soviets. It's about Taras Bulba, last of the great Cossack fighters . . . Realignments due at Warner Bros. in the wake of **Robert Taplinger's** departure. They'll probably materialize with the arrival of **Jack L. Warner** in town next week . . . Much conferring among the companies re possible foreign corner-cutting with Paramount particularly eager.

John Ford has cast four old-timers, **Spencer Tracy, Pat O'Brien, Donald Crisp** and **Frank McHugh,** for top roles in his Columbia Pictures Boston Politics Story. "The Last Hurrah" . . . **Jerry Wald's** "The Big War" retitled "The Hell Raisers," by 20th-Fox . . . **Mel Ferrer** heads this week for three weeks in South America to scout locations for "Green Mansions," which he'll direct for **Pandro S. Berman's** Metro program . .

Marnelle Thomsen, VARIETY correspondent at Caracas, Venezuela, writes this publication of her personal adventures covering the recent revolution there: "My only revolution wound is from a friendly flash gun.

"From the window of a parked press car I was photographing children boot blacks, women and old men carrying crowbars and timbers to the massacre of the Secret Police headquarters one block away. Suddenly the police machine-gunned the mob. I covered in the floor of th car. Then **Leo Matiz,** former MGM cameraman in Mexico, and two other photographers simultaneously leapt on top of me, in their efforts to get below the car windows. Leo was shouting about how the police had just thrown out of the jail window the body of a woman political prisoner with a sign reading 'If the crowd doesn't go away, this is only No. 1.' It was all so sudden I couldn't find the voice to tell Leo to take his flashgun out of my shin."

New York papers are giving neighborhood runs a better break. Both the Times and Trib are reviewing off-Broadway openings more. And the Telly-Sun recently ran a five-column cut calling attention to "Paths of Glory" in nabe situations . . . **Ted R. Lazarus,** longtime film advertising exec, quit the business to join Connecticut Mutual Life Ins. Co. . . . Dispatch from Sydney incorrectly identified "Carry On, Admiral" as a Hollywood production. **George Minter** made it in England and, also for the record, it's doing fine business Down Under . . . Disney art director **Lou Lispi** (character merchandising division) had a display of the producer's art work at the Akron (Ohio) Society of Artists' annual banquet at the weekend . . . Media Awards Committee of the National Conference of Christians and Jews selected Metro's "Something of Value" as the best 1957 feature furthering brotherhood.

Film producers are talking up a storm. Consider: "Wild is the Wind," "Written on the Wind," "Inherit the Wind," "Reap the Wild Wind" and the ever-with-us "Gone With the Wind."

Philipe Clay, French singer, makes his American film bow in Col's "Bell, Book and Candle" . . . **Plato Skouras** set **Margia Dean** for femme lead in "Villa!" opposite **Brian Keith** . . . Kovacs-Carrillo Productions has skedded "Record Flight," story of pen manufacturer **Milton Reynolds** and **Bill Odom's** record flight around the world in 1947 . . . **Keith Andes** skies to Manila Feb. 27 to star in Topaz Films' "Blackburn's Headhunters," made with island government cooperation . . . **Judith Anderson** set for **Tennessee Williams'** "Cat On a Hot Tin Roof," at Metr

Gov. Ellis Arnall, prez of the Society of Independent Motion Picture Producers Assn., will let **Eric Johnston** carry the ball for the entir industry in negotiations with the Russians . . . 20th-Fox prexy **Spyros P. Skouras** off to Europe and South Africa the end of this month . **Charles Baldwin** is to be installed as the new Motion Picture Export Assn. rep in London this week. He's being shifted from Rome where **Frank Gervasi** took over . . . Grapevine again has RKO disposing of its foreign organization . . . A producer, whose film opened weak, to his p. r. man: "Never mind the boxoffice. How were the reviews?" **William Inge's** Broadway hit, "Dark on Top of the Stars," brings back memories of the twenties, when the kids were "movie crazy" and star photos fattened scrapbooks.

N. Y. to L. A.

Leon Ames
Ella Fitzgerald
Oscar Homolka
Herbert Jacoby
Worthington Miner
Roger L. Stevens
Joan Tetzel

L. A. to N. Y.

Jules Alberti
Marisa Allasio
Gertrude Berg
Marc Brandel
Pete Burness
James Daly
Kirk Douglas
Ben Gazzara
Eddie Fisher
David Merrick
Walt Plant
Milton R. Rackmil
David Rose
Oliver Smith

Europe to N. Y.

Tom Curtiss
Cynda Glenn
Anatole Heller
Arthur Lesser
Maria Schell

N. Y. to Europe

Yul Brynner
Norman Granz
Jack Hylton
Jerry Lynn
Tony Pelley
Donald Saddler

Danes Plead With Own Government For B.O. Relief

Danish exhibitors last week decided on one last, desperate step before approving a new film rental agreement with the American companies. They sent a delegation to the Government asking for tax relief.

Move delayed the approval of the pact with the Motion Picture Export Assn. by the exhibitor associations whose committees had reached an accord earlier with MPEA. Next full meeting of the Danish theatres now has been set for Feb. 25.

Some houses in Denmark, notably theatres in Copenhagen, have signed with MPEA, but the bulk of exhibitors still aren't playing the American films. Pressure

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Bill Ornstein, former Metro publicist to Puerto Rico yesterday (Tues.), thence to Virgin Islands on a pleasure-before-business trip, though doing some retouching on his novel, "Miss Napoleon."

EXHIBS PLEAD WITH BANKERS

Frozen Out Writers Mad at Studios

Hollywood, Feb. 18.

On heels of the major film studios flatly refusing to acknowledge any Writers Guild of America West jurisdiction in pay-tv, the WGAW screen branch voted to order their contracts with the majors cancelled as soon as legally possible.

Guild had sought to establish its jurisdiction to toll-tv and to date a pay-tv format from the time the Bartlesville, Okla., test began last year. But the majors adamantly refused to go along with this, writers were told at a Thursday night (13) membership meeting.

Unable to collect some post-1948 pix coin from a number of indie producers releasing through United Artists, the screen branch also voted to authorize the board to give 60 days' notice of strike action against such producers. A strike against Republic Pictures was also approved at the same session for selling post-1948 films sans cutting the guild in on the tv pie.

Strike can't take effect until March 22 due to existing contract provisions, but such action is not expected to have any serious effect inasmuch as Republic is inactive productionwise.

Guild pointed out that Warners and RKO had recognized post-1948 pix-to-tv payments and indicated that an agreement in "some cases" among UA holdouts "seems immiment."

Joe Vogel Speaks of Many Things

Reappraisal Overseas—Need for Studio Powerhouse Exec—Economies Not Over

By HY HOLLINGER

Louisville, Feb. 18.

A complete reappraisal of Loew's foreign holdings will shortly be made and the company "will sell anything if somebody offers us a good price," Loew's prexy Joseph R. Vogel acknowledged here Friday (14). The Loew's chieftain, before returning to New York after addressing the closing banquet of the Allied States Assn. drive-in convention, said Robert H. O'Brien, the company's financial v.p. will shortly leave for Europe to make a survey of the company's properties. Vogel admitted that M-G-M's British studio might be sold if a buyer and the right price can be obtained. "If we want to make pictures in England," he said, "we'll have no trouble finding rental space."

Vogel also confirmed that he was negotiating with Sol C. Siegel to take over the top production post at the studio. He said that he was also talking to several other individuals, but he declined to identify them. He stressed that he considered it essential to have a production topper at the studio, and that he was making all efforts to close a deal.

The man we want, he said, is a showman - businessman who can work with writers, directors and producers. "We want a man who can make pictures that are universally liked and that bring money

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Allied's Ex-Prexy Blisters DeMille For '10C' Terms

Louisville, Feb. 18.

A blistering attack against Cecil B. DeMille highlighted the keynote address of Julius Gordon, retiring president of Allied States Assn., at the exhibitor organization's drive-in convention here last week. The blast against the veteran film-maker, whom Gordon charged with "trying to buy his way into heaven after hurting his friends and supporters," was linked to Paramount's terms for "The 10 Commandments."

Quoting a report in Newsweek magazine that DeMille wasn't interested in money but that he was anxious for the picture to be seen by as many people as possible, Gordon charged that Par's demands made DeMille's aim impossible. The former Allied prexy said that Par would make "10 C's" available to ozoners this summer, but that the picture would be sold under special merchandising conditions.

Theme of Gordon's address was a comparison of the decline of the

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U Laws on Realart

Los Angeles, Feb. 18.

Universal Pictures seeks an accounting from Realart Pictures Inc., in a suit filed (13) in Superior Court whereby it claims the defendant still owes in excess of $46,000.

Complaint states that in an agreement entered into on June 1, 1947, U gave Realart sole and exclusive license to distrib certain 35m prints for period of 10 years, ending May 31, 1957. Realart under terms of pact, according to suit, agreed to pay U $3,250,000, plus 35% of all gross receipts received by Realart in excess of $8,571,430.

Drive-In Ops Deplore Okays To Divorcees

Louisville, Feb. 18.

Allied States Assn., in a formal resolution adopted by the membership at its drive-in convention here, protested the acquiescence of the Dept. of Justice in permitting the formerly-affiliated circuits to acquire drive-in theatres. Allied charged that the D. of J. based its approval solely on local considerations relating to competition without "taking into account the increased buying power and influence which each new acquisition brings to the already too-powerful circuits."

The exhib org also protested the Justice Dept.'s refusal to allow affected indie exhibs to intervene in such cases. Allied wants its members to have the power to cause subpoenas to be issued for the gathering of evidence. In addition, Allied wants its members to have the right to protest adverse decisions so that appeals can be made to higher courts "to pass upon the manner in which these proceedings are conducted."

In presenting the resolution, board chairman Abram F. Myers

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Joe Hyams Quits Figaro For Hecht-Hill-Lancaster

Joe Hyams has resigned his promotion post at Figaro Inc. (Joseph L. Mankiewicz) to become eastern publicity manager of Hecht-Hill Lancaster.

Meanwhile, Bernard M. Kamber, H-H-L's national ad-pub chief, arrived in New York from the Coast this week to discuss the sales and ad campaign for "Run Silent, Run Deep" with execs at United Artists, distributor.

QUICK-BUCK VS. TRADE 'SUICIDE'

Louisville, Feb. 18.

Convinced to some extent that film company executives are as anxious as exhibitors to prevent the post-'48 backlog from finding its way to television, exhibitors may pinpoint their "hold the line at '49" campaign in the direction of stockholders and bankers. These groups, it's felt, only aware of the immediate cash results of tv sales and have not taken into consideration the long-range perhaps suicidal effect on the industry over-all.

At Allied States Assn.'s drive-in convention in Louisville last week, it was suggested that film company stock-owning exhibitors "pool" their shares and turn over their proxy statements to a designated representative of exhibition. This representative, in turn, would attend all the annual meetings of the film companies where he would present the views of the-atreowners and attempt to convince stockholders, bankers, and brokerage firms that the sales of pictures to tv is destroying the film business. At the same time, he would make an effort to point out that investors can realize more for their money through the release of films to theatres.

Allied's meeting (the fifth annual one for drive-ins) was mainly concerned with the Hollywood selloff to television question. It was the predominate subject at all sessions. Although there were complaints about film company rental terms and playing conditions, drive-in operators left the convention with a "ray of hope." Whatever optimism prevailed was brought about by the conviction that at least some of the film companies had begun to realize the debilitating consequence of the old films being shown on television.

Some Cheer

When the delegates departed the Louisville meeting, they felt that general if unbinding assurance from Joseph R. Vogel, Spyros Skouras and Barney Balaban, presidents respectively of Loew's, 20th-Fox and Paramount, that efforts would be made to keep post-1948 films off television. None of the presidents, of course, made a flat guarantee. Perhaps Vogel's address to the Allied members best represented the position of the film companies. He "personally," Vogel said, was opposed to further sales to tv "as conditions exist". However, he stressed that the ultimate decision rested with the board of directors. At this point, Vogel digressed from his prepared speech and attempted to outline to the

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Joe Vogel: 'I'm A Theatre Man, Myself'

Louisville, Feb. 18.

Metro's studio will be working at full capacity by March 1, Loew's prexy Joseph R. Vogel told the Allied States Assn. drive-in convention here last week. At the same time, the Loew's topper assured the delegates that he personally was opposed to the release of post-1948 films to television, but he pointed out that the ultimate decision rested with the company's board of directors.

By inference, however, he indicated that exhibitors could help keep the post-'48 films off television by encouraging the film companies and "giving all pictures a reasonable chance." In a detailed analysis of the problems of the industry, both from the standpoint of production-distribution and exhibition, Vogel hammered on the point that the picture business was not a one-way street concerned only with the problems of exhibition. He stressed that the production-distribution companies faced real and serious problems of their own which the theatremen must understand if the industry is to survive. The answer, he said is that "you have to give a little and take a little."

Knock Down Spite Fence

Pointing out that before assuming the post of Loew's Inc. chieftain he had been a theatreman, Vogel said he'd like very much to "remove the fence" that has divided both segments of the film biz. Working together, he said, "means reasonable consideration of each other's problems." This does not mean, he stated, that exhibs must pay exorbitant prices for pictures or that theatres "have to deprive the distributor of an outlet for pictures that represent a real investment but haven't quite hit the mark."

Distribs, Vogel continued, are often puzzled by the diminishing circulation of their films, particularly at a time when exhibs are demanding more films for their theatres. "We can well understand," he said, "that the exhibitor would like to have more outstanding attractions,

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Horace Adams, Now Allied President, Widely Experienced in Economics

Horace Adams, the new president of Allied States Assn., is a wiry, forceful 60-year-old Cleveland lawyer whose business interests in addition to the operation of theatres include the ownership of two racetracks and a highly successful management consultant firm.

Adams, who entered the motion picture business in 1938, considers himself as part of the "new, fresh blood of the industry" since his initiation in the intricacies of the film biz came via the operation of drive-ins. He built and operated the 27th drive-in put up in the United States. It was located just outside of Toledo. His theatre interests at one time included 12 properties, nine ozoners and three conventional theatres. It's now down to seven drive-ins and one hardtop.

The new Allied chieftain was instrumental in the organization of the Ohio Drive-In Theatre Assn. which later merged with the Independent Theatre Owners of Ohio, an Allied affiliate. "Originally we thought the problems of drive-in theatres were different than those of the conventional houses," he said. "But since the war we came to the conclusion that we were all in the same business."

Adams, born and raised in Cleveland, makes his headquarters in his

(Continued on page 14)

35 to 42 at 20th

Hollywood, Feb. 18.

Twentieth-Fox has boosted its 1958 production sked from originally planned 35 to 42. Fourteen of these will come from indie producers. Studio's own program will be bolstered by 16 from Regal and nine from other sources including 20th-Fox-European.

The 67-film slate is highest for a single year since company's introduction of CinemaScope in 1953. Company additionally has seven films completed and awaiting release through April, plus three more now before the cameras.

Nabe Operators React Gloomily To Par TV Sale

Minneapolis, Feb. 18.

There's much anguish in exhibitor circles here in consequence of the Paramount 1948 backlog sale to television.

Because of exhibition industry's conviction that old features on tv are responsible for much of the dent to the boxoffice in the last half of 1957, it had been hoped among local theatreowners that Paramount would not make any such deal.

William Volk, co-owner of a circuit of the neighborhood houses, and Martin Lebedoff, say that the Paramount action came as a "surprise and shock" and they fear it portends ultimate selloff by majors of post-1948 product, too.

Exhib thought here is that the hurt to the boxoffice will be even more severe as such Paramount oldies as "Going My Way," the Bing Crosby and Bob Hope hits and the DeMille productions are shown on tv—though Par may reissue some of these theatrically first.

"We neighborhood exhibitors, who have been hard hit by the milking of blockbusters and withholding of them from subsequent runs because of their long downtown firstruns, will be injured the most because much of the time we

(Continued on page 18)

Universal changed title of "Seed of Violence" to "Live Fast, Die Young."

8-Yr. Clearance On TV Promised By Nicholson

Louisville, Feb. 18.

All exploitation and advertising material issued by American International Pictures, production company specializing in low-budget exploitation-type pictures, will contain the legend that the films can't be seen on television for at least eight years, if ever.

This policy message was delivered personally to Allied States Assn.'s drive-in convention here last week by AI prexy James H. Nicholson. His company, Nicholson added, will also include an eight-year clearance over tv clause in all film contracts. Topper drew cheers from the delegates when he stated: "As a matter of fact, I will never sell pictures to television as long as theatres are operating."

Nicholson said that he is not presumptuous enough to assume that his pictures will help the industry, but that he at least hoped that his company's policy would help "to start the ball rolling" in preventing further sales of feature pictures to television.

IF RENTAL-OF-HEATER A MUST IT'S ADMISH

Louisville, Feb. 18.

If a charge for rental of a heater at drive-ins is a condition of admission, 20th-Fox wants the extra charge to be used in computing the film rental when the film rental is based upon a percentage of the gross. However, if the charge for a heater is optional and the patron is not forced to rent one, then 20th does not expect that the computation of the gross will include such charges.

This clarification of the company's position was given to Allied States Assn.'s drive-in convention here last week by Robert A. Wile, head of 20th's exhibitor relations. The stipulation of 20th's position has been included in the company's contracts, Wile reported.

20th, Wile added, doesn't expect the inclusion of any charge that is entirely optional, such as the purchase of hot dogs, popcorn or drinks. However, if there is a charge for anything as a condition of admission, 20th wants its

Brothers Karamazov

Lavish production of classic Russian story of love, lust and murder. Top-notch acting highlights. Strong b.o. prospects.

Hollywood, Feb. 14.

Metro release of Avon Production. Stars Yul Brynner, Maria Schell, Claire Bloom, Lee J. Cobb, Albert Salmi, Richard Basehart, William Shatner; features Judith Evelyn, Edgar Stehli, Harry Townes, Miko Oscard, David Opatoshu. Produced by Pandro S. Berman. Directed by Richard Brooks. Screenplay by Brooks from adaptation by Julius J. and Philip G. Epstein from Fyodor Dostoyevsky novel; camera, John Alton; music, Bronislau Kaper; editor, John Dunning. Previewed in Hollywood, Feb. 10, '58. Running time, 149 MINS.

Dmitri Karamazov	Yul Brynner
Grushenka	Maria Schell
Katya	Claire Bloom
Fyodor Karamazov	Lee J. Cobb
Ivan Karamazov	Richard Basehart
Smerdyakov	Albert Salmi
Alexey Karamazov	William Shatner
Mme. Anna Hohlakov	Judith Evelyn
Grigory	Edgar Stehli
Ippolit Kirillov	Harry Townes
Illusha Snegiryov	Miko Oscard
Capt. Snegiryov	David Opatoshu
Mavrayek	Simon Oakland
Capt. Vrublevski	Frank De Kova
Pawnbroker	Jay Adler
Defense Counsel	Gage Clarke
Marya	Ann Morrison
Trifon Borissovitch	Mel Welles

Bold handling of crude, unbridled passion, of violently conflicting ideas, and of earthy humor make up "The Brothers Karamazov." Sex and Salvation are the twin obsessions of the brothers and father, and they are the two themes that are hammered relentlessly home by Richard Brooks, who directed his own screenplay.

Sumptuous and sensitive MGM production by Pandro S. Berman doesn't sacrifice art to entertainment nor lose entertainment in a false conception of what constitutes art. "The Brothers Karamazov" should be one of the year's commercial successes.

Everything about the production is rich and ornate like a Byzantine basilica, yet the personalities and the story are never submerged. One of the greatest surprises about the picture is the bawdy humor that serves the double purpose of occasionally lightening the grim narrative and of deepening the depravity of some of its figures. These people, played by Yul Brynner, Maria Schell, Claire Bloom and most notably, Lee J. Cobb, are full-bodied, larger than life-size personalities who command unwavering attention. The public should take to it like vodka.

Brooks wrote his screenplay from an adaptation by Julius J. and Philip G. Epstein. Cobb is the father of the Karamazov brothers, a lecherous old buffoon who taunts, tantalizes and frustrates his sons into violence, despair and apathy. Yul Brynner is the handsome, cruel, profligate Army officer, a combination of adult power and childish pleasure. He is in conflict with his father partly because they both lust after the same woman, Maria Schell as Grushenka. Richard Basehart is in revolt because of his intellectual coldness, a rigidity brought on by revulsion at the open and untrammeled sexuality of the old rogue. The third son, William Shatner, has chosen his way of survival in contest with his father; he has retreated into the church as a monk.

The explosion that these figures ignite comes when Brynner imagines Miss Schell has gone to his father in preference to him, because he is bankrupt and his father holds the family purse. When Cobb is killed, Brynner is charged and convicted of the murder although the true killer is actually Cobb's bastard son, Albert Salmi, warped into insanity. Claire Bloom is the alabaster beauty who saves Brynner from debtors' prison and is then deserted by him for Miss Schell. Her revenge comes at his trial when she seals his conviction by her testimony.

The picture opens in a fog of talk, of infinite detail seen dimly as the story starts in shadows from which the characters suddenly emerge sharply. The conversation runs on like a river, over-lapping, funny, disarming and confusing. Yet when the important personalities are deliberately brought into focus the viewer knows more about each than imagined.

There is difficult stuff here. There is talk about God. "Does He exist," the elder Karamazov demands of each son in turn, and each must give his reason for his answer. The next instant Cobb is baiting Brynner on Grushenka or young Shatner on his life of spiritual contemplation. These Russian mixtures make the picture constantly challenging and absorbing.

Brynner succeeds in making his Dmitri a hero despite the fact that every facet of his character is against it. Miss Schell, in her American motion picture debut, illumines her role, seemingly able to suggest innocence and depravity with the same sweet face. Miss Bloom is very moving, particularly in the court scene as her facade cracks from within, rent by bitterness and despair.

It is Lee J. Cobb, however, who walks—or rather gallops—away with the picture. The part is gargantuan and it is not a bit too big for this actor. Richard Basehart manages to glow with anger and resentment, using only his eyes and voice to suggest his great hatred, while Albert Salmi makes his role pathetic and somehow awful.

William Shatner has the difficult task of portraying youthful male goodness and he does it with such gentle candor it is effective. Those who standout in the large supporting cast include Judith Evelyn, young Miko Oscard, David Opatoshu, Harry Townes, William Vedder and Ann Morrison. Also Gage Clarke, Mel Welles, Jay Adler, Frank De Kova and Simon Oakland.

The Metrocolor used by Brooks and his cameraman, John Alton, is rich in purples, reds and blues. They also use a technique of lighting in the last, frenzied scenes, of lighting the characters with red, yellow or green that is highly effective. It fits the mood of the story and it fits the authentic settings by art directors William A. Horning and Paul Gnuesse. Walter Plunkett's costumes, the hair stylings by Sidney Guilaroff and the make-ups by William Tuttle, are particularly important in a period picture of this type. They are all done so disarmingly they seem natural and right. Set decorations by Henry Grace and Robert Priestley compliment the production; the editing by John Dunning is a masterful job and Dr. Wesley C. Miller's sound seems flawless. Bronislau Kaper's thunderous music behind the main titles sets the mood of the picture inescapably and his score throughout reflects the shifting emotions of the many and diverse characters. *Pow.*

Ambush at Cimarron Pass

Average low-budget oater for filler fare.

Hollywood, Feb. 14.

20th Century-Fox release of a Regal Production produced by Herbert E. Mendelson. Stars Scott Brady, Margia Dean; with Clint Eastwood, Irving Bacon, Frank Gerstle, Dirk London, Baynes Barron, Ken Mayer, Keith Richards, William Vaughan, John Damler, John Merrick. Directed by Jodie Copelan. Screenplay, Richard G. Taylor and John K. Butler; story, Robert A. Reeds and Robert W. Woods; camera, John M. Nickolaus Jr.; editor, Carl L. Pierson; music, Paul Sawtell and Bert Shefter. Previewed in Hollywood, Feb. 11, '58. Running time, 73 MINS.

Sgt. Matt Blake	Scott Brady
Teresa	Margia Dean
Corbin	Baynes Barron
Henry	William Vaughan
Cpl. Schwitzer	Ken Mayer
Private Zach	John Mamler
Private Lasky	Keith Richards
Private Nathan	John Merrick
Sam Prescott	Frank Gerstle
Keith Williams	Clint Eastwood
Johnny Willows	Dirk London
Stanfield	Irving Bacon
Cob	Desmond Slattery
Stunt	Joe Yrigoyen
Stunt	Bob Morgan

A westernized walk in the sun, this Regal opus creates a respectable amount of interest to fill out double feature situations. Prospects are no more than that, though a number of worthwhile performances do add a bit of spice.

As Jodie Copelan's first directorial effort, "Ambush At Cimarron Pass" moves rather well within the limitations of its low budget. The Richard G. Taylor-John K. Butler screenplay is spotty in its excitement, and Herbert E. Mendelson's production values are about average.

Topliner Scott Brady, as a Union soldier who fights Apaches now that there are no more Rebels, is sincere in his approach, quite believable in his performance. Fine portrayals also come from Margia Dean, Frank Gerstle, Clint Eastwood and Dirk London.

Things get roling with a half dozen Union soldiers transporting a prisoner to Fort Waverly. Surrounded by Apaches, the group happens upon a half dozen former Confederate soldiers. They join forces, though past animosities often get in the way, and in the next bit of excitement, the Apaches drop off a sexy Mexican dish and ride off with the white men's horses. Thus starts the seven-day walk to the fort, an experience without sufficient food or water and with the added burden of carrying a load of guns the Indians want desperately. Fact is, the Apaches say they'll give the horses back in exchange for the weapons.

Many arrows later, and with half the group killed along the way, Brady brings his charges to safety.

John M. Nickolaus, Jr.'s camera shows nicely in some instances, but shifting from outdoor settings to indoor replicas is all too obvious. So is the outdoor smog. *Ron.*

The True Story of Lynn Stuart

Exciting and true, pic still may need fast promotion if boxoffice is to ring.

Hollywood, Feb. 11.

Columbia release of Bryan Foy production. Stars Betsy Palmer; with Jack Lord, Barry Atwater; also Kim Spalding, Karl Lukas, Casey Walters, Harry Jackson, Claudia Bryar, John Anderson, Rita Duncan, Lee Farr, Louis Towers. Directed by Lewis Seiler. Screenplay, John H. Kneubuhl, from newspaper articles by Pat Michaels; camera, Burnett Guffey; editor, Saul A. Goodkind. Previewed at studio, Feb. 7, '58. Running time, 74 MINS.

Phyllis Carter	Betsy Palmer
Willie Down	Jack Lord
Hagan	Barry Atwater
Ralph Carter	Kim Spalding
Hal Brick	Karl Lukas
Eddie Dine	Casey Walters
Husband Officer	Harry Jackson
Nora Efron	Claudia Bryar
"Doc"	John Anderson
Sue	Rita Duncan
Ben	Lee Farr
Jimmy Carter	Louis Towers

Because it's constructed from California fact rather than conjured from Hollywood fiction, "The True Story of Lynn Stuart" manages to assume a semi-documentary flavor that magnifies excitement and instills deep consideration for the plight of the title character. Given a good production by Bryan Foy, pic will have to be heralded by a hearty exploitation campaign if it's going to impress b.o. watchers as anything but good second feature fare.

Topliner Betsy Palmer, who may perk up prospects with her own following of televisitors, is this Columbia film's biggest plus. As a Santa Ana, Calif., housewife who volunteers to smoke out a ring of dope pushers, she has all the good graces and well-meaning cunning needed for her role of dual identity. Director Lewis Seiler was able to garner top performances from featured players Jack Lord and Barry Atwater, but the rest of the way down the cast line, it was nip and tuck whether some performances were going to stand up. Of the nine smaller players, Harry Jackson shows the most promise.

John H. Kneubuhl's screenplay, based on newspaper articles by Santa Ana reporter Pat Michaels, is slightly heavy on talk for a picture that could benefit from additional action, but on the whole, it is a well-knit piece of work. It tells of Lynn Stuart (Miss Palmer) whose nephew is killed in an auto crash while heavily doped. With sincerity, she offers to help Orange County detectives crack the narcotics-selling mob. When desperate, the chief investigator (Atwater) accepts her offer, letting her nuzzle up to a girl-loving, dope-moving hoodlum (Lord). Actually, she helping a good deal before being carted off to Tijuana by the gentleman. Police search, ultimately find and capture the ring leaders. In a moving climax, Miss Palmer is jailed and indicted by the Grand Jury to protect her identity as the informant.

Pic gains momentum from fine night photography by Burnett Guffey. Other technical credits are well above exploitation standards. *Ron.*

20th Constructing Montreal All New

Even other companies are studying the possibility of closing up at least some domestic branches and merging backroom facilities, 20th-Fox has let out a contract to construct a modern new exchange at Montreal, Canada.

According to 20th execs, the company is operating its exchange system at high efficiency and rock-bottom cost and no closings are contemplated in any area, not even in Portland, where several other distribs have closed shop or now maintain only a shipping station.

At 20th it's said that the per-reel cost of distribution has been brought by the company to the point where, even if there were a joint distribution endeavor via National Film Carriers or another similar outfit, latter's costs would be substantially above those now clocked by 20th.

20th execs point to the considerable product volume of the company's exchanges are expected to handle during 1958 and maintain that this alone would make a cutback impractical. They admit, however, that—volume-wise—there is a "point-of-no-return" at which full scale operation of 33 exchanges by a company may not be warranted in the light of limited available product.

Who's in Oscar Awards' Running

Hollywood, Feb. 18.

Nominations for the annual Oscars were posted here yesterday (Mon.) by the Academy of Motion Picture Arts & Sciences—and there were few surprises. The contenders, as selected by members of the Acad, more or less were consistent with the selections of many key city critics and reviewing organizations. The candidates:

Best picture—"Sayonara," Warners; "Bridge on River Kwai," Columbia; "Witness for Prosecution" and "12 Angry Men," United Artists and "Peyton Place," 20th-Fox.

Best male star — Marlon Brando, "Sayonara"; Alec Guiness, "Bridge on River Kwai"; Anthony Franciosa, "Hatful of Rain," 20th; Charles Laughton, "Prosecution," and Anthony Quinn, "Wild is the Wind," Paramount.

Best femme star—Deborah Kerr, "Heaven Knows, Mr. Allison," Universal; Anna Magnani, "Wild is Wind"; Elizabeth Taylor, "Raintree County," Metro; Lana Turner, "Peyton Place," and Joanne Woodward, "Three Faces of Eve," 20th.

Best director—David Lean, "Bridge"; Mark Robson, "Peyton"; Joshua Logan, "Sayonara"; Sidney Lumet, "Angry Men," and Billy Wilder, "Prosecution."

Best supporting actor—Red Buttons, "Sayonara"; Vittorio de Sica, "Farewell to Arms, 20th; Sessue Hayakawa, "Bridge"; Arthur Kennedy and Russ Tamblyn, "Peyton."

Best supporting actress—Carolyn Jones, "Bachelor Party," UA; Elsa Lanchester, "Prosecution"; Miyoshi Umeki, "Sayonara"; Diane Varsi and Hope Lange, "Peyton."

Best foreign language production—"Devil Came at Night," Germany; "Gates of Paris," France; "Mother India," India; "Nights of Cabiria," Italy, and "Nine Lives," Norway.

Best song—"All the Way," from "Joker is Wild," Par; "Tammy," from "Tammy and the Bachelor," Universal; and title songs from "Wild is the Wind," "An Affair to Remember" (20th) and "April Love" (20th).

Award presentations, to be telecast on NBC, are set for March 26 at the Pantages Theatre here.

SAG Probes Lippert Plans; Rated Unfair For Pix Sales to TV

Hollywood, Feb. 18.

Screen Actors' Guild is investigating "announced" plan for Robert Lippert to produce "The Fly" for 20th-Fox, inasmuch as producer has been on Guild's "unfair" list for about six years for not cutting SAG members in on television pie when he sold a flock of his post-1948 features to syndicators.

SAG is reticent about its "investigation."

Lippert formed Regal Films which has been turning out "B" pix for 20th, but inasmuch as he was not receiving producer credit Guild felt it was in not ideally positioned to take legal action. 20th itself finances Regal.

DIRECTORS ASK NEW $750 WEEKLY MINIMUM

Hollywood, Feb. 18.

Screen Directors' Guild has sent out new contract demands to excess of 500 theatrical and tv film producers, to replace pacts expiring with majors on March 13 and indie theatrical and tv producers April 3.

Basic demands are for an upped minimum for both directors and assistants in both theatrical and tv production, plus provisions for payment on tv runs domestically and abroad. Guild also asks 25% of original salary for all post-1948 pix sold to video.

For directorial chores in both mediums the Guild wants a $750 weekly minimum. On theatrical films, a five-week guarantee is asked for pix costing less than $100,000, an eight-week guarantee for pix over this figure. For directors under 40-week contract, $700 weekly plus two-week vacation pay is asked, and $750 for direction of short subjects.

In television production, Guild asks a $1,200 guarantee for a 15-minute pilot. New demands also are made for guarantees on other pilots: three weeks, half-hour pilot; five weeks, one hour; seven weeks, 90 minutes; nine weeks, all others over this length. Minimums sought for regular telepix are $1,350, half-hour; $3,000, one hour; $4,500, 90 minutes; $6,000, above 90 minutes.

Directors of pilots are to get new protection, under terms of the new pact to be negotiated. Director is to get first refusal of six of first 13, 12 of 26 or 18 of 39. Certain royalties also accrue on succeeding segments. Director, too, would receive 50% of minimum salary for all subsequent re-runs, and on films shown outside the U. S. and Canada 100% of minimum for each run.

Assistant director salaries also would be upped under terms asked: first assistant, $450 per week; second assistants, $300. Producers must take out $100,000 life insurance policies for both directors and assistants for underwater or plane sequences, plus other protective measures, according to new pact.

Nominate for Best Screen Writers

Hollywood, Feb. 18.

Metro and 20th-Fox lead the nominations of screenwriters of 15 motion pictures in three categories of the Screen Writers 10th annual awards race, with three apiece. Runners-up are United Artists, Warner Bros., Paramount and Columbia, each with two, and Allied Artists trails with one entry.

Best-written American drama: "Heaven Knows, Mr. Allison," 20th-Fox, screenplay by John Lee Mahin and John Huston; "Paths of Glory," Harris-Kubrick-Bryna-United Artists, Stanley Kubrick, Calder Willingham, Jim Thompson; "Peyton Place," 20th-Fox, John Michael Hayes; "Sayonara," Goetz-Warner Bros., Paul Osborn; "Twelve Angry Men," Orion-Nova-UA, Reginald Rose.

Best-written American Comedy: "Designing Woman," Metro, George Wells; "Don't Go Near the Water," Metro, Dorothy Kingsley, George Wells; "Love in the Afternoon," Allied Artists, Billy Wilder, I. A. L. Diamond; "Operation Madball," Columbia Pictures, Arthur Carter, Jed Harris, Blake Edwards; "Will Success Spoil Rock Hunter?" 20th-Fox, Frank Tashlin.

Best-written American musical: "Funny Face," Paramount, Leonard Gershe; "The Joker Is Wild," Paramount, Oscar Saul; "Les Girls," Metro, John Patrick; "Pajama Game," Abbott-Donen-Warner Bros., George Abbott, Richard Bissell; "Pal Joey," Columbia Pictures, Dorothy Kingsley.

Exec board of Screen Writers branch also will name winner of the Laurel Award for Achievement, given each year for most valuable writing contribution to the industry over a period of years. Award will be made at annual dinner March 12 at Moulin Rouge.

JULIUS EPSTEIN TO H-H-L AS PRODUCER

Hollywood, Feb. 18.

Julius Epstein, one of Hollywood's top writers, is turning producer. His first assignment will be for Hecht-Hill-Lancaster on "Take A Giant Step," play by Louis Peterson. "Step" will also mark Burt Lancaster's second venture as a film director, first having been "The Kentucklan" in 1955.

Epstein spent three months prepping script with Peterson, who does screenplay, and Lancaster. Prior to start of picture toward end of 1958 Epstein has a script commitment at Metro.

ANNI OF PUSH-BACK SEATS

Chicago, Feb. 18.

Paramount-owned Esquire Theatre, 1,350-seat firstrun, marked 20th anni Sunday (16) sans hoopla.

House was the first in the country to install push-back seats. It was built by Harry and Elmer Balaban, and sold by them to Par last November.

'WE PLAY BALL WITH ANYONE'

MCA (Not Paramount) to Handle Any of 750 Backlog Oldies That Get Overseas Revival First

Hollywood, Feb. 18.

Cecil B. DeMille today stated, "I have not sold any pictures to anyone. I do not say I will not sell them, but I have not sold them to date."

DeMille and Par share ownership in his pix.

Important part of the deal by which Paramount sold its backlog to Management Corp. of America (subsidiary of Music Corp. of America) was clarified this week and it shows the extent to which MCA is going into the business of theatrical distribution.

This mammoth show business enterprise is to handle the re-release of the 750 Par pictures in the overseas market for a period of five years. Par is to participate in the gross income until the total proceeds of the library sellout—$50,000,000—from this and other sources is reached.

Original impression was that Par was withholding the theatrical reissue rights for up to five years. But, instead, MCA is taking the entire package for licensing to theatres.

Granada

Continued from page 3

company no longer has any control as to how MCA merchandises the backlog of 750 films. MCA has too many tv shows on British video.

Between the Hitchcock show, "Gunsmoke," "I Love Lucy," "Wagon Train," "Dragnet," "Highway Patrol" and the like, there isn't enough time left for American shows on the British image orthicons.

MCA's Predicament

Transcending this is the fact that the yield for feature films would be so small, in comparison to the made-for-tv packages, that MCA would be robbing itself if it attempted to sell feature films to British video.

(In this connection, John B. Spires, former Universal sales chief on the Continent shifting to MCA, will concern himself more with the agency's video packages in new Italian, French, German and kindred markets, than with the feature product.)

There have been very few American and/or British film features shown on British tv. Those that were shown have been those which have been invariably liquidated by the banks because of the mortgage equities and the like.

U. S. television programming is different as regards the continued absorption of readymade film features.

In England also, as Sidney Bernstein reprises, the basic charter for commercial television (1) encourages continued live programming, and (2) has made commercial time allottments a seller's choice. It is by no means a buyers' market. The 3-6 minute commercial allottment per hour for a sponsor—specifically called an advertiser, and nothing as hifalutin' as the term sponsor or subscriber—parallels the newspaper or magazine concept of makeup. That is, as far as possible, if an advertiser wants to be in juxtaposition to, say "Gunsmake," because that type of show lends itself better to his product, the station tries to comply. But that is all. It's like placing an ad in a magazine in the run-of-the pages makeup; sometimes the publication cooperates with the advertiser on position. But unlike the preferred-position rate, which is true of a newspaper or magazine, there's no such thing in British tv. It's strictly at the station's discretion, will or whim although good business relations usually sees things working out pretty well on an average.

SOUND EDITORS' AWARD TO 'THE ENEMY BELOW'

Hollywood, Feb. 18.

"The Enemy Below," which Dick Powell produced at 20thFox, is winner of Motion Picture Sound Editors' award as best sound-edited feature of 1957.

MPSE selected "Silent Service," Twin Dolphin Productions, as best sound-edited television series.

Flu Bumped Fall Biz, Not Movies On Air—Praught

Des Moines, Feb. 18.

In a recent front page story here, Woodrow Praught, vice president of Tri-States Theatre Corp., disputed reports theatre attendance is suffering because old movies are being shown on television. Despite the survey made for the Theater Owners of America indicating there was a 7-million drop in average family weekly movie attendance in the final quarter of 1957 compared with the same period in 1956, Praught said Des Moines theatres are enjoying their biggest attendance boom in a year and a half.

"The report on the recent Sindlinger survey led to some erroneous conclusions, in our opinion," Praught said. "It is true there was a drop in attendance last fall but we attribute this primarily to the flu epidemic, which cut attendance at all public gatherings and even to the point of closing many schools."

Praught said the recent holiday season was highly successful for theatres across the country and proved that in the eyes of the public there is little comparison between old movies and the modern beautifully presented productions now available. He said Tri-State executives look forward to 1958 with greater confidence than in several years.

U Closing Jitters Albany Film Row in Wake Of Republic, RKO Bow-Outs

Albany, Feb. 18.

Fear of a chain reaction in the closing of the Universal exchange, effective Feb. 21, obsessed many Film Row employees following the disclosure Thursday (13) that the staff, except manager Norman Weitman, had been pink-slipped.

It marked the second time within a year a company had discontinued exchange operations here; the third time this had hapened within two years.

Republic was the first to darken doors. RKO was the second—and curiously, Universal then took over the distribution of many RKO releases. The lease on the RKO exchange had not expired. A window sign still offers it for rent.

In the case of Universal, the lease comes to an end in June. Weitman, as sales representative, will maintain quarters there until then. However, the approaching expiration of the Universal lease was not a factor in the decision to closedown. The action would have been taken here, regardless. The distributing company determined that present economic and operating conditions required cutbacks.

Albany and New Haven, due to their location—the first, only 145 miles from New York, and the second, within reach of New York and Boston—were targeted for closedowns.

PIX TO HIGHEST BIDDER: GOETZ

Contrary to general industry opinion, indie producer William Goetz does not feel that post-1948 pictures should be withheld from television. However, the former Universal studio chief believes they're worth much more than the film companies have been getting for previous films released to tv. "I don't think they should be sold for what they have been," he said in New York Monday (17).

Although aware that he is sticking his neck out, Goetz maintains that pictures should play "any market they can play." A producer is in the business to sell motion pictures, he said, and "he should sell what he's in the business to sell." A producer, he went on, should seek the best market he can and where he can get the most money.

Apprised that Allied States Assn. planned to boycott the pictures of independent producers who released post-'48 pix to television, Goetz said: "It's a nice thought, but I'd like to talk to them when another 'Bridge of the River Kwai' or 'Peyton Place' comes along and see how their thinking is then."

Goetz, whose Warner Bros.-released "Sayonara" is one of the current hits, maintains that the current industry panic is based on meeting the times. He compared the industry's present position with a dry goods store caught with the wrong inventory. "It doesn't mean that the film business is ready to collapse," he said. "It just means the industry is reappraising the market in light of television, the general economic position, shifts in population and competition from other forms of entertainment."

Goetz takes the position that the public will leave its tv sets if Hollywood gives them what he terms "advanced pictures" or pictures that are different from the steady diet on television. The veteran production executive doesn't think the face of Hollywood will change drastically. "There may be fewer pictures made," he admitted. But he is convinced that motion pictures will remain a mass medium. He points out that one picture in today's market "is taking up the dollars and the playing time of six or seven pictures." He does not necessarily believe that there will be less theatres in the country. "It has been proven that the big pictures can play longer in the neighborhood and subse-

(Continued on page 62)

Cinerama 'Glad' About CineMiracle

Cinerama Productions exec said this week he expects the company will be assisted, rather than hurt, by the new Cinemiracle bigscreen process developed by National Theatres.

Point he made is that numerous theatres equipped for C'rama can be made available to Cinemiracle when the former doesn't have new product to offer. The two systems are compatible and, of course, Cinemiracle would pay 'rental charges to C'rama when the latter's facilities are used.

RKO's Weak Releasing Position Sore Point With MPEA Membership In Fashioning New Master Formula

Current wrangle over a new global license formula, under which foreign permits are divvied up among the companies, is due in part to the unhappiness of some of the distributors with current procedures.

There's little criticism of the formula itself. It ran out Jan. 1 and now must be renewed. In the new arrangement, several added quota countries in the Far East must be added. The formula should be ready by the time the Japanese licenses for 1958-59 are up for division.

The quarrel some of the major distributors have with the current system is rooted in the weakened position of some of the outfits abroad, notably RKO. Latter, being a member company of the Motion Picture Export Assn., continues to share in license allocation. What has happened, however, is that some of these licenses have been used for minor, and in some cases semi-American releases.

This doesn't bother the governments concerned, which basically doesn't care how the permits are used up; it does frustrate the other majors, who feel that such licenses might more profitably be applied against some important American productions. In some instances, companies haven't been able to cover their full license allocations. There can be no transfer under the present inter-company setup.

Suggestion's been made to penalize any company that has licenses which it can't use, but refuses to turn them back. However, it's realized that such a penalty would be difficult to defend legally. Also, it would bring the wrath of the small independent down on the big outfits.

Apart from RKO, another example is Republic, which continues to share in license allocations made before it quit the MPEA. Rep no longer has a foreign distribution setup and is free to use the licenses it receives in France and elsewhere anyway it wishes and for whatever pictures it may obtain. It can not, under MPEA rules, take on films of other majors and bring them into a quota country on its own licenses. It can, however, cover independently-made releases with such permits.

Nobel Prize Noble B.O.

Dallas, Feb. 18.

The color film of the life of Albert Schweitzer, Nobel Peace Prizewinner and medical missionary in Africa, has given the Coronet the biggest weekend business in the history of the theatre.

Manager Alfred Sack said the picture had capacity audiences at all showings Saturday and Sunday. Groups from as far away as Tyler, Corsicana and Grand Saline were among the patrons.

National Telefilm Readying Lotsa Repeat Visits

NTA Pictures, theatrical releasing subsidiary of National Telefilm Associates, is going to market with a new flock of reissues, as mapped at the outfit's first national sales convention this week.

A. W. Schwalberg, director of the distribution outfit, reported that the first of the Shirley Temple oldies to be offered to theatres is "Susannah of the Mounties," made by 20th-Fox in 1939 with Randolph Scott as costar. This is to be packaged with "Gulliver's Travels," cartoon feature.

Others on the NTA lineup of rerun product include David O'Selznick's "Adventures of Tom Sawyer," "Spellbound," with Ingrid Bergman and Gregory Peck, "Zero Murder Case," with George Sanders, and "Ranchero Fiesta," with the late Jimmy Dorsey.

Others Beside Stanley Can Get Into Cinerama; Reeves Details Payoff

Cinerama Inc., the equipment manufacturing and installation company, now receives 5% of the gross boxoffice receipts after taxes from domestic theatres showing the three-strip pix. Previously, Cinerama received 10% of the net profits from these theatres.

According to prexy Hazard Reeves, the new agreement—signed with Stanley Warner on Jan. 18—marks the opening of opportunities for others to make and show Cinerama pictures, thus ending Stanley's exclusivity. As a result, Cinerama is talking deals with others to make and distribute Cinerama pix, Reeves revealed.

Reeves said the company enjoyed a profitable year in 1957 and is in a position to pay the remaining amount of the outstanding 4% debenture bonds that mature on March 1. The company's annual report for 1957 will be issued next month, Reeves disclosed.

CineMiracle Regime For Roxy May Divert 20th To Broadway Paramount

Roxy Theatre's projected switch to CineMiracle, necessitating remodelling of the house, stands to deprive 20th-Fox of its prime Broadway showcase. Present indications are that 20th may start playing ball with the Paramount Theatre.

It has slotted a number of its lesser attractions into the Mayfair Theatre, but the house isn't considered to have the stature needed for 20th's major releases.

Roxy currently has "A Farewell to Arms," and may hold it until it closes for the CineMiracle revamp. New widescreen process, giving a Cinerama-type effect with three projectors functioning out of a single booth, needs a big screen. It was developed by National Theatres which anchors its N. Y. operations at the Roxy.

20th's sales brass is said to consider the Paramount the logical new showcase. Some are concerned about it since the house has been an off-and-on proposition in recent months, though it's been proven that it can draw top attendance.

There are other reasons why 20th may not shed too many tears over the loss—or at least the partial loss—of the Roxy. House has a high operating nut and it's known that 20th hasn't seen eye-to-eye with the Roxy management on several occasions.

No Disneys For TV Syndication; Too Valuable on Theatre Re-Runs

There's to be no tv'ing of Walt Disney's theatrical feature productions regardless of when they were made—that is, prior to of after the 1948 cutoff date. "We haven't even given it a thought," said Leo Samuels, president of Buena Vista, Disney's releasing agency.

Big factor: "Cinderella," "Snow White," "Bambi" and nearly all others in the Disney vaults have proved big-money makers at various reissue points. And they can be sold at the rate of once every five to seven years to newly grown-up audiences.

Storm Slaps Down B'way B.O. But 'Witness' Boffo $39,000, 2d; 'Gift' Fair 22G, 'Hills' Skids To Mild 85G, 3d

The worst blizzard in New York City over the past week-end plus the extreme cold of Monday-Tuesday of this week is sloughing trade at Broadway deluxers currently to an unbelievable extent. Business was off 50-75% Sunday as compared with the previous day (Sat.) when it was hurt badly after 8 p.m. Transportation in suburban areas was virtually nil Sunday.

Snowfall was nearly 10 inches in this area with drifts two to four feet deep, with prospective patrons even having a tough battle to get in to work Monday and Tuesday. Typical of how the bliz clouted trade is the Music Hall with third week of "Seven Hills of Rome" with stageshow. Where the Hall appeared headed for $115,000, it will be content to settle for $85,000. From a $26,000 on Saturday, the gross tumbled to $9,500 on Sunday and nearly halved that mark on Monday (17).

The snowfall brought N. Y. to a screeching halt of nearly all street traffic. Familar adages about shooting deer in the balconies applied Sunday. In some of the Main Stem houses, the ticket-taker literally strayed in boredom from his post. A VARIETY staffer who popped into the Capitol at 4:30 counted 69 patrons on the orchestra floor.

Lone newcomer, "Gift of Love," which appeared headed for one of the Paramount's better recent weeks, only got a fair $22,000 opening round. "Farewell To Arms" with stageshow also was hard hit, slipping to a slow $32,000 or near in current (4th) stanza at the Roxy. House did $12,000 on Saturday but fell to $4,000 on Sunday. And nearly every house suffered in proportion, excepting some of the arty theatres.

While hurt along with the others, "Witness For Prosecution" held up remarkably. It looks to land an excellent $21,000 at the Astor in second session while at the Plaza a smash $18,000 is likely. Showing at the latter spot is only off about $3,000 from opener.

Even "Around World in 80 Days" felt the impact of the storm while other hard-ticket operations redeemed ducats for later days when holders did not appear Saturday and Sunday. "80 Days" still is great at $32,000 in 70th week at the Rivoli but down from capacity pace of many months.

Take for "Beautiful But Dangerous" at the Mayfair was more than cut in half from the initial week. Same was true of "Quiet American" in second week at the Victoria.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Witness For Prosecution" (UA) (2d wk). This round winding today (Wed.) looks like excellent $21,000 or less. First was $35,500. Stays on, natch!

Little Carnegie (L. Carnegie) (550; $1.25-$1.80) — "Adultress" (Times) (6th wk). Fifth session ended Sunday (16) was okay $6,000. Fourth, $7,200.

Baronet (Reade) (430; $1.25-$1.70)—"Gervaise" (Cont) (15th wk). The 14th week completed Sunday (16) was solid $6,100. The 13th was $7,400.

Capitol (Loew) (4,820; $1-$2.50)—"Cowboy" (Col). Opens today (Wed.). Last week, "Bonjour Tristesse" (Col) (5th wk), was drab $9,000 or near. The fourth was $19,000.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (67th wk). This round is likely to hit solid $27,000 with 15 performances. The 66th week was $33,000 for 16 shows. Stays on.

Fine Arts (Davis) (468; 90-$1.80)—"Gates of Paris" (Lopert) (6th wk). Fifth stanza finished Monday (17) was fine $5,800. The fourth was $6,500. "Demoniaque" (UMPO) due in next, and shortly.

55th St. Playhouse (Moss) (300; $1.25-$1.80) — "Bolshoi Ballet" (Rank) (10th wk). The ninth stanza ended last night (Tues.) was good $4,000 or near. The eighth was $4,500.

Embassy (Guild) (582; 75-90)—"Golden Age of Comedy" (DCA) (8th wk). Looks fine $6,500. Previous was $8,000.

Guild (Guild) (450; $1-$1.75)—"Spanish Affair" (Par) (3d wk). Second session finished yesterday (Tues.) was lively $9,000. First week, $13,000.

Mayfair (Maurer) (1,736; 79-$1.80)—"Beautiful But Dangerous" (20th) (3d wk). Second round ended yesterday (Tues.) was around $6,000, thin, after vrst hit $13,000. "Sing Boy Sing" (20th) comes in Friday.

Normandie (Trans-Lux) (592; 95-$1.80)—"Snow White" (BV) (reissue) (2d wk). This stanza winding tomorrow (Thurs.) is heading for great $12,000 or close. First was $21,400.

Palace (RKO) (1,700; $1-$3) — "Bridge on River Kwai" (Col) (10th wk). The ninth round ended last night (Tues.) was capacity $34,500 for 10 performances. The eighth was same for like number of shows.

Odeon (Rank) (854; $1.25-$2.75)—"Henry V" (Rank) (reissue) (3d wk). First holdover session ended yesterday (Tues.) was heading for $8,000 after $7,500 for opening week. Had picked up enough before the storm and cold wave to top initial stanza.

Paramount (AB-PT) (3,665; $1-$2)—"Gift of Love" (20th) (2d wk). First stanza ended Monday (17) was fair $22,000. Due to stay couple of weeks more.

Fifth Ave. Cinema (R&B) (250; $1.80)—"Gervaise" (Cont) (6th wk). Fifth round ended yesterday (Tues.) was big $4,200. Fourth was $5,300.

Paris (Pathe Cinema) (568; 90-$1.80) — "God Created Woman" (Kings). The 17th stanza finished Sunday (16) was great $9,000. The 16th week, $14,300.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75)—"Seven Hills of Rome" (M-G) with stageshow (3d-final wk). Current session ending today (Wed.) looks like mild $85,000. Second was $133,000, over hopes, and helped by big Lincoln's Birthday trade. "Brothers Karamazov" (M-G) opens tomorrow.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World in 80 Days" (UA) (71st wk). The 70th frame finished yesterday (Tues.) sloughed by storm to great $32,000 for 11 performances. The 69th week, capacity $37,700 in like number of shows.

Plaza (Lopert) (525; $1.50-$2)—"Witness for Prosecution" (UA) (2d wk). This round winding up today (Wed.) looks like smash $18,000 or near. First was $21,000, over hopes, and near house high mark.

Roxy (Nat'l. Th.) (5,717; 65-$2.50)—"Farewell to Arms" (20th) with stageshow (4th wk). Current round ending tomorrow (Thurs.) is heading for slow $32,000 or close. Third was $58,500 over expectancy, and aided by Lincoln's Birthday trade. House shutters on March 2 to prep for preem of Cinermiracle which is due to come in here April 8 or April 9.

State (Loew) (3,450; 50-$1.75)—"Raintree County" (M-G) (9th wk).

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'Raintree' Boff $14,000, Indpls.; 'Yeller' Lofty 15G, 'Arms' Socko 13G

Indianapolis, Feb. 18.

"Raintree County" got off to good start in roadshow at Lyric to pace first-runs here this stanza. Trade is surprisingly good at most spots in view of sustained cold wave which hits near or below zero every night. "Farewell to Arms" and "Old Yeller," in second weeks at Keith's and Circle respectively, are still big and both will hold again. "Enemy Below," however, is doing only fair at Indiana and "Seven Hills of Rome" is thin at Loew's.

Estimates for This Week

Circle (C-D) (2,800; 75-90)—"Old Yeller" (BV) (2d wk). Big $15,000. Last week, $20,000.

Indiana (C-D) (3,200; 75-90)—"Enemy Below" (20th) and "Young and Dangerous" (20th). Modest $7,500. Last week, "Peyton Place" (20th) (6th wk), $9,000 or nearly $80,000 for six weeks.

Keith's (C-D) (1,200; 90-$1.25)—"Farewell to Arms" (20th) (2d wk). Great $13,000 after $14,000 opener.

Loew's (Loew) (2,427; 60-85)—"Seven Hills of Rome" (M-G) and "Fort Bowie" (UA). Tepid $5,000. Last week, "Quiet American" (UA) and "Monte Carlo Story" (UA), $5,500.

Lyric (C-D) (850; $1.25-$2.20)—"Raintree Connty" (M-G). Smash $14,000, with invitational preem helping. Last week, "Around World in 80 Days" (UA) (26th wk), $12,000.

'HILLS' FAIR $11,000, BUFF; 'ARMS' FAT 12G

Buffalo, Feb. 18.

Severe winter weather is holding down trade at first-runs here this session. Newcomers were especially hurt, with "Seven Hills of Rome" only rated fair at the Buffalo. "Viking Women and Sea Serpent," also a newie, is traveling about the same pace at Paramount. However, "Farewell To Arms" is holding at a lively gait at the Center. "Man in Shadow" paired with "This Is Russia" shapes moderate at Lafayette.

Estimates for This Week

Buffalo (Loew) (3,500; 70-90)—"Seven Hills of Rome" (M-G) and "Invisible Boy" (Indie). Fair $11,000 or near. Last week, "Raintree County" (M-G) (2d wk), $7,500 at $1.25 top.

Paramount (AB-PT) (3,000; 70-90)—"Viking Woman and Sea Serpent" (Indie) and "Astounding She-Monster" (Indie). Fairish $10,000 or a bit over. Last week, "Darby's Rangers" (WB) and "Naked Gun" (WB), $13,500.

Center (AB-PT) (2,000; 90-$1.25)—"Farewell To Arms" (20th) (2d wk). Lively $12,000 or near. Last week, $19,000.

Lafayette (Basil) (3,000; 70-90)—"Man In Shadow" (U) and "This Is Russia" (U). Slow $7,000 or close. Last week, "Tall Stranger" (AA) and "Affair in Havana" (AA), dito.

Century (UATC) (2,900; 70-90)—"Girl Most Likely" (U) and "Unholy Wife" (U). Mild $5,000 in five days. Last week, "Peyton Place" (20th) (6th wk), $9,000 at $1.25 top.

Teck (SW - Cinerama) (1,200; $1.20-$2.40) — "Search For Paradise" (Cinerama) (20th wk). Closing today (Tues.) with okay $7,000. Last week, same.

'Witness' Hot 25G, Philly; 'Hills' 8G

Philadelphia, Feb. 18.

With the mercury near zero and 13 inches of snow making transportation nearly impossible, biz this round at first-runs is taking the worst plunge of the eighth consecutive bad weather weekends. Pix doing near normal trade are the exception rather than the rule. "Witness For Prosecution" shapes wow at Stanley and "God Created Woman," playing in two spots with sock takings, are managing to weather the blizzard.

"Legend of Lost" is holding fairly well in second Stanton round. "Seven Hills of Rome" is way off to a modest take in second week at the Viking.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Don't Go Near Water" (M-G) (7th wk). Down to oke $5,000. Last week, $10,000.

Boyd (SW - Cinerama) (1,340; $1.20-$2.80) — "Search for Paradise" (Cinerama) (20th wk). Fine $8,500. Last week, $9,000.

Fox (National) (2,250; 65-$1.25)—"Peyton Place" (20th) (7th wk). Dandy $11,000. Last week, $20,000.

Goldman (Goldman) (2,250; 65-$1.25)—"Steel Bayonet" (UA) and "Man on Prowl" (UA). Quiet $5,000. Last week, "Going Steady" (Col) and "World Was His Jury" (Col), $5,000.

Green Hill (Serena) (750; 75-$1.25)—(closed Sundays)—"All At Sea" (M-G). Okay $2,700 in 4 days. Last week, "Cast Dark Shadow" (Indie) (4th wk), $2,100.

Mastbaum (SW) (4,370; 99-$1.49)—"Bonjour Tristesse" (Col) (4th wk). Sad $5,000. Last week, $6,000.

Midtown (Goldman) (1,000; 99-$1.89)—"Raintree County" (M-G) (7th wk). Soggy $7,500. Last week, $10,000.

Randolph (Goldman) (1,250; 65-$1.25)—"Sayonara" (M-G) (8th wk). Mild $8,500. Last week, $18,000.

Stanley (SW) (2,900; 99-$1.80)—"Witness for Prosecution" (UA). Wow $25,000. Last week, "Darby's Rangers" (WB) (3d wk), $8,000.

Stanton (SW) (1,483; 99-$1.49)—"Legend of Lost" (UA) (2d wk). Fair $8,000. Last week, $18,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Smiles of Summer Night" (Rank). So-so $4,000. Last week, "Quiet American" (UA) (2d wk), $3,700 for 6 days.

Studio (Goldberg) (499; 99-$1.89)—"God Created Woman" (Indie) (2d wk). Sunny $10,000. Last week, $15,000.

Viking (Sley) (1,000; 99-$1.49)—"Seven Hills of Rome" (M-G) (2d wk). Nosedived to $8,000. Last week, $19,500.

World (Pathe) (500; 99-$1.89)—"God Created Woman" (Indie) (2d wk). Bright $10,000. Last week, $15,000.

Cold Wave Clips Chi Despite Newies; 'Witness' Smash 26G, 'Bonjour' Big $23,000, 'Gift' 10G, 'Rangers' Oke 26G

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Chicago, Feb. 18.

Bitter cold here currently is taking a heavy toll at the wickets with every theatre hurt by the weather. However, "Witness for Prosecution" shapes boff $26,000 at the United Artists.

"Bonjour Tristesse" in Woods first expects a big $23,000 while "Gift of Love" opener rates a hot $10,000 at the Garrick. Grand's new bill, "Safecracker" and "Escape from San Quentin," should post a mild $5,000.

"Gervaise" in initial Carnegie session looks sock. Strong second weeks are building for "Darby's Rangers" at State-Lake while "Fort Dobbs"-"Long Haul" combo at Roosevelt looms big. World's "Last Bridge" is having a busy third week.

"Farewell to Arms," in fourth Oriental frame, looks okay but is hurting from pink ticket (adults only). "God Created Woman," in eighth week at the Loop, is holding its great shape while "Sayonara" continues lively in eighth Chicago sesh. "Wild is Wind" still is oke at Esquire in ninth week.

Roadshow pix remai perky.

Estimates for This Week

Carnegie (H&E Balaban) (485; $1.25)—"Gervaise" (Cont.) (2d wk). Great $9,100 or near, with new house record likely. Last week, $7,000.

Chicago (B&K) (3,900; 90-$1.80)—"Sayonara" (WB) (8th wk). Nice $21,700. Last week, $26,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.50)—"Wild Is Wind" (Par) (9th wk). Okay $6,000. Last week, $6,800.

Garrick (B&K) (850; 90-$1.25)—"Gift of Love" (20th). Hotsy $10,000 or near. Last week, "Viking Women and Sea Serpent" (AI) and 'Astounding She-Monster" (AI) (2d wk), $9,700.

Grand (Nomikos) (1,200; 90-$1.25) — "Safecracker" (M-G) and "Escape From San Quentin" (M-G). Modest $5,000. Last week, "Noah's Ark" (indie) (reissue) and "Tiajuana Story" (Col) (2d wk), $6,500.

Loop (Telem't) (606; 90-$1.50)—"God Created Woman" (Kings) (8th wk). Great $8,500. Last week, $11,000.

McVickers (JL&S) (1,580; $1.25-$3.30)—"Raintree County" (M-G) (17th wk). Weak $12,000. Last week, $13,000.

Oriental (Indie) (3,400; $1.25-$2)—"Farewell to Arms" (20th) (4th wk). Okay $25,000. Last week, $32,000.

Palace (SW - Cinerama) (1,434; $1.25-$3.40) — "Seven Wonders" (Cinerama) (61st wk). Fine $16,000. Last week, $17,000.

Roosevelt (B&K) (1,400; 75-90)—"Fort Dobbs" (WB) and "Long Haul" (Col) (2d wk). Tidy $15,000. Last week, $17,000.

State-Lake (B&K) (2,400; 90-$1.80) — "Darby's Rangers" (WB) (2d wk). Okay $17,000. Last week, $24,000.

Surf (H&E Balaban) (685; $1.50)—"Admirable Crichton" (Col) (4th wk). Oke $3,800. Last week, $4,000.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30) — "Around World" (UA) (46th wk). Steady $22,100. Last week, $21,000.

United Artists (B&K) (1,700; 90-$1.50)—"Witness for Prosecution" (UA). Wham $26,000. Last week, "Don't Go Near Water" (M-G) (7th wk), $16,000.

Woods (Essaness) (1,200; 90-$1.50)—"Bonjour Tristesse" (Col). Big $23,000 or close. Last week, "Rodan" (DCA) (3d wk), $13,000.

World (Indie) (606; 90)—"Last Bridge" (Union) (3d wk). Neat $3,500. Last week, $4,000.

'Rangers' Hep 20G, Det.; 'Search' 25G

Detroit, Feb. 18.

Snow and cold sent biz skidding slightly from the heights last week but the slide didn't last long and downtown deluxers still are operating at a high level. "Darby's Rangers" shapes great at Palms. "From Hell It Came" is hot at Broadway-Capitol. "Search for Paradise" has found gold in a second round at Music Hall. "Farewell to Arms" looks smash in second outing at United Artists. Long-termers "Peyton Place" at Fox and "Sayonara" at the Michigan, both in seventh weeks, are being helped by "last days" ads.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1.25-$1.50)—"Peyton Place" (20th) (7th wk). Great $13,000. Last week, $14,000.

Michigan (United Detroit) (4,000; 90-$1.50)—"Sayonara" (WB) (7th wk). Terrific $16,000. Last week, $20,000.

Palms (UD) (2,961; 90-$1.25)—"Darby's Rangers" (WB) and "Ride Out for Revenge" (UA). Great $20,000. Last week, "18 and Anxious" (AB-PT) and "Girl in Woods" (AB-PT) $18,000.

Madison (UD) (1,900; 90-$1.50)—"Old Yeller" (BV) (5th wk). Good $10,000. Last week, $14,000.

Broadway-Capitol (UD) (3,500; 90-$1.25)—"From Hell It Came" (AA) and 'Teenage Doll" (AA). Hotsy $12,000. Last week, Steel Bayonet" (UA) and "Man on Prowl" (UA), same.

United Artists (UA) (1,667; $1.25-$1.80—"Farewell to Arms" (20th) (2d wk). Big $15,000. Last week, $20,000.

Adams (Balaban) (1,700; $1.25-$1.50—"Don't Go Near Water" (M-G) (8th wk). Fine $7,500 in last 9 days. Last week, $7,800.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65)—"Search for Paradise" (Cinerama) (2d wk). Smash $25,000. Last week, $14,000 in 3 days.

Trans-Lux Krim (Krim) (1,000; 90-$1.65)—"God Created Woman" (Indie) (5th wk). Swell $12,500. Last week, $15,000.

Frisco OK; 'Hills' High $16,000, 'Witness' Wham 12G, 'Peyton' Dandy 14G

San Francisco, Feb. 18.

First-runs are okay currently, with "Seven Hills of Rome," "Peyton Place" and "Witness For Prosecution" excellent. "It Came From Outer Space" looks so-so while "Bonjour Tristesse" is rated satisfactory, "Darby's Rangers" shapes adequate. Long-runs are holding nicely. "Golden Age of Comedy" cleaning up among the arties.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$2.25)—"Came From Outer Space" (U) and "This Is Russia" (U). Okay $10,000. Last week, "Old Yeller" (BV) and "Spanish Affair" (Par) (2d wk), $9,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Peyton Place" (20th) (4th wk). Gaudy $14,000. Stays. Last week, $15,000.

Warfield (Loew) (2,656; 90-$1.25) "Seven Hills of Rome" (M-G) and "Gun Fever" (UA). Fine $16,000. Last week, "Don't Go Near Water" (M-G) (8th wk), $8,300.

Paramount (Par) (2,646; 90-$1.25) — "Darby's Rangers" (WB) and "Return To Warbow" (Col). Oke $13,000. Last week, "Fort Dobbs" (W-B) and "Escape From San Quentin" (Col), $14,000.

St. Francis (Par) (1,400; 90-$1.25) — "Bonjour Tristesse" (Col) (2d

(Continued on page 16)

'Dobbs' Good $8,000, K.C.; 'Gift' Fair 8½G

Kansas City, Feb. 18.

New pictures are generally mild, and setting the tone for this week. "Ft. Dobbs" at Paramount looks good but "Seven Hills of Rome" at Midland is only light. "Gift of Love" in three Fox Midwest houses is rated fairish. Comparatively big news is "God Created Woman" at the Kimo, where a house record was set in the first week and first holdover week looks great. Prolonged cold spell is hurting trade.

Estimates for This Week

Glen (Dickinson) (700; 75-90)—"Bob and Sally" (Indie) and "She Shoulda Said No" (Indie) (11th wk). Nearing end of run at mild $900; may stay on. Last week, $1,000.

Kimo (Dickinson) (504; 99-$1.25)—"God Created Woman" (Kings)

(Continued on page 16)

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Los Angeles, Feb. 18.

L. A. first-runs, including nabes and ozoners, will hit a great $514,300 this week, with a solid $219,000 expected from regular situations. "Old Yeller" is headed for a mighty $200,000 in 29 situations of the L. A. area.

"Darby's Rangers" is aiming at a great $98,000 in 13 playdates. "Farewell To Arms" looks good $45,000 from 12 hardtops. Other two openers also are hitting well. "Bonjour Tristesse" being hefty $9,000 at Four Star while "All At Sea" looks big $6,600 at Fine Arts.

Many holdovers still are very strong. "Peyton Place" is brisk $21,000 in four theatres, 10th frame. "Sayonara" is snazy $16,700 in eighth week at Hollywood Par.

"Seven Hills of Rome" is disappointing $10,000 in second Pantages round. Hard-ticket pix continue evincing staying power.

Estimates for This Week

Four Star (UATC) (868; 90-$1.50) —"Bonjour Tristesse" (Col). Hefty $9,000. Last week, "Wild Is Wind" (Par) (9th wk 6 days), $2,200.

Fine Arts (FWC) (631; 90-$1.50) —"All at Sea" (M-G). Big $6,600. Last week, "Quiet American" (UA) (3d wk, 6 days), $1,100.

Downtown Paramount, Hollywood (ABPT-FWC) (3300; 756; 90-$1.50) — "Darby's Rangers" (WB) and "Oregon Passage" (AA). Strong $20,000 or near. Last week, Downtown Paramount with Iris, Uptown, "California" (Par), "Desert Fury" (Par) (reissues) (6 days), $12,900. Hollywood with State, Ritz, "Don't Go Near Water" (M-G), "Happy Road" (M-G), $22,600.

Hillstreet, Iris, Uptown (RKO-FWC) (2,752; 825; 1,715) — "Old Yeller" (BV) (1st multiple-theatre run) and "Ambush at Cimarron Pass" (20th). Nifty $17,000 or better. Last week, Hillstreet with New Fox, "Girl Most Likely" (U), "Day of Badman" (U) (6 days), $7,800.

New Fox, Ritz, Rialto (FWC-Metropolitan) (965; 1,320; 839; 90-$1.50)—"Farewell to Arms" (20th) (1st multiple-theatre run). Fair $10,500.

Pantages (RKO) (2,812; $1.25-$1.80)—"Seven Hills of Rome" (M-G) (2d wk). Mild $10,000. Last week, $15,800.

Fox Wilshire (FWC) (2,296; $1.25-$1.75)—"Gift of Love" (20th) (2d wk). Light $4,500. Last week, $5,300.

State (UATC) (2,404; 90-$1.50)—"Don't Go Near Water" (M-G) and "Happy Road" (M-G) (2d wk). Good $7,000.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 90-$1.50)—"Raintree County" (M-G) (2d wk, Orpheum; 4th, Hawaii). Light $9,600. Last week, $12,100.

Hollywood Paramount (F&M) (1,468; $1.25-$2.40) — "Sayonara"

(Continued on page 16)

Heavy Snow Hits L'ville; 'Witness' Loud $10,000, 'Sing' NSH at $8,500

Louisville, Feb. 18.

Heaviest snowfall of the winter, with accompanying near-zero temperatures, kept patrons at home over the weekend, all downtown houses suffering. In spite of this, grosses are not off much. "Witness For Prosecution" at upped scale at Loew's will lead the town with a fine take. "Sing Boy Sing" is sluggish at Rialto.

Estimates for This Week

Brown (Fourth Ave.-Loew's) (1,000; 85-$1.25) — "God Created Woman" (Kings) (4th wk). Likely big $7,000 after last week's $9,500.

Kentucky (Switow) (900; 50-85)—"Forest Rangers" (Par) and "Wells Fargo" (Par). Modest $4,000. Last week, "Zero Hour" (U) and "Mister Rock and Roll" (U), $5,000.

Loew's (Loew) (UA) (3,000; 74-99) —"Witness for Prosecution" (UA). Favorable reviews helping this one to take fine $10,000. Last week, "Seven Hills of Rome" (M-G) and "Crash Landing" (Col), $5,000.

Mary Anderson (People's) (1,000; 50-85)—"Missouri Traveler" (BV) (2d wk). Medium $5,500 after initial week's $6,000.

Rialto (Fourth Ave.) (3,000; 50-85)—"Sing, Boy, Sing" (20th) and "Plunder Road" (20th). Personal of Tommy Sands on Thursday (13) opening, helped, but expected $8,500 is nothing to shout about. Last week, "Peyton Place" (20th) (6th wk), $8,000.

Broadway Grosses

Estimated Total Gross
This Week $423,800
(Based on 26 theatres)
Last Year $505,400
(Based on 23 theatres)

'Snow' Lusty 25G, Hub; 'Water' 42G

Boston, Feb. 16.

Big snowstorm laying down 15 inches in Hub and tying up all transportation sloughed Sunday (16). While Sunday biz was reduced to practically zero with only handfuls of people, vacation week for schools started Monday (17) and brought deluge of moppets to windows. This helped "Snow White" at Memorial to a lofty gross.

"Don't Go Near Water" is wham at State and Orpheum. "Jet Attack" shapes mild at Paramount and Fenway. Return of "And God Created Woman," to Sack's Beacon Hill is amazingly strong in second week. "Farewell To Arms" is bright in second week at the Metropolitan.

Estimates for This Week

Astor (B&Q) (1,372; 90-$1.50)—"Wild Is Wind" (Par) (4th wk). Oke $5,000. Last week, $6,500.

Beacon Hill (Sack) (678; 90-$1.50) — "God Created Woman" (Kings) (2d wk). First week was torrid $14,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Search for Paradise" (Cinerama) (13th wk). Big $17,500. Last week, $16,000.

Capri (Sack) (990; 50-$1.50) — "All at Sea" (M-G) and "Invitation to Dance" (3d wk). Slick $10,000. Last week, $12,500.

Exeter (Indie) (1,200; 60-$1.25)—"Ladykillers" (Indie) and "To Paris With Love" (Indie) (reissues). Oke $4,000. Last week, "Admirable Crichton" (Col) (8th wk), $5,000.

Fenway (NET) (1,373; 60-$1.10) —"Jet Attack" (AI) and "Suicide Battalion" (Indie). Oke $4,000. Last week, "Ft. Dobbs" (WB) and "Magic Ring" (Indie), $3,000.

Gary (Sack) (1,340; $1.50-$2.75) —"Bridge on River Kwai" (Col) (8th wk). Big $25,000 with extra matinees. Last week, $23,000.

Kenmore (Indie) (700; 85-$1.25) — "Gervaise" (Cont) (5th wk). Slick $7,500. Last week, $9,000.

Memorial (RKO) (3,000; 75-$1.10) — "Snow White" (BV) (reissue). Lofty $25,000. Last week, "Peyton Place" (20th) (7th wk), (8 days), $17,000.

Metropolitan (NET) (4,357; 90-$1.25)—"Farewell to Arms" (20th) (2d wk). Great $23,000. Last week, $32,000.

Paramount (NET) (1,700; 60-$1.10) — "Jet Attack" (AI) and "Suicide Battalion" (Indie). Mild $10,000. Last week," Fort Dobbs"

(Continued on page 16)

'Angels' Torrid 13G, Denver; 'Arms' 17G, 2d

Denver, Feb. 18.

Biz is not spectacular at any spot currently but it's still good enough at six theatres to hold pix over. "Farewell To Arms" looms standout with torrid takings in second session at the Centre. Newcomer, "Wild Is Wind" looks good at Denham. It will stay on as will "Arms." "Old Yeller" goes into ninth week at Aladdin. "Tarnished Angels" looks hep at Paramount while "God Created Woman" shapes fine in fourth, stays on.

Estimates for This Week

Aladdin (Fox) (1,400; 70-90) — "Old Yeller" (BV) (8th wk). Good $3,500. Stays. Last week, $4,000.

Centre (Fox) (1,247; 90-$1.50)—"Farewell to Arms" (20th) (2d wk). Hotsy $17,000. Stays. Last week, $23,000.

Denham (Cockrill) (1,429; 70-90) — "Wild Is Wind" (Par). Good $8,000. Holds on. Last week on reissues.

Denver (Fox) (2,586; 70-90) — "Gift of Love" (20th) and "Plunder Road" (20th). Mild $9,000. Last week, "Ft. Dobbs" (WB) and "Ride Violent Mile" (20th), $10,500.

Esquire (Fox) (742; 70-90) — "Light Across Street" (Indie). Good $3,000. Holds over. Last week, "Maid In Paris" (Cont) (2d wk), $2,500.

Orpheum (RKO) (2,596; 70-$1.25) —"Don't Go Near Water" (M-G) and "Parson and Outlaw" (Col) (3d wk). Nice $10,000 or near. Stays on. Last week, $13,500.

Paramount (Wolfberg) (2,200; 70-90) — "Tarnished Angels" (U) and "Value for Money" (Indie). Hep $13,000. Last week, "Quiet American" (UA) and "Careless Years" (UA), $9,000.

Tabor (Fox) (930; 70-90)—"God Created Woman" (Kings) (4th wk). Fine $4,000. Continues. Last week, same.

Vogue Art (Sher-Shulman) (442; 75-90) — "Silken Affair" (DCA). Oke $1,500. Last week, "Time of Desire" (Indie) (2d wk), $1,300.

Snow Slows Prov. But 'Snow' Hot 13G

Providence, Feb. 18.

School vacation and "Snow White" combo had RKO Albee hoping for great stand but winter's first heavy snow hereabouts Saturday and Sunday, seems to have cooled off its big chance. But it's still hotsy. State is doing fairly nicely with holdover of "Don't Go Near Water." Majestic looks nice in fourth of "Peyton Place." Strand's "Jet Attack" shapes modest.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Snow White" (BV) (reissue). Hot $13,000. Last week, "Creature Black Lagoon" (U) and "This Island Earth" (U) (reissues), $5,200.

Elmwood (Snyder) (745; 90-$1.25) —"Around World in 80 Days" (UA) (19th wk). Mild $5,000. Last week, same.

Majestic (SW) (2,200; 90-$1.25)—"Peyton Place" (20th) (4th wk). Nice $6,000. Third was $8,000.

State (Loew) (3,200; 70-90)—"Don't Go Near Water" (M-G) (2d wk). Neat $9,000 after $14,000 in first.

Strand (National Realty) (2,200; 65-80) — "Jet Attack" (AI) and "Suicide Battalion" (AI). Modest $6,000. Last week, "18 and Anxious" (AB-PT) and "Girl in Woods" (AB-PT), $5,000.

Cold Crimps Cincy; 'Six' OK $9,500, 'Water' 10G, 'Yeller' Hep 8½G, 3d

Cincinnati, Feb. 18.

Cincy pic trade continues warmish in the face of a lingering cold spell and fading of last of three strong extended-runs. "Deep Six," only new bill, shapes okay at the Palace. "Raintree County" remains a pleasing grosser in eighth and last round at the Grand. "Old Yeller" and "Don't Go Near Water" are potent holdovers at Keith's and Albee. Longrun "Search for Paradise" continues strong in 11th week. Suburban Valley Theatre looms mildly on return of "Oklahoma," but in Todd-AO treatment, as followup of smash 35-week engagement of "Around World."

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Don't Go Near Water" (M-G) (2d wk). Good $10,000 after $14,000 preem.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Search for Paradise" (Cinerama) (11th wk). Hugging last week's swell $14,000 pace. Saturday morning shows sold out solid through March to out-of-town school groups.

Grand (RKO) (1,400; 90-$1.50)—"Raintree County" (M-G) (8th wk). Closing successful run at okay $5,500. Last week, $6,500.

Guild (Vance) (300; 50-90)—"All At Sea" (M-G) (8th wk). No complaint at $1,300. Last week, $1,500.

Keith's (Shor) (1,500; 90-$1.25)—"Old Yeller" (BV) (3d wk). Slick $8,500. Last week, $11,500. Holds for fourth frame.

Palace (RKO) (2,600; 90-$1.10)—"Deep Six" (WB). Okay $9,500. Last week, "Peyton Place" (20th) (7th wk), at 90-$1.50 scale, $8,500.

Valley (Wiethe) (1,300; 50-$1.25) — "Oklahoma" (20th). Fairish $4,500. Swell notices for Todd-AO treatment. Pic was shown downtown in 1956 in Cinemascope. Last week, finale of 35-week run of "Around World in 80 Days" (UA), $14,000.

West End Healthy; 'Sayonara' Sturdy $13,000, 'Witness' 12G, 2d, 'Tale' O.K. 10G, '10 C's' Big 16G, 'Joey' $12,600

London, Feb. 11.

Although there's a serious downward trend throughout the country, West End first-runs are still maintaining a healthy look in which a number of sturdy new entries, as well as a few longrun champs, are doing standout biz. One big newcomer in the last week was "Witness for Prosecution," which (hurt by fog) hit a smash $12,000 opening week at the Leicester Square Theatre. Second week is the same. "Sayonara" looks solid $13,000 in opening frame at the Warner.

"Naked Earth" at Carlton held very well in second round with $5,600. "Tale of Two Cities" shapes good $10,000 or near in initial frame at Odeon, Leicester Square.

Among the holdovers, "Around World in 80 Days" closed its 32d Astoria sesh with a big $12,900. "Cinerama Holiday" looms more than $15,000 in its 106th Casino round.

"10 Commandments" was around $16,000, solid, in 10th Plaza stanza. "Pal Joey," on its second West End run, looks fancy $12,600 at Odeon, Marble Arch on second week.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$2.15)—"Around World" (UA) (32d wk). Still big at $12,900.

Carlton (20h) (1,128; 70-$2.15)—"Naked Earth" (20th) (2d wk). Fair $5,600. First week was below hopes at $5,900.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama Holiday" (Robin) (106th wk). Better than $15,000, great for length of run. "Seven Wonders of World" follows Feb. 26.

Empire M-G) (3,099; 55-$1.70)—"I Accuse!" (M-G) (2d wk). Fair $7,800. First was $8,500. "Don't Go Near Water" (M-G) opens with Royal preem Feb. 12.

Gaumont (CMA) (1,500; 50-$1.70) —"Blue Murder at St. Trinians" (BL) (8th wk). Nice $7,000 or near.

Leicester Square Theatre (CMA) (1,476; 50-$1.70) — "Witness for Prosecution" (UA) (2d wk). Smash $12,000, almost same as opening round. "Carve Her Name With Pride" (Rank) follows Feb. 20.

London Pavilion (UA) (1,217; 50-$1.70)—"Legend of Lost" (UA) (3d wk). Fair $4,700. Second was $5,600. "Paris Holiday" (UA) preems Feb. 21.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Tale of Two Cities" (Rank). Heading for good $10,000 or near. Grossing $5,800 in opening weekend of four days.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70)—"Pal Joey" (Col) (2d wk). Fancy $12,600 or near on second West End run. Previous week, $13,400.

Plaza (Par) (1,902; 95-$2.80)—"10 Commandments" (Par) (10th wk). Solid $16,000 or close. Stays indef.

Rialto (20th) (592; 50-$1.30)—"Family Doctor" (20th) and "Under Fire" (20th). Fair $3,600.

Ritz (M-G) (432; 50-$1.30)—"Jailhouse Rock" (M-G). Good $3,400. "Happy is Bride" (BL) opens Feb. 20.

Studio One (APT) (600; 30-$1.20) —"Perri" (Disney) 7th wk). Neat $2,500.

Warner (WB) (1,785; 50-$1.70)—"Sayonara" (WB.) Heading for solid $13,000 or near.

Key City Grosses

Estimated Total Gross
This Week $2,311,500
(Based on 21 cities and 238 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,538,000
(Based on 22 cities and 233 theatres.)

'Rodan' Tall 10G, Port.; 'Rangers' 7G

Portland, Ore., Feb. 18.

Biz continues in high gear with most spots having winning product. "And God Created Woman" continues to amaze with big takes at both the Guild and Fine Arts in fourth weeks. "Old Yeller" is rousing in third round at Paramount. "Farewell To Arms" in third is big at the Fox. "Darby's Rangers" looks nice at the Broadway.

Estimates for This Week

Broadway (Parker) (1,875; $1-$1.50)—"Darby's Rangers" (WB) and "Forbidden Desert" (WB). Nice $7,000. Last week, "Seven Hills Rome" (M-G) and "Affair In Havana" (AA) (2d wk), $5,300.

Fine Arts (Foster) (425; $1.25)—"God Created Woman" (King) (4th wk), also at Guild. Hefty $3,000. Last week, $4,600.

Fox (Evergreen) (1,536; $1-$1.50) —"Farewell To Arms" (20th) (3d wk). Big $8,500. Last week, $10,100.

Guild (Foster) (400; $1.25)—"God Created Woman" (King) (4th wk). Big $4,000. Last week, $5,300.

Liberty (Hamrick) (1,890; $1-$1.50) — "Campbell's Kingdom" (Rank) and "As Long As They're Happy" (Rank). American preem with James Robert Justice here in person for opening. Dull $3,500. Last week, "Girl Most Likely" (U) and "Day of the Badman" (U), $5,200.

Orpheum (Evergreen) (1,600; $1-$1.50)—"Rodan" (DCA) and "Hell In Korea" (DCA). Tall $10,000. Last week, "Ft. Dobbs" (WB) and "Jamboree" (WB), $7,400.

Paramount (Port-Par), 3,400; $1-$1.50)—"Old Yeller" (BV) and "Outlaw's Son" (BV) (3d wk). Loud $7,000. Last week, $10,200.

Balto Cold, So Is Biz; 'Gift' Slow With $5,000, 'Yeller' Slight 6G, 2d

Baltimore, Feb. 18.

Crippling 19-inch snowstorm closed downtown houses for three nights starting last Saturday, and biz shows it. Two new entries, "Gift of Love" at the New and "Quiet American" at the Mayfair were especially hard hit. "Peyton Place" in eigth frame at the Century still is passable. "Seven Wonders of the World" at the Town also was sloughed.

Estimates for This Week

Century (Fruchtman) (1,100; 50-$1.50)—"Peyton Place" (20th) (8th wk). Off to $5,000 after $8,500 in previous week.

Cinema (Schwaber) (460; 50-$1.25) — "God Created Woman" (Kings) (14th wk). Fair $1,500 after $3,000 in 13th round.

Film Centre (Rappaport) (890; 50-$1.50) — "Raintree County" (M-G) (7th wk). Mild $4,000 after $7,000 last week.

Five West (Schwaber) (460; 50-$1.25)—"Nana" (Indie) (5th wk). Modest $1,500 after $3,000 in fifth.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Don't Go Near Water" (M-G) (4th wk). Down to $5,000 after $9,000 in third.

Mayfair (Fruchtman) (980; 50-$1.25) — "Quiet American" (UA). Mild $3,000. Last week, "Beautiful But Dangerous" (20th), $4,000.

New (Fruchtman) (1,600; 50-$1.25)—"Gift of Love" (20th). Slow $5,000. 'In ahead, "Graf Spee" (Rank), $5,000.

Stanley (SW) (3,200; 50-$1.25)—"Old Yeller" (WB) (2d wk). Lean $6,000. Last week, $14,000.

Town (SW-Cinerama) (1,125; $1.25-$2.25) — "Seven Wonders" (Cinerama) (8th wk). Slow $4,000. after $8,000 in previous week.

Cleve. Holds Well; 'Gift' Okay $10,000, 'Arms' Hot 15G, 'Days' Big 9G, 36

Cleveland, Feb. 18.

Despite wintry blasts, heavy snow, etc., many holdovers and some of new pix are showing enough at the wickets to maintain the generally high level of first-run biz here. "Farewell To Arms" still is big at the Allen in second round. "Gift of Love," one of new entrants, is rated okay at the State. "Damn Citizen" looms okay at Embassy.

"Raintree County" shapes sturdy in second stanza at Stillman. "Peyton Place" is socko in eighth and final week at Hipp. "Around World in 80 Days" looms big in 36th session at the Ohio.

Estimates for This Week

Allen (S-W) (3,800; 90-$1.50)—"Farewell To Arms" (20th) (2d wk). Big $15,000. Last week, $22,500.

Embassy (Community) (1,200; 70-90)—"Damn Citizen" (U) and "Vio-

(Continued on page 16)

Shaws of Singapore Expect Films To Be Co-Produced with Europeans

Singapore, Feb. 11.

Co-production with European producers will become a reality this year for the Malayan film industry according to Run Run Shaw who's partnered with his brother Runme Shaw in the Shaw Organization. Latter outfit operates studios and has extensive theatre holdings in southeast Asia.

Run Run Shaw, who recently returned from Europe, asserted that he had contacted producers in Italy, France and Germany with a view toward joint film-making with the Shaw Organization. Although not meaning anyone specifically, he declared that European stars and producers will come to Singapore before the end of the year to participate in local production.

Films with mixed casts are becoming increasing popular, Shaw pointed out, and added that his firm already has several stories in the planning stage designed for players of varied nationality. Present Shaw studios, he feels, are adequate for almost any kind of film but arrangements have been made to install a $500,000 laboratory for color pictures.

'CABIRIA,' FONDA WIN ITALO CRIX AWARDS

Rome, Feb. 11.

"Cabiria" swept top honors at this year's Silver Ribbon award ceremonies for the presentation of the top Italian film prizes of the year. Film won both best pic and best direction categories, respectively for producer Dino DeLaurentiis and director Federico Fellini while also copping the best female acting award for Guilietta Masina and the ribbon for best femme supporting role went to Franca Marzi.

In the male sector, Marcello Mastroianni was chosen as best actor of the year for "White Nights" while Andrea Checchi received the prize for the best male supporting role in "Parola di Ladro."

"12 Angry Men" (UA) was voted the best foreign pic of the year by the Italian Pic Critics Assn., which annually selects the Silver Ribbon winners. Henry Fonda, producer-actor of the pic, was unable to attend since starred on Broadway but acknowledged the kudo as a "great honor."

Int'l Federation Okays 1958 Frisco Film Fest

London, Feb. 18.

In addition to the Venice Festival the International Federation of Film Producers has accorded recognition to junkets at Karlovy Vary, San Sebastian, Leningrad and San Francisco during the latter of this year. It already had given the okay to the Cannes, Brussels and Berlin fests.

Venice comes within the classification of a recommended festival to which national associations are recommended to submit films. The others are classed as recognized junkets, the rules of which have been approved by the federation and individual producer members are free to support if they desire.

Additionally, the International has okayed non-competitive junkets in Edinburgh, London, Melbourne, Stratford (Canada) and Vancouver.

ABPC Buys Into Tele

London, Feb. 18.

The Associated British Picture Corp. has acquired the minority stockholdings in ABC-TV, from the Midland newspaper groups. With this transfer, it's understood that ABPC now has a substantial block of stock in the commercial tv outlet.

The newspaper groups which relinquished their stock were the Birmingham Post and Mail, Ltd., Birmingham Despatch and Mercury Ltd., and Brandford and District Newspaper Company Ltd. Both the Birmingham Post and Mail and Westminster Press Provincial Newspapers Ltd. hold stock in Associated TeleVision.

'OPERA PLANE' TO EUROPE

Trudy Goth Shepherdess for 15 Culture-Happy Tourists

Music critic Trudy Goth who winters in N. Y. and summers in Milano with her family left over weekend as musical expert on what is believed the first "opera plane" ever to hit the European centres.

Some 15 Americans bought the package which calls for visits to Covent Garden, Paris Opera, Stuttgart, Vienna, Milano, Rome and other centres. Various backstage visits and social events in the foreign burgs are included.

Party will be gone about five weeks. It was organized via Mayfair, latter retaining the lady critic's services.

Poles First Red Country to Film Trade With Yanks

Poland and the United States last week signed a $1,000,000 international media guarantee contract enabling Poland to purchase, with her own currency, American films, books, records and periodicals. Deal involves $1,000,000 and is the starting gun for the purchase of Hollywood pictures by the Poles.

This makes Poland the first of the former "satellite" nations to reestablish relations with the Motion Picture Export Assn. The only other Communist country which has been seeing American films is Yugoslavia.

The Poles originally planned taking between 45 to 60 American features. It now looks as if they won't take that many. There haven't been any U.S. pix in Poland since 1948.

Media guarantee program was signed as Poland and the U.S. completed arrangements for a $98,000,000 credit and sales agreement, the second such pact between the two countries within a year. The first deal was for $95,000,000. Under the guarantee program, the Poles pay in local currency and the U.S. Information Agency picks up the zlotys, paying the American companies dollars in New York.

In any nation where the guarantee program is operative, the American Government has the right to pass on the films being shipped in.

Fourth Swiss Film Prod. Outfit Formed

Zurich, Feb. 18.

A fourth production company making feature pix, Unitas-Film A.G., has been founded here under the presidency of national councilor P. Schmid-Ruedin. Dr. Oscar Dueby, former production veepee of Praesens-Film and Gloriafilm, has been named exec delegate. It has two Swiss pix already slated for production in 1958.

Decision to bring this country's pix-producing outfits up to four indicates the upswing in local film production which has been evident since last fall. Many blockbuster grosses were racked up by locally made pix. Three Swiss films have been released since the beginning of the season, a record here. Active production companies here are: Praesens-Film, Gloriafilm, Neue Film A.G., and Unitas-Film. All are located in Zurich.

Japanese Film Star to Wed

Tokyo, Feb. 18.

Widely-known actress Yoshiko (Shirley) Yamaguchi is set for what will probably be her last film of an 18-year career. Her bowout vehicle will be "Utani Iki, Koini Iki" (To Live In Song, To Live In Love), a Toho musical which will co-star her with Setsuko Hara and Toshiro Mifune.

Miss Yamaguchi is slated to go to Rangoon after completion of the pic and marry Hiroshi Otaka, diplomat at the Japanese embassy there late in March.

BOMB DISPOSAL PLOT: SURVIVOR TAKES ALL

By GENE MOSKOWITZ

Berlin, Feb. 11.

Divided Berlin offers a fitting background for "The Phoenix," an Anglo-American film with an international cast, directed by American Robert Aldrich. Britain's Hammer Films Ltd. is listed as the production outfit but, with three instead of the regulation two American stars in the cast, this isn't going to pass as a quota picture. Elliot Hyman Productions has some coin invested in the film and United Artists will distribute worldwide.

Stars include Jeff Chandler, Jack Palance and French actress Martine Carol. Though Aldrich has his own production outfit, Associate & Aldrich, he's only doing directorial chores. Aldrich cooperated on the script with writer Dave Chapin. He's now putting the combined American-British-French-German cast through its pace in a two-week prehearsal period. Shooting started Monday (17) on an eight-week sked.

Story concerns a group of six Germans who form a bomb disposal unit after the war. Chandler and Palance are pitted against one another as the group agrees that 50% of their pay goes into a kitty which survivors are to inherit three months later. Series of unexploded British 1,000-pounders sends most of the men up in smoke. The last man learns to believe in himself, humany and love again.

Production is in the hands of Hammer Films' exec Mike Carreras. Yank cinematographer Ernest Laslo is doing the lensing.

Film Producer Ploquin Quits Pix Aid Jury In France; Irked by Results

Paris, Feb. 18.

Film producer Raoul Ploquin ankled the twoyear old governmental Film Aid Fund jury which was giving out money to films considered of exceptional interest for filmmaking as a whole or of top Gallic prestige value both at home and abroad. It also handled important French problems. A minimum of $37,500 per pic, and as high as $125,000, has been doled out to 35 pix in 1956 and last year for grand total of $1,750,000. Ploquin felt that these handouts did not serve their purpose and should be done away with.

He is backed by the spokesman of the Syndicate of French Film Producers, Henri Frenay, who believes that producers still went on making pix of purely commercial interest and considerations, and then submitted them for quality awards. Except in a few cases, most of the pix did not deserve these funds, he indicated, and they also got double dough since all producers were also eligible for regular Film Aid help via percentages advanced on local and foreign income.

Frenay also pointed out that tax money paid into Film Aid coffers, via these kudosed pix, did not cover their outlay and even lost needed money for the Film Aid fund. He proposed that the new Film Aid Law, now being discussed for the old one, runs out in 1960, do away with this aid. He suggested that quality help be given only to producers offering unusual themes or giving new directorial, writing and acting talents their first chances.

Limerick Co. Council Protests Ford's 'Moon'

Dublin, Feb. 18.

John Ford's "Rising of the Moon," made here for Warner's, is subject of protest to the Irish government. Film was released six months ago, getting good notices, but Limerick County Council has just got around to it. D. P. Quish told fellow members that the pic was " vile production and a travesty of the Irish people." Quish asked that protest should go to Justice Minister with request that the government contact all countries with which Ireland has diplomatic relations to have the film withdrawn.

Protester got unaminous support from members. Gerard Hayes saying that if "Rising of the Moon" was to be a criterion of what Irish film industry was going to be like then the least said about it the better.

Official government action on the protest is unlikely.

Germany's Lack of Film Aid Law May Sway France to Drop Statute

Paris, Feb. 18.

Although the Common Market, between France, Italy, West Germany and the Benelux countries, technically has been in effect since Jan. 1, no direct results are expected until 1962. However, the outcome of the CM on the film setups of the big three film producing members has become a daily matter of discussion and even controversy in film circles here.

The pro and con reactions over the French Film Aid Fund Law which runs out in December 1959 also are involved in the CM future apparently. Since it has to go before the National Assembly next spring, this statute has become a priority matter. Some film circles here feel that Germany's lack of State film aid may become a principle among CM members and deprive France of this important aspect in film producing activity here.

Operating since 1948, the Film Aid law staved off a great film crisis. Since then, in spite of apparent health in the last few years, the Gallic film industry always has been skirting future of current crises. Aid law coin comes from a tax on admissions from the visa payments on any film exhibited here in the French lingo (this covers local pix, Gallic coproductions and dubbed foreign films). The Aid fund is administered by the governmental Centre Du Cinema with Industry members also sitting in on the board.

In 1956, there was $18,750.000 in the kitty, 50% going to exhibitors for modernization of their houses, 35% to producers who invested it in more production (producers get 7% of local take and 21% of foreign), and the remainder went for backing shorts production, organizations to hypo Gallic pix abroad, and to technical aspects of filmmaking.

Most French Filmites Favor It

Most filmites queried by VARIETY felt that the Film Aid Fund was indispensible for future French film health. They claimed that production has shot up since its inception from 72 all-Gallic pix in 1949 to 109 in 1957. Film investments, filmgoing and the foreign take all have gone up. The Film Aid has allowed the Gallic pic to garner over 50% of its own mart with more production apparently engendering better pix.

Those against Film Aid claim it did not help bring more money into film production, and producers are just getting back what they lose at the boxoffice. They also feel that too much production has led to a lowering of quality with too many quickies, since producers have to put Aid dough right back into production. They believe that fewer films and bigger productions should be the thing.

Germany might easily take a top place on the CM film marts due to its larger cinema attendance and monetary superiority. With Germany calling the turns, this could also mean possibly doing away with quotas on American films in all CM countries. The French today want to keep strict foreign film quotas as well as the Film Aid law.

The new burgeoning German UFA operations also point to German leadership in the CM film agreements to come.

WEST END FACELIFT

London County Council Mulls 'Theatreland' Reshaping

London, Feb. 18.

A plan to reshape an important sector of the West End, in the heart of theatreland, is to be considered by the London County Council. The scheme represents one of the most ambitious postwar private development projects. If it gets the nod, this will involve the razing of the Cafe de Paris, the Rialto cinema and a large number of clubs, cafes, shops and offices, many of which now house theatrical agents.

The block concerned is bounded by Shaftesbury Avenue (main theatre street), Wardour Street (London's Film Row) and Coventry Street which links Leicester-Square and Piccadilly Circus.

U.S. Jazzmen In Big Swing To Continent

Frankfurt, Feb. 18.

This year shapes up as a great one for jazz in Germany, France and the United Kingdom, with some of the top names in the American entertainment biz slated for concertizing in Europe. And the Americans are going to cash in on some of that European franc-mark-shilling business, as the locals are always hungry for top Stateside names. American servicemen stationed in Europe, too, will be contributing to the boxoffices as they keep in touch with Stateside trends by viewing their favorites on tour here.

Here's how part of the jazz arrangements shape up:

Norman Granz has set "An Evening with Ella Fitzgerald and the Oscar Peterson Quartet" for a month-long tour of 22 top European centers, starting in Paris April 10.

Another Granze production, "Jazz at the Philharmonic," an annual favorite on the European tourdating, starts its six-week tour in London May 2 with Coleman Hawkins, Roy Eldridge, Dizzy Gillespie, Stan Getz and Sonny Stitt splitting the bill.

One of the Jazz at the Philharmonic units is slated to crop up at the Brussels Fair in Belgium June 16, under sponsorship of the U. S. State Department.

A Jazz West unit with June Christy, Bob Cooper, Bud Shank and the Claude Williamson Trio starts at The Hague March 8, with two months on the road in Belgium, Germany, Scandinavia, Italy, Yugoslavia, and Poland.

And here's a cross-switch. Pfc. Gary Crosby, currently doing his military duty with the Seventh Army Headquarters in Stuttgart, is using up his administrative leave to join the tour in Holland and go through Germany with the group.

World Pacific, who have recently released a Gary Crosby LP, is to record part of the tour for later LP pressings.

Al Hibbler does a 10-week tour of the continent starting in March, and Sarah Vaughan comes in April for a seven-week romp through Europe. Buddy Rich, doing the Europe bit two months ago with Harry James, comes back with his own group in March.

3 More on Abbey Spring Sked

Dublin, Feb. 18.

Abbey director Ernest Blythe has added three new plays to theatre's spring schedule. First will be "Look in the Looking Glass" by Walter Macken who authored "Home Is the Hero." It will be followed by "Cuffin' Johnny" by the late Louis D'Alton — a piece that was discovered in final draft state after his death, and "Change of Mind" by John O'Donovan, assistant editor of the Dublin Evening Press, who authored earlier Abbey comedies.

Ria Mooney is expected to direct all three productions.

Still Seek German Govt. Backing for Film Aid

Rome, Feb. 11.

An important plea for German support of the still-planning European Film Community will be made in Bonn Thursday (13) by a three-country committee having delegates from Italy, France and Germany. Meeting has been twice before postponed for illness and other reasons. Tripartite committee will make a strong pitch for German legislative conformity to the current film aid setups in both Italy and France. Germany currently has no such aid legislation, and this lack is considered a major hurdle in setting up thus pic pool.

Nicola de Pirro and Eitel Monaco will rep Italy at the talks; Henri Frenay and Jacques Flaud will represent France. Germany will be in the hands of Roland Risse and Kurt Schoene.

ALL HAIL FAREWELL

"THE NEW CHAMPION"!

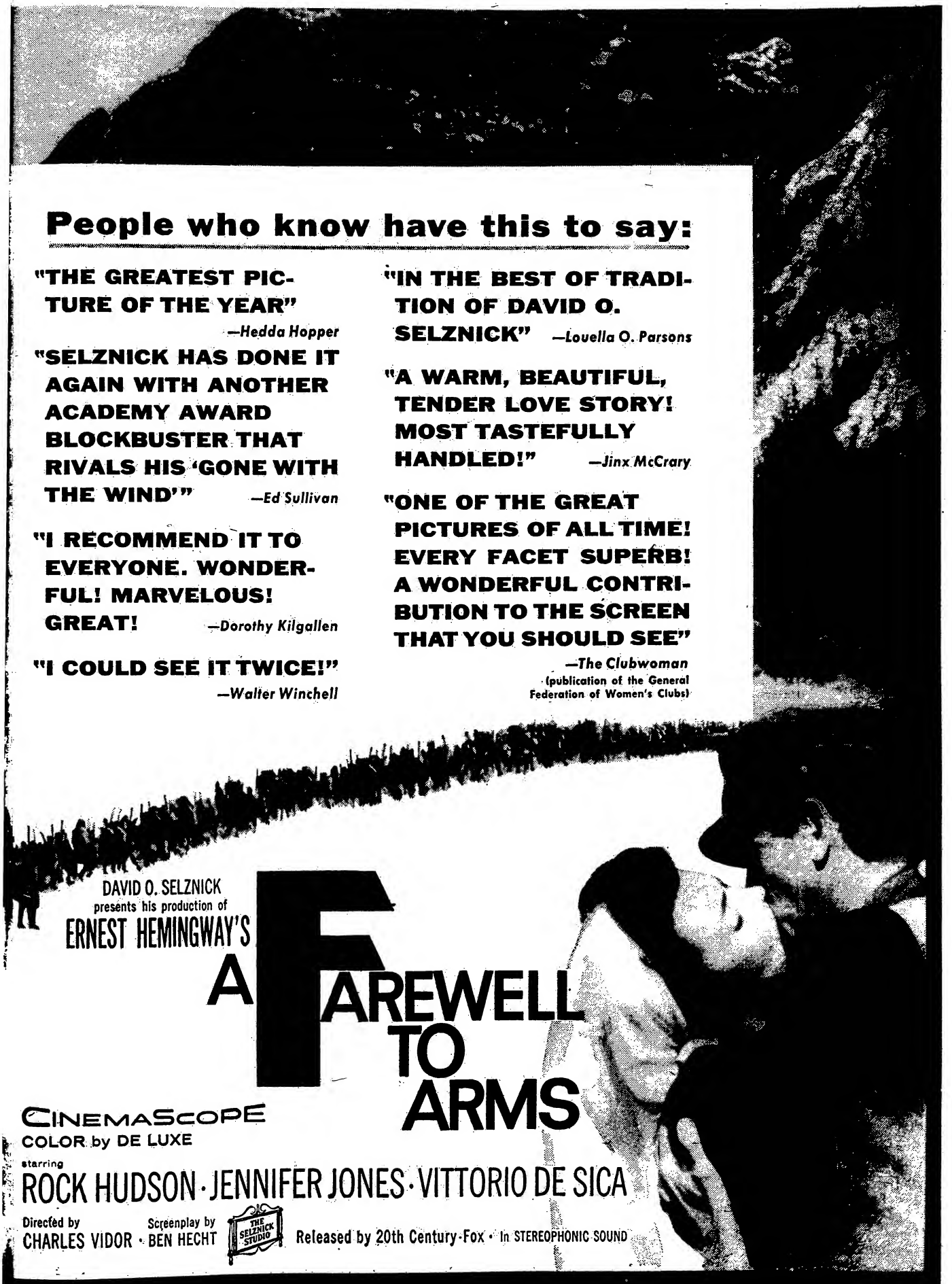
–No. 1 in Variety's report on the nation's grossers!



THE BIGGEST ATTRACTION OF THE YEAR IS SETTING BOX-OFFICE RECORDS FROM COAST TO COAST!



AND STARTING EASTER SUNDAY... *the most thoroughly pre-sold*


People who know have this to say:
"THE GREATEST PICTURE OF THE YEAR" —Hedda Hopper
"SELZNICK HAS DONE IT AGAIN WITH ANOTHER ACADEMY AWARD BLOCKBUSTER THAT RIVALS HIS 'GONE WITH THE WIND'" —Ed Sullivan
"I RECOMMEND IT TO EVERYONE. WONDERFUL! MARVELOUS! GREAT! —Dorothy Kilgallen
"I COULD SEE IT TWICE!" —Walter Winchell
"IN THE BEST OF TRADITION OF DAVID O. SELZNICK" —Louella O. Parsons
"A WARM, BEAUTIFUL, TENDER LOVE STORY! MOST TASTEFULLY HANDLED!" —Jinx McCrary
"ONE OF THE GREAT PICTURES OF ALL TIME! EVERY FACET SUPERB! A WONDERFUL CONTRIBUTION TO THE SCREEN THAT YOU SHOULD SEE" —The Clubwoman (publication of the General Federation of Women's Clubs)
DAVID O. SELZNICK presents his production of
ERNEST HEMINGWAY'S
A FAREWELL TO ARMS
CINEMASCOPE
COLOR by DE LUXE
starring
ROCK HUDSON · JENNIFER JONES · VITTORIO DE SICA
Directed by CHARLES VIDOR · Screenplay by BEN HECHT
THE SELZNICK STUDIO
Released by 20th Century-Fox · In STEREOPHONIC SOUND
motion picture of our time will be available to exhibitors everywhere!

Federal Judge Warns Ozoners That Antitrust Action Can't Stay Unpushed

Two drive-in firms in the Pittsburgh area which brought separate antitrust suits two years ago in N. Y. Federal Court against the eight majors and a number of other defendants were warned Friday (14) to prosecute the action within 30 days or face dismissal of their complaint.

Warning was made by Federal Judge Archie O. Dawson as attorneys for the defense moved to have the case tossed out. Court pointed out that the plaintiffs, Harmer Drive-In Inc. and Colonial Drive-In Inc., had been in contempt for ignoring three earlier orders by as many federal judges.

Difficulties of the suing driveins, Judge Dawson recalled, arose in 1955 when their attorney, Arnold Malkan, was disqualified because his partner was formerly an employee of Sargoy & Stein. "Since that time," the court noted, "the plaintiffs have not substituted other counsel to represent them.

Early in 1956 Federal Judge Sylvester Ryan ordered Harmer and Colonial to submit interrogatories, in July, 1956, Judge Edward Dimock ordered the ozoners to pay reasonable expenses of witnesses brought to testify in pretrial examinations while Judge Sidney Sugarman made an April, 1957, order directing the plaintiffs to file sealed depositions and other documents. All these orders were ignored.

Aside from the eight majors, the Harmer, Colonial suit named Allied Artists, Republic, Harris Amusement Co., Stanley Warner Corp., Jamestown Amusement Co. (Shea Circuit), American Broadcasting-Paramount Theatres and the Motion Picture Assn. of America. No specific damages were asked, but it was charged that the distrib defendants wrongfully conspired to favor the Harris, Loew's, Stanley Warner and Shea chains to the detriment of the plaintiffs' ozoners.

Horace Adams

Continued from page 5

home town at the offices of his Industrial Adviser Bureau Inc., which he considers his main business. He has been active in film industry affairs since he entered the business. He has been president of ITOO for the past four years.

Adams' main task as president of Allied is to provide the leadership that will help prevent the sale of the post-1948 pictures to television. He is extremely adamant on the subject and maintains that exhibitors paid the production costs and the profits on the films that are now being shown on television. He is a firm believer in the policy of helping your friends and hurting your enemies, meaning that the film companies that sell their pix to tv do not deserve the consideration of exhibitors while theatremen should go out of their way to book the product of companies that do not sell to video.

Adams regards the assurance, although guarded, of several film companies that they will make efforts to keep the post-1948 films off television as "a ray of hope." He added that these assurances were "the first kind words the exhibitors have had in I don't know how long." The exhibitor leader is also encouraged by the product currently on the market. "We have had five or six excellent pictures recently," he said. "I hope it's a forerunner of what will come."

Allied, Adams noted, doesn't want to fight. "All we want," he said, "is concessions and agreements that will permit the industry to live."

Adams, married and the father of two boys, ages 20 and 17, terms himself a trouble-shooter in dividing his time among his businesses. "Right now my picture business interests are in the most trouble so I guess I'm spending the most time to them," he said. The two racetracks with which he is associated are Ascot Park, just outside of Cleveland, and Kentucky Raceways at Florence, Ky., near Cincinnati.

He received his law degree at John Marshall in Cleveland after serving with the Rainbow Division and later the Air Corps in World War I.

'Working' at Burglary

San Francisco, Feb. 18.

Pair of burglars last week forced side door of 364-seat Vogue, an artie in United California circuit, and hauled off small safe containing $1,100 in cash.

Passersby saw the pair, thought they were workmen.

Geo. Muchnic Now Mannix's Aide

George Muchnic, rated as the eventual successor to E. J. Mannix, has been named assistant general manager of the Metro studios at Culver City. He will work with Mannix, who has been for many years general manager of the plant, still believed largest in the world.

Muchnic has been a v.p. of Loew's International for the past 14 years with headquarters in N.Y. During the changeovers in the Loew's operation, he was sent to the Coast by prexy Joseph R. Vogel and has since been commuting between the studio and the homeoffice. Muchnic's appointment marks the first official indication of his actual position. Before joining Loew's, Muchnic had been an RKO executive for 10 years.

Illustrators

Continued from page 2

(a prolific thespic participant in the somewhat ribald proceedings which, of course, are the keynote of these uninhibited revues) and others made for a bright fun evening. Apart from the lively French postcard are and librettos there were some effective scenes which, in another era, would find their way into a "Scandals," "Vanities" or "Artists and Models." In fact one of the Illustrators' pioneer revuettes spawned the "A&M" tieup with the Shuberts, yielded them a 2% royalty on the gross, and realized the $20,000 which made the building of the present clubhouse at 128 East 63d St.

The HCT (high cost of talent), even in these stripperies, brought this 51 annual show nut to a new peak of around $8,000, so that the net margin is not as much as heretofore. The assorted babes of all sizes, shapes and races (including a lissome sepia looker and a Japanese ditto) enhanced the special material, songs, ideas and settings whipped up by the lammisters from the palette set. Jackie Miller, Bobbi Parker, Lisa Howard, Mary Mon Toy, Jo Davis, Pamela Perry, Jackie Jackler (who has her own song specialty), Brenda Bufalino, Lilly White, Jane Scott are the revealing models in the artistic cutups.

Some of the blackouts are quickies, sort of living one-liners, and several of the sketches have durability. The "Cave Man Artist" effect, with the wine-grapes utilized to "sketch" a likeness of the reclininglly attractive Bobbi Parker, as worthwhile as its predecessors, that could have come out of the Paris "Folies Bergere." Russell Patterson's "Explorer," with a puppet on a luscious model, could be draped-up for mixed-audience legit revue. It's a natural for a Lili St. Cyr type of Las Vegas routine.

Abril LaMarque's nonsense legerdemain is worthy of the two abracadbra spots allotted him. While the prestidigation is not without professional merit, his deadpan ribald utilization of the stripped femme aide is ideal fodder for shows of this nature.

Warren King produced and Mike Garguilo directed. Latter is with the Tex & Jinx and other NBC-TV shows, and King also has show biz background. The credits are many; the teamwork obviously well coordinated; the fun adult; the VIP turnout worthwhile; and the cause meritorious, all of which makes the Illustrators' 51st annual show the sepia s.a. babe, is something

Vogel Speaks

Continued from page 5

into the boxoffice. We're not interested in prizes, gold medals, messages or in bettering the world." He acknowledged that Siegel would fit the bill.

Vogel said that Loew's had no plans to convert its Culver City studio into a real estate development. However, he said that the company had some real estate just outside the studio for which it has no real use and that the property would be sold as soon as the right price can be obtained. "The trouble is," he said, "is that every time we appraise the property its value goes up, so we have to wait until we're sure we get the most value."

The Loew's topper said the company has had some "visits from oil people," and that new tests may be made in a "different locality."

Asked if the company had reached the end of its economy program, Vogel said, "we're still looking to make savings." He stated there would be continued efforts to cut expenses as much as possible without affecting the quality of the company's pictures. He stated that the company was working seriously on cutting down the cost of distribution as well as its overhead costs. "If we can bring our costs down," he said, "perhaps we won't have to exact so much in film rental." He added that the company was continuing with plans to consolidate exchanges and particularly the backroom facilities. Talks to accomplish this are being held with other companies, "all of whom are cost conscious," but it is difficult to bring about quickly, Vogel noted. He pointed out that the company had already consolidated facilities in Cleveland and New York.

Vogel said he preferred to make his headquarters in New York. "Despite Hollywood's achievements," he said, "it's a narrow place. We all tend to become Hollywood. We lose contact with the people who sell the pictures." He asserted that Loew's, despite its recent difficulties, is having no problems in attracting independent producers. "The trouble is," he said, "we have too many coming to us. It's unbelievable how many we've turned down because we didn't think they had the right package."

No 'Censorship'

Continued from page 4

scored by concern over possible public criticism of selections.

From the remarks of the Soviet official last week, it was plain that the U.S.S.R. expects to select "significant" as well as entertainment films. It was noted that a picture like "On the Waterfront" even had a foreword to establish the fact that this was an isolated condition, not applicable to all of the U. S.

The question of selection will be one of many hashed out at the upcoming talks between Eric Johnston, prez of the Motion Picture Export Assn., and the Sovfilm representatives. Flanking Johnston for the talks will be either Griffith Johnson, MPEA v.p., or Ralph Hetzel, MPEA's exec v.p. headquartering in N. Y.

According to the Russians, publication of the cultural agreement already has borne fruit in that they've had some inquiries from New York theatres re the availability of several of their pictures. Turner B. Shelton, head of the film section of the U. S. Information Agency, also said he had inquiries. Shelton last week accepted a bid to serve with Johnston as the second "official" member of the American negotiating team. This came as something of a surprise in that it had originally been planned to make this an entirely "private" industry contact.

The Russian official confirmed that the Soviets had abandoned the idea of "reciprocity" and were now more convinced that publicity for their films—possibly via film weeks—would automatically create interest in the trade and would pinpoint the notion that theatres could do business with Soviet imports. It was stressed, however, that—as with the American films in Russia—the Soviet pictures should get "first screen" (top run) treatment in the States.

Amusement Stock Quotations

Week Ended Tuesday (18)

N. Y. Stock Exchange

1957-'58 High	Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
17½	11¼	ABC Vending	36	15⅞	15⅜	15½	—
24⅞	11⅝	Am Br-Par Th	123	14⅞	14⅛	14⅜	— ¼
36⅛	23½	CBS "A"	86	27⅜	26⅛	26½	—
35½	22⅜	CBS "B"	50	26½	26	26	—
20½	11⅝	Col Pix	10	13⅜	13¼	13⅜	+ ¼
19⅝	13⅜	Decca	46	15	14½	14⅞	— ¼
15⅞	13	Disney	104	17¼	16½	17¼	—
115	81¾	Eastman Kdk.	137	103	99⅛	100½	—1
4¾	3⅛	EMI	74	4⅛	3⅞	3⅞	— ¼
10⅜	7⅛	List Ind.	108	7⅜	6⅞	7	— ¼
22	11¼	Loew's	417	15½	14½	14⅞	+ ⅜
9½	7	Nat. Thea.	110	8⅛	7⅞	8	+ ⅛
38⅜	28	Paramount	160	36¾	35¾	35⅞	— ⅛
18⅜	11	Philco	123	15⅛	14⅜	14¾	+ ¼
54½	30	Polaroid	475	53¾	49¼	53⅝	+3
40	27	RCA	281	34⅛	32½	34	+ ⅜
8¼	4¾	Republic	80	7	6⅝	6¾	—
13⅛	9	Rep., pfd.	6	11	10⅝	10⅝	+ ⅜
18½	13⅜	Stanley War.	51	15½	14⅞	15⅜	— ⅛
29¼	18¾	Storer	29	22½	21¼	22	— ⅝
30¾	19⅝	20th-Fox	101	25	24½	24⅝	+ ½
25⅜	15	United Artists	16	18¼	17¾	18¼	—
30⅞	18¼	Univ. Pix	9	21	20	21	+ ½
73	65	Univ., pfd.	*180	70	68½	70	+1½
28⅞	16½	Warner Bros.	23	18⅜	17⅞	18¼	—
140	91¼	Zenith	74	134½	126½	133	+6⅝

American Stock Exchange

4½	2½	Allied Artists	17	3¼	2¾	3¼	—
10½	6⅝	Al'd Art., pfd.	1	8	8	8	—
11¾	6⅛	Assoc. Artists	61	9⅜	9	9¼	+ ⅛
1¼	3⁄8	C. & C. Tele.	84	½	7/16	½	+ 1/16
6⅛	3	DuMont Lab.	54	4⅝	3¾	2⅞	— ⅛
4⅝	2½	Guild Films	97	3⅛	2¾	2⅞	— ⅛
9¾	5⅝	Nat'l Telefilm	50	6⅛	6	6	— ⅛
9	3⅛	Skiatron	145	4½	3⅝	4	— ⅛
8¾	2⅞	Technicolor	25	4	3⅞	4	— ⅛
5⅞	3⅝	Trans-Lux	8	4½	4⅜	4½	—

Over-the-Counter Securities

	Bid	Ask	
Ampex	48¼	52½	+1¼
Chesapeake Industries	1⅝	2	—
Cinerama Prod.	1⅞	2¼	— ⅜
DuMont Broadcasting	6¾	7½	— ⅝
Magna Theatre	2¾	3¼	+ ⅜
Official Films	1	1⅛	— ⅛
Teleprompter	5¾	6¾	— ¼
U. A. Theatres	4⅝	5⅛	— ⅜

* Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Allied Ex-Prexy Blisters DeMille

Continued from page 5

motion picture industry in the past 15 years with the decline of various civilizations in world history. The film biz, he said, similar to many civilizations of the past, declined because of mistakes from within and not because of the influences of outside forces.

He said it was popular to blame the U. S. Vs. Paramount case, with the resultant consent decrees, as serving as the impetus for the industry's current woes. The suit, he maintained, would not have been necessary "if it had not been for the greed and shortsightedness of the people who controlled the film companies and the major circuits." That decision, he stressed, was not the cause for the industry's decline, but that the downbeating was brought about by a series of subsequent mistakes.

He listed those errors as follows:

(1) The inability of exhibition to recognize the effects of television. "If we had," he said, "we could have saved ourselves by cutting operating costs sooner and building up a fund for a hard-hitting business building campaign."

(2) The film companies did not anticipate what television would do. Gordon charged that the production-distribution firms panicked in a manner unlike any other industry ever had. "They got rid of their stars and turned them over to the talent agencies. They got rid of their writers and directors. Now one picture costs more to make then four pictures did previously."

(3) The release of the backlog films to television "in order to grab a fast buck." Everyone, he said, knows the consequence of this mistake.

(4) The present system of marketing pictures. Films, he said, are not reaching all of the country because of terms, playing time demands, and the forcing of higher admission prices.

The next big mistake the industry can make, Gordon declared, would be the releasing of the post-1948 pictures to television. However, he said he was optimistic that this would not happen because he felt that the film companies were beginning to realize that they can get more from theatres in the long run than from television.

He added that "there was no dearth of interest in motion pictures if we give the public what they want." He asserted that the "bugaboo of pay-tv was much dimmer" at this time thanks to the support of Congress and he told the delegates that "our position is fairly secure now."

In conclusion, he stated that the exhibition industry not only has a chance to survive but that it can tablished the buyer-seller relationship."

Screen—As Old

Continued from page 3

many fine oldies on tv has convinced the public of the merits of other product made during the years and which is now to turn up in theatres.

The twist is an ironic one, naturally. For the vintage productions on tv have been held responsible for hurting the new features in theatres. Now they're getting credit for assisting un-tv'eed entries in theatres.

Over the past several weeks theatremen at various points have been making the point that important reissue money is within reach of the distributors. And the once-around-again pictures can help the exhibs with their programming.

Sues Theatre and Usher

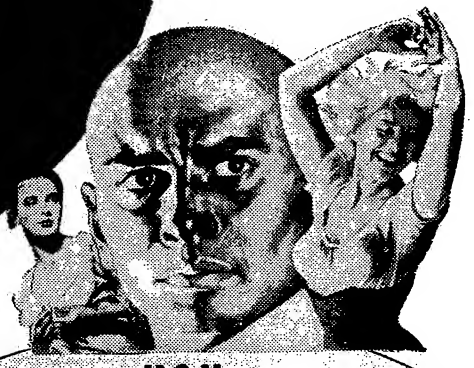
San Antonio, Feb. 18.

A suit for $20,000 was brought against Talley Enterprises Inc., operator of the Hi Ho Theatre here and Norman Wilborn, theatre usher.

The district court suit is brought by Danny Contreras. Contreras alleges that on Dec. 14, 1957, Wilborn without cause threw him bodily out of the theatre, bruising his face and breaking his right ankle.

M-G-M BACK ON TOP IN '58!

"RAINTREE COUNTY," "DON'T GO NEAR THE WATER," "LES GIRLS," "JAILHOUSE ROCK," "SEVEN HILLS OF ROME" . . .
AND NOW THE GREAT OF '58!



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STARRING

YUL BRYNNER

MARIA SCHELL CLAIRE BLOOM

LEE J. COBB ALBERT SALMI

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RICHARD BASEHART

WITH

WILLIAM SHATNER

FROM THE NOVEL BY FYODOR DOSTOYEVSKY

AN AVON PRODUCTION METROCOLOR

SCREEN PLAY AND DIRECTION BY

RICHARD BROOKS

PRODUCED BY

PANDRO S. BERMAN

"MOVIE MASTER-PIECE!"
—Newsweek

M-G-M's new blockbuster starts World Premiere at Music Hall, N. Y. tomorrow; opens Feb. 26—Pantages, L.A.; Feb. 27—Florida, Miami; Carib, Miami Beach; Trail, Coral Gables; March 4—Woods, Chicago and thereafter in 20 big cities nationwide. Every theatre preview, every press screening forecasts sure-fire box-office hit!

Picture Grosses

'Enemy' Big, $8,500, Mpls.; 'Rangers' Moderate 7G, 'Arms' Tall 10G in 2d

Minneapolis, Feb. 18.

Long lasting lineup of holdovers continues to shrink as such longstayers as "Peyton Place," "Sayonara" and "And God Created Woman" finally bow out. The Loop currently has its most fresh entries in some time but extent of boxoffice punch is dubious. In importance order they comprise "Enemy Below," "Darby's Rangers" and "Spanish Affair."

"Seven Wonders of World" and "Around the World in 80 Days," the hard ticket champs, are in their 80th and 32d weeks, respectively. It's the eighth stanza for "Don't Go Near Water" and fourth for "Old Yeller,"

Estimates for This Week

Academy (Mann) (947; $1.50-$2.65)—"Around World in 80 Days" (UA) (32d wk). Seems to be getting a good second wind. Tall $9,500. Last week, $9,000.

Century (SW-Cinerama) (1,150; $1.75-$2.65) — "Seven Wonders of World" (Cinerama) (80th wk). Last rush of late comers for this one. Great $13,000. Last week, $11,500. Now in last two weeks of run.

Gopher (Berger) (1,000; 85-90)—"Don't Go Near Water" (M-G) (8th wk). Good $4,000. Last week, $4,500.

Lyric (Par) (1,000; 85-90)—"Spanish Affair" (Par) and "Escape From Red Rock" (20th). Light $2,500 in 5 days, and jerked. Last week, "Sayonara" (WB) (6th wk), $5,000 at $1.25-$1.50.

Radio City (Par) (4,100; 90-$1.25)—"Farewell to Arms" (20th) (2d wk). Despite some lukewarm reviews it's showing considerable strength. Fat $11,000. Last week, $15,000.

RKO Orpheum (RKO) (2,800; 75-90) —"Darby's Rangers" (WB). Modest $7,000. Last week, "Missouri Traveler" (BV), yanked after 4 sad days, $1,200; and "Winchester 73" and "Criss Cross" (U) (reissues), $1,400, three days.

RKO Pan (RKO) (1,800; 75-90)—"Old Yeller" (BV) (4th wk). Good $5,000. Last week, $6,000.

State (Par) (2,300; 85-90)—"Enemy Below" (20th). Highly regarded picture. Fast $8,500. Last week, "Rodan" (DCA), $10,500.

Suburban World (Mann) (700; 85)—"To Paris With Love" (Cont) and "Lady Killers" (Cont) (2d runs) (2d wk). Good $1,500. Last week, $2,000.

World (Mann) (400; 85-$1.25)—"Third Key" (RFDA). Satisfactory $4,000. Last week, "God Created Woman" (Kings) (6th wk), $5,000.

'Search' Smash $12,000, D.C.; 'Peyton' 11½G, 9th

Washington, Feb. 18.

Considering the 16-year record snowstorm here which caused cancellation of Saturday midnight shows and hit Sunday biz heavily downtown houses aren't holding up well. "Search For Paradise" running strong in its sixth week at the Warner. "Peyton Place," winding up a record nine-week run at Palace, is still solid. "Seven Hills of Rome," in second round at Capitol, is way off.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.50)—"Sayonara" (WB) (8th-final). Down to $9,500. Last week, $16,500.

Capitol (Loew) (3,434; 90-$1.25) —"Seven Hills of Rome" (M-G) (2d last). Off $11,000 after $17,000 in opener.

Columbia (Loew) (1,154; 90-$1.25)—"Raintree County" (2d run) (3d wk). Brisk $12,000. Last week, $15,000.

Keith's (RKO) (1,850; 85-$1.25)—"Old Yeller" (BV) (4th wk). Down to $7,000. Last week, $11,000.

Palace (Loew) (2,350; 90-$1.50)—"Peyton Place" (20th) (9th-final). Solid $11,500 after $14,000 last week.

Plaza (T-L) (276; 90-$1.50)—"God Created Woman" (Kings) (15th wk). Fair $4,000. Last week, $5,000.

Trans-Lux (T-L) (600; 90-$1.50)—"Bonjour Tristesse" (Col) (3d wk). Good $7,000. Last week, $9,000.

Uptown (SW) (1,100; $1.25-$3)—"Around World in 80 Days" (UA) (46th wk). Modest $5,000. Last week, $7,500.

Warner (SW-Cinerama) (1,300; $2.40) — "Search for Paradise" (Cinerama) (6th wk). Big $12,000 after $12,500 last week.

BROADWAY

(Continued from page 8)

This session finishing tomorrow (Thurs.) looks like mild $11,000 or close. Eighth was $20,000.

Sutton (R&B) (561; 95-$1.75)—"Smiles of Summer Night" (Rank) (9th wk). Eighth stanza ended Sunday (16) was fair $4,400. Seventh was $4,900.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Old Yeller" (BV) (9th wk). Eighth session completed yesterday (Tues.) was okay $7,000. Seventh, $7,400.

Victoria (City Inv.) (1,060; 50-$2) —"Quiet American" (UA (2d wk). This round winding up today (Wed.) is likely to hit sluggish $9,000 or less. First was $17,000, over hopes.

Warner (SW-Cinerama) (1,600; $1.80-$3.50)—"Search for Paradise" (Cinerama) (22d wk). The 21st session ending Saturday (15) was big $28,900 for week that included 2 extra shows. The 20th was $28,900 for usual number of performances.

World (Times) (400; 95-$1.50)—"Bride Is Much Too Beautiful" (Ellis) (5th wk). Fourth week ended Sunday (16) was fine $6,400. Third was $9,600.

SNOW SLOUGHS OMAHA BUT 'DOBBS' NEAT 8G

Omaha, Feb. 18.

Weekend blizzard didn't help grosses here, but there are a pair of brisk new entries at the downtown first-runs this stanza. "Raintree County" is sock at the State while "Fort Dobbs" is strong at the Omaha. "Tarnished Angels" at the Orpheum looks only fair.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Going Steady" (Col) and "Return to Warbow" (Col). Fair $2,500. Last week, "Steel Bayonet" (UA) and "Gun Fever" (UA), $3,000.

Omaha (Tristates) (2,066; 75-90) —"Fort Dobbs" (WB) and "Undersea Girl" (AA). Perky $8,000. Last week, "Eighteen and Anxious" (AB-PT) and "Girl in Woods" (AB-PT), $4,500 for 5 days.

Orpheum (Tristates) (2,980; 75-90)—"Tarnished Angels" (U). Fair $7,000. Last week, "Peyton Place" (20th) 3d wk), $8,500 at 90-$1.25.

State (Goldberg) (850; 90-$1.25) —"Raintree County" (M-G). Hep $8,000. Last week, "Missouri Traveler" (BV), $5,000.

SAN FRANCISCO

(Continued from page 8)

wk). Oke $9,000. Last week, $14,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65) — "Seven Wonders of World" (Cinerama) (65th wk). Big $16,000. Last week, $15,000.

United Artists (No. Coast) (1,207; 90-$1.25)—"Witness For Prosecution" (UA) and "Ride Out For Revenge" (UA) (2d wk). Fancy $12,000. Last week, $17,000.

Stagedoor (A-R) (440; $1.25-$2) —"Raintree County" (M-G) (8th wk). Good $4,500. Last week, $5,500.

Vogue (S. F. Theatres) (364; $1.25)—"Golden Age of Comedy" (Indie). Sock $6,000. Last week, "Pather Panchali" (Indie) (7th wk), $1,800.

Bridge (Schwarz) (396; $1.25)—"Smallest Show On Earth" (Times) (3d wk). Good $3,000. Last week, $4,000.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World In 80 Days" (UA) (60th wk). Fast $14,000. Last week, $14,000.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Gervaise" (Cont) (7th wk). Good $2,500. Last week, $3,000.

BOSTON

(Continued from page 10)

(WB) and "Magic Ring" (Indie), $11,000.

Pilgrim (NET) (1,000; 65-95) — "Sing Boy Sing" (20th). Opened today (Tues.). Last week, Beautiful But Dangerous" (20th), $5,000.

Saxon (Saxon) (1,100; $1.50-$3.30) —"Around World in 80 Days" (UA) (45th wk). Bright $20,000 with extra mats. Last week, $17,200.

Trans-Lux (Trans-Lux) 4730; 75-$1.10) — "Respectful Prostitute" (Indie) and "Lover Boy" (Indie) (3d wk). Good $4,300. Last week, $5,100.

Orpheum (Loew) (2,900; 75-$1.25) — "Don't Go Near Water" (M-G). Wham $26,500. Last week, "Seven Hills of Rome" (M-G) and "Happy Road" (M-G), $10,500.

State (Loew) (3,600; 75-$1.25)—"Don't Go Near Water" (M-G). Big $15,500. Last week, "Seven Hills of Rome" (M-G) and "Happy Road" (M-G), $4,500.

'Hell' Nice $13,000 In Toronto; 'Arms' 16G, 2d

Toronto, Feb. 18.

Only newcomers at major deluxers are "Man in Shadow" and "The Quiet American," both disappointing biz. However, holdovers are pacing the city to hep returns. Leading is "Farewell to Arms" in second stanza, with "Sayonara" and "Don't Go Near Water," both in fifth frames, running neck-and-neck.

Estimates for This Week

Carlton (Rank) (2,318; 60-$1)—"Quiet American" (UA). Light $6,500. Last week, "Robbery Under Arms" (Rank), $7,000.

Downtown, Glendale, Scarboro, State (Taylor) (1,054; 995; 698; 694; 50-75) — "Walk into Hell" (IFD) and "Guns Don't Argue" (IFD). Nice $13,000. Last week, "Tin Star" (Par) and "Naked Sun" (AA), $11,000.

Eglinton, Palace, Runnymede (FP) (1,080; 1,385; 1,485; 50-$1)—"Old Yeller" (BV) (3d wk). Okay $9,000. Last week, $12,000.

Hollywood (FP) (1,080; $1-$1.25) —"Farewell to Arms" (20th) (2d wk). Socko $16,000. Last week, same.

Hyland (Rank) (1,357; $1) — "How to Murder Rich Uncle" (Col) (4th wk). Big $4,500. Last week, same.

Imperial (FP) (3,344; 75-$1.25)—"Sayonara" (WB) (5th wk). Hefty $14,000. Last week, $17,500.

International (Taylor) (557; $1)—"No Time for Tears" (IFD) Okay $4,000. Last week, "Blue Murder St. Trinian's" (IFD) (7th wk), $3,000.

Loew's (Loew) (2,098; $1-$1.25) —"Don't Go Near Water" (M-G) (5th wk). Swell $12,000. Last week, $14,000.

Tivoli (FP) (955; $1.75-$2.40)—"Around World in 80 Days" (UA) (27th wk). Fine $8,000. Last week, $8,500.

Towne (Taylor) (693; $1) — "French Are Funny Race" (IFD). Fine $4,500. Last week, "Modern Times" (UA) (reissue) (2d wk), $3,500.

University (FP) (1,233; $1.50-$2.40)—"This is Cinerama" (Cinerama). (17th wk). Neat $12,000. Last week, $13,000.

Uptown (Loew) (2,098; 60-$1)—"Man in Shadow" (U). Light $7,500. Last week, "Tarnished Angels" (U) (3d wk), $7,000.

LOS ANGELES

(Continued from page 10)

(WB) (8th wk). Snappy $16,700. Last week, $18,400.

Warner Beverly (SW) (1,612; 90-$1.75)—"Witness for Prosecution" (UA) (9th wk). Stout $8,000. Last week, $8,100.

Egyptian (UATC) (1,503; $1.25-$3.50)—"Bridge on River Kwai" (Col) (9th wk). Solid $17,000. Last week, $20,300.

Los Angeles, Fox Beverly, Loyola, Vogue (FWC) (2,097; 1,170; 1,248; 825; $1.25-$2.40)—"Peyton Place" (20th) (5th wk, Los Angeles; 10th wk, others). Brisk $21,000. Last week, $28,100.

Downtown, Wiltern (SW) (1,757; 2,344; $1.25-$2.50)—"10 Commandments" (Par) (17th wk). Sturdy $12,000. Last week, $12,200.

Warner Hollywood (SW) (1,384; $1.20-$2.65) — "Seven Wonders" (Cine) started 37th week Sunday (16) after socko $22,300 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World in 80 Days" (UA) (61st wk). Beefy $18,000. Last week, $21,400.

El Rey (FWC) (861; $1.25-$1.75) — "Gervaise" (Cont) (6th wk). Perky $2,000. Last week, same.

CLEVELAND

(Continued from page 10)

lators" (U). Oke $5,000. Last week, "Winchester 73" (U) and "Criss-Cross" (U), (reissues), $5,200.

Continental (Art Theatre Guild) (850; $1.25)—"And God Created Woman" (Kings) (m.o.). Good $3,300. Last week, "Silken Affair" (DCA), $2,300.

Heights Art (Guild) (925; $1.25) —"Brothers in Law" (Indie). Oke $2,000. Last week, "God Created Woman" (Kings) (8th wk), $3,100.

Hipp (Telem't) (3,700; $1.25-$1.50)—"Peyton Place" (20th) (8th-final wk). Sock $11,000.

Lower Mall (Community) (500; 60-90)—"The Roots" (Indie). Good $2,500. Last week, "Bed of Grass" (Lux) and "Dance Little Lady" (Lux), $1,500.

Ohio (Loew) (1,244; $1.25-$2.50) —"Around World" (UA) (36th wk). Big $9,000. Last week, $10,000.

Palace (SW-Cinerama) (1,250; $1.25-$2.40)—"Seven Wonders of World" (Cinerama) (3d wk). Tall $17,000. Last week, $17,500.

State (Loew) (3,500; 70-90)—"Gift of Love" (20th). Oke $10,000. Last week, "Quiet American" (M-G), $6,700.

Stillman (Loew) (2,700; 90-$1.20) — "Raintree County" (M-G) (2d wk). Stout $14,000. Last week, $20,000.

KANSAS CITY

(Continued from page 8)

(2d wk). Sock $5,000. Last week, $5,500 for house record.

Midland (Loew) (3,500; 75-90)—"Seven Hills of Rome" (M-G) and "Happy Road" (M-G). Thin $5,000. Last week, "Quiet American" (UA) and "Lady of Vengeance" (UA), same.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Seven Wonders of World" (Cinerama) (25th wk). Slowing down to $6,000; stays. Last week, same.

Paramount (UP) (1,900; 75-90)—"Ft. Dobbs" (WB) and "Short Cut To Hell" (Par). Good $8,000. Last week, "Deep Six" (WB), $5,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Maid in Paris" (Indie). So-so $1,200. Last week, "Last Bridge" (Indie), $1,500.

Roxy (Durwood) (879; 90-$1.25-$1.50)—"Raintree County" (M-G) (8th wk). Modest $4,000; holds. Last week, ditto.

Tower (Fox Midwest) (2,000; 75-90)—"Old Yeller" (BV) (3d wk). Strong $6,000. Last week, $9,000.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90) —"Gift of Love" (20th) and "Plunder Road" (20th). Fairish $8,500. Last week, "Missouri Traveler" (BV), same.

141 'Orderly' Films

Los Angeles, Feb. 18.

Titles and dates of 141 films already firmly skedded for release during 1958 by eight major distributors, plus another 25 pix tentatively set by them for distribution this year, were disclosed by Edward L. Hyman, AB-PT veepee, at a meeting held in National Theatres' Gold Room with capacity crowd of circuit and indie operators and exchange personnel.

Information, collected by Hyman direct from respective company sources was included in a brochure which listed the 1958 releasing plans of 10 major distribs, to highlight exec's discussion on "orderly distribution" of quality product throughout the year.

While not announcing actual titles and dates, two other distribs, Allied Artists and Republic, voiced enthusiastic approval of Hyman's plan, via letters from top officials, and their intention to fit their upcoming skeds into its tenets.

Exhibs Plead

Continued from page 5

theatremen the position of the stockholders, many of whom depended on their investments for their income. Many of them, he pointed out, were recent investors and that the stockholders felt they were entitled to a return on their investments just as exhibitors expect profits from their theatres.

The success of the old films on television left the delegates with the feeling that perhaps they ought to take another look at re-issues. This idea was hammered at by A. E. Sindlinger, the analyst. He said that based on his company's findings the former evaluation of reissues is all wrong in today's market. He urged exhibitors to make efforts to acquire from MCA the pre-1948 Paramount pictures before they go to television. Allied, as a result, decided to appoint a committee to see "when, where and how" the Par films could be obtained for reissue.

It appeared obvious that the problems facing exhibitors, including drive-in operators, were the most critical in the industry's history. The attendance of 500 plus the large number of delegates who attended business sessions attested to the severity of the crisis.

In addition, there was less concentration on denunciation of film company trade practices and more attention to meetings devoted to business building. At past conventions, little, if any, time was devoted to the exchange of ideas for the exploitation and selling of pictures.

On the question of opening the gates to the sale of the post-'48 pix, Allied took official action in the form of a resolution which appealed to the "sound business judgment" of the film companies and "to their loyalty to the motion business as a whole" not to make pictures available to television because "such a course inevitably will lead to the elimination of their theatre customers and consequent loss of their only established market for their new productions."

Writers Strike Versus Republic On TV Residuals

Hollywood, Feb. 18.

An immediate strike against Republic Pictures—which, however, cannot take effect until March 22 due to existing contractual provisions—was approved by the Screen Writers Branch of the Writers Guild of America, West, at a special meeting late Thursday night (13).

Called to explore what measures the Guild should take in meeting pay-tv, the Branch, voting unanimously, also (1) ordered their contracts with major studios cancelled as soon as legally possible; and (2) authorized board to give 60-day notice of strike action against certain unnamed indie United Artists producers who have released pix to television.

Hassle with these UA producers stems from their failure and/or refusal to cut writers in for additional coin on post-1948 films released to tv. Warners and RKO already have recognized such payments on post-'48 pix sold to tv. A spokesman for Guild reported last night that agreement in "some cases" among these UA holdouts "seems imminent," and therefore such notices wouldn't go out to these if deals were signed. A strike against any producer means that Guild members may not do any work for him, including screen, tv and radio writers.

Difficulties of writers with major studios is pay-tv, in which scripters are insistent upon establishing participation rights. Feevee still doesn't exist as any "meaningful" form of exhibition, it's pointed out, but writers are determined "not to flounder" in the wake of this new field when it comes into vogue, "as they are now doing in the case of free television." Writers are taking their stand on flat statements made by majors years ago their backlogs never would be released to tv, "yet this came to pass and the writers found their rights bypassed."

Spokesman declared that in conformance with legal requirements termination of the agreement with majors affected means that writers can walk out by Nov. 6. However, he said, in the meantime they plan to vigorously pursue negotiations elsewhere.

Action against Republic in Guild's strike vote stems from company announcing their release of post-'48 films to tv a month ago without any indication that writers would receive pay from these pix. Guild strike vote also affects any Rep subsidiaries in which Rep has a 50% or more interest.

Parlays Bowling, Cafeteria And Drive-In Operation

Borger, Tex., Feb. 18.

Johnny Fagan, owner of the Buena Vista Drive-In, has opened a new 24-lane bowling alley and cafeteria in a building halfway between the main part of the city and his ozoner.

Biz was reported to be excellent in both operations.

Lopert, UA

Continued from 3

leased by the company. The Astor and Victoria Theatres on Broadway are operated by Lopert for UA, which recently leased them.

Interest in just about any Bardot film today is high in the wake of "And God Created Woman" (Kingsley-International) which is clearing up and stands to gross $2,000,000 in the U. S. alone. Another Bardot release, "The Bride Is Much Too Beautiful," also is doing well.

Bidding for "La Parisienne" has been heavy, with a number of the indies in the running. This accounts for the heavy coin forked over by the UA-Lopert combo. Between $100,000 and $150,000 is considered a very high guarantee for a French, or any foreign, film. Walter Reade's Continental Distributing paid that—$125,000—for "Gervaise."

Deal for Miss Bardot to star in a picture for Metro is said to have fallen through. It was to have been made under a commitment she had to Pathe in France.

"RIDE OUT" IS A STANDOUT!



RORY CALHOUN



GLORIA GRAHAME



LLOYD BRIDGES



JOANNE GILBERT

All the Indian war excitement your screen can hold!



"Ride Out For Revenge"

THRU UA

Written and Produced by NORMAN RETCHIN · Directed by BERNARD GIRARD · A BRYNA PRODUCTION

A STAR-POWERED CAST IN A SLASHING OUTDOOR ACTION HIT!

Bardot Film—Various Lengths—For Easton, Bethlehem, Allentown

Easton, Pa., Feb. 18.

French film "And God Created Woman," starring Brigitte Bardot, has been given the okay by law enforcement officers in this section. Some officers, however, said they felt it was in "poor taste," and some deletions were made.

The film opened in Easton, Bethlehem, Allentown and Stroudsburg on Wednesday (12). It was viewed by the officials that night. All houses reported it was drawing big crowds in this state once famous for blue laws.

Lehigh County Dist. Atty. Paul McGinley said seven deletions were made in Allentown. He said he did not think there is anything in the picture on which to base prosecution. Harold Heydt, manager of the 19th St. Theatre in Allentown, where the picture is being shown, said the deletions were made before it opened in his theatre.

In Bethlehem, Edward Godlesky, manager of the College Theatre, reported three or four scenes were deleted. This was confirmed by Bethlehem police who viewed the film.

Northampton County Dist. Atty. Edward G. Ruyak mentioned he has received complaints from a number of Easton residents who objected to the film. Easton Police Chief John I. Schwarz went to see it and said he could see no objectionable scenes.

Complaints also were received by Stroudsburg authorities. Dist. Atty. Detleff A. Hansen there and 18 representatives from three religious denominations attended the opening.

They found that any objectionable parts have been eliminated, and no reason to interfere.

Drive-In As 'Fair'

Continued from page 2

9 a.m. to 5 p.m. every Sunday. Each car is charged 35c for parking space. The cars are parked in tiers so that two midways are created. Counters and tables are set up on which merchandise and farm products can be displayed. Products are either swapped or sold. Every imaginable product is offered for exchange or sale. At the same time, the drive-in's concession stands are operating at full blast.

Miller said that when DuMont introduced the idea a year ago only 14 cars showed up. However, when Miller isited the drive-in recently he clocked 880 cars. DuMont, he said, has had no difficulty with church groups or local business establishments. As a matter of fact, some local stores have set up their own counters. After 5 p.m. the country fair or "swap day" atmosphere is removed and the drive-in reverts to a motion picture theatre. A percentage of the crowd stays on to see the show.

Clever These Chinese Reds; Build Rawstock Factory With German, Czech Aid

Red China appears to be constructing a large rawstock film manufacturing plant, according to reports received in N. Y.

The Chinese are said to be getting equipment from various of the Communist-bloc countries, including East Germany and Czechoslovakia. They have been ordering some basic raw materials in Japan and these orders have mounted in recent months.

In the past, the Chinese Reds had been purchasing negative and positive film outside their country.

The Chinese films seen in the U. S. come primarily from the non-Red studios at Hong-Kong. Some Red Chinese films have begun to filter into Asian countries, notably Indonesia and Indo-China.

Stevens Vice Stoner

J. H. Stevens has been named manager of Paramount's midwestern division (formerly called the central division), succeeding Bryan D. St Latter departed last week.

Robert Allen, assistant branch manager in Chicago, has been moved up to manager, which is the post vacated by Stevens' promotion.

Exhibs Decry Clergy in '10 C' Act

Louisville, Feb. 18.

The only company officially condemned at Allied States Assn.'s drive-in convention here last week was Paramount. In a resolution formally passed by the convention, Par was rapped for "discriminating" against drive-ins in the release of "The 10 Commandments," It was charged, too, that the film company was employing subtle pressure and coercion in attempting to get theatres to play the picture. Par, it was said, was asking chambers of commerce to supply a list of local clerymen in areas where theatres had turned down the picture because of the tough terms. According to the Allied charge, Par plans to write to the clergymen requesting them to appeal to local exhibitors to play the film.

Par, it was disclosed, has started to talk deals with drive-ins. However, the picture will not be available to them until this summer. And then, it was reported, Paramount wanted a minimum of seven days playing time at advanced admissions, with terms of 60% and "no look."

In a rudown of the film companies, it was suggested that exhibs "stay away" from Republic pictures until the company's position on the sale of pix to tv is clarified. Warner Bros. again won the dubious honor of being the worst company with which to do business. In general, there were no complaints about the deals offered by Metro, Universal, 20th-Fox, Columbia, United Artists, Allied Artists and Rank.

Snaper, Dollinger As Delegates

Wilbur Snaper and Irving Dollinger will represent Allied at the full presentation of the MPAA-COMPO-TOA business building campaign on Feb. 20 in New York. However, it was stressed that Allied would not participate in the plan, financially or otherwise if a part of the overall budget is not alloted for the promotion of the industry in subsequent-run situations. Allied wants to make sure that the plan is not designed solely for the first-run and key situations.

Pittsburgh For 1959

Next year's drive-in convention will be held in Pittsburgh in February. However, Allied will skip its regular national convention in the fall of 1959 and hold a combined drive-in and hardtop meeting in Chicago in February, 1960. The 1958 regular convention will be held as scheduled in Chicago Oct. 12-15.

Combination of the two conventions was prompted by appeals from supplier organizations which exhibit merchandise at the meetings. The suppliers wailed they couldn't afford to set up their displays at two spearate conventions.

Misleading TV Station Ads

Although Alied wants to call it to the attention of the Federal Trade Commission that tv stations are running misleading advertising relating to the premiere of films on television, one delegate admitted that he had advertised, "perhaps fraudulently," that a current picture playing his theatre would never be seen on television. He noticed a 10% increase in business as a result of the ad.

Dirty Pool on 'Road' News?

Drive-in operators accused tv stations of exaggerating in the dire warnings of driving conditions in weather reports. A group of Cincinnati theatremen, however, have found a way to control at least one weather show in their area. They've combined as participating advertisers on the 6:25 p.m. weather report over WKRC-TV, Cincy.

Push For More Tinters

Allied is continuing its campaign for more pictures in color. According to figures compiled by the group, out of 244 pictures released from May to February only 81 were in color.

How Wide Is The Gauge?

In a report on technical problems, Hugh McLachlen declared that the majority of the companies, with the exception of 20th-Fox, had given up on the idea of releasing pictures in any gauge but 35m. He stated, however, that 20th was still toying with the idea of roadshowing an upcoming film in 55m.

New Officers

All newly-elected officers of Allied—prexy Horace Adams, treasurer Edward W. Lider, and secretary Abe Berenson— are lawyers.

Postscript

The Kentucky Hotel, site of the convention and at which Loew's prexy Joseph R. Vogel addressed the closing banquet, is partly owned by Ralph B. Campbell, an associate of Joseph Tomlinson, the Loew's director who launched an unsuccessful proxy fight against Vogel. Campbell, incidentally, acted for Tomlinson in bringing various suits against Loew's and Vogel.

Joe Vogel—'I'm a Theatreman'

Continued from page 5

and so would we, but outstanding films are in proportion to the available talent."

No Relief For Distribs

Theatres, Vogel noted, which play unsuccessful pictures turn to the distributor for redress. But, he asked, where is the distrib to turn for help in unsuccessful engagements? He emphasized that neither exhibition or distribution "should expect to be guaranteed a profit."

The Loew's topper reviewed Metro's recent differences with exhibition, a period in which Loew's, long identified as the "friendly company," was no longer referred to in those terms. Loew's, he explained, "set a high standard for exhibitor-distributor relations" when it "was at the top of the heap" and "far and away the leading producer and distributor."

"But when the business started to skid," he stated, "and differences arose on the selling policy of a few outstanding picture's, I think I'm right in saying that the shock of the exhibitor was all the greater because of the previous benevolence. It was as if a warm friend had suddenly turned a cold shoulder. The former friendship made the wounds all the more painful. The 'friendly company' had the phrase thrown back in its teeth.

"I mention this fact to affirm that the policy of the 'friendly company' was the kind of policy any company should be proud of. An atmosphere of friendliness should prevail, and it is not too much to expect a similar friendly policy on the part of each of us."

Need For Blockbusters

Vogel pointed out that the need for blockbuster pictures is greater than ever. But no company, he added, can find sufficient properties to make all blockbusters and that it is necessary to produce some small pictures. However, he said that these pictures "should have a special appeal" and that not only the distributor but the exhibitor as well "has to work on these pictures." Often, he commented, they are the means of developing talent.

Metro's program, he said, will include productions of varying sizes —"not every film will be a blockbuster—but the standards will be high."

Talent Demands

Vogel bemoaned the "staggering commitments" made necessary by the competition among producers for properties. The terms for talent and the demands for participations, he said, "are bewilderingly high." He outlined the problems and costs involved in production and the human factors involved. He spoke about the end of company-controlled stars, but that this "practice is no longer feasible" because "the cost is prohibitive."

Referring to the sale of pix to tv, Vogel said the only justification for unloading the pre-1948 backlog was "necessity." He said it was obvious that such a policy would have repercussions and that the film companies knew it themselves. But, he pointed out, they were hit by the decline in business and with mounting production costs and "there was no one to turn to if the budget was to be balanced."

Smart To 'Lease' For TV

Vogel indicated that Loew's was fortunate in that it leased and did not sell its old films to tv. The company, he said, had learned a lot from its experience in the last year, "and from what we have learned, I have reason for optimism, not pessimism." He asserted that the time will come when tv "will feel the pinch" and will be faced with mounting overhead "and the law of dimishing returns will set in on the re-running of old pictures."

Nabe Operators

Continued from page 5

haven't the product to compete successfully against the movies that will be coming up on tv," says Volk.

"This is one of the worst blows yet for exhibition," declared Lebedoff. "We had hoped that Paramount would continue to hold out against a sale of its pre-1948 and would set an example for other companies. Coming right on the heels of authoritative pronouncements that exhibition is being killed by the movies on tv the Paramount sale seems all the more reprehensible and might lead to the inference that the film companies don't care any more what happens to theatres."

Million-Up

Continued from page 3

ture to survive, and theatres will have to offer at least a minimum of comfort to patrons."

Trans-Lux runs houses in Washington, New York, Philadelphia and some other places. It has a distribution subsidiary handling foreign films. Brandt said he wasn't, at the moment, close to making any new theatre deals, but noted "people know we're looking. It's a longrange plan, and we're in no hurry."

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No Great Defender of Networks, But—

Senator Thinks Pay-See Should Not Be 'Forced' On American People

Greensboro, N. C., Feb. 18.

U. S. Sen. W. Kerr Scott of North Carolina predicts a "knock-down-drag-out" fight in Washington over pay-television. Scott said he had received more mail and telegrams and telephone calls on the subject of pay-as-you-see television than on any other one thing—including sputnik and missiles.

He said it appears that television networks "are making a do-or-di battle out of the controversy.

"Pay-tv," the senator said, "would bring extremely damaging competition to television as we now know it." He added: "By carrying only the money-making shows, pay-tv would all but drain the networks dry. At the same time, it would have to be expensive to the viewer.

"I am no great defender of the present tv networks," Scott said, terming many of the current programs 'sorry.' " But he added:

After studying the matter for some time and looking into many aspects of the problems involved, I think it would be unwise to 'force' pay-tv on the public."

Sen. Scott observed further: "Pay-tv advocates may argue that it can do away with the commercials, but so can the person watching the set—by simply turning the knob."

Drive-In Ops

Continued from page 5

pointed out that under present conditions a divorced circuit can acquire new theatres by petitioning the U. S. District Court in N. Y. and obtaining a finding by the court that the acquisition will not unduly restrain competition. The D. of J., he charged, has raised no objections in all the petitions presented and has only made superficial inquiries. At the same time, the Government bureau only allows exhibitors to intervene amicus curiae (friend of the court), Myers added, but that this type of intervention did not permit them to obtain witnesses through subpoenas or to appeal the decision to higher courts.

In connection with its charges against the Dept. of Justice, Allied will issue a "white paper" in which it plans to detail the alleged lack of policing and enforcement of the consent decrees by the Government agency.

Danes Plead

Continued from page 4

to keep them from doing so has been brought on them by the distributors of German, Italian and Danish films who benefitted via the impasse between MPEA and the Danes.

Observers say chances for tax relief by the Danish government are slim. Some relief already has been granted.

Though a deal has been worked out on the principal (rental) terms, some differences still remain to be ironed out. One of these involves holdover terms. MPEA has agreed to pay for censorship fees under any new agreement.

New York Theatre

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Selectivision Spins Own Version, All's Rosy, But Companies Differ

By FRED HIFT

Selectivision, billed as an electronic extension of the motion picture theatre into the home, was demonstrated in a Queens (N. Y.) apartment last week.

Technically, it worked fine. The flaw was in the policy and supply versions that emanated (1) from the Selectivision demonstrator on the premises, (2) Selectivision executives, (3) the film companies. It all added up to Confusion (with a big capital "C").

The demonstrator, a young lady named Marjorie Grayson who said she was assistant to Bernard L. Goldenberg, Selectivision chairman, said films would be shown over the system either simultaneously with the run at the local theatre, or a few days later. She explained that Selectivision had lined up 57 films to round out its schedule "because a picture might run a long time at a theatre and we couldn't show it for that long" and said it could be assumed that companies whose trailers were being used for the demonstration (United Artists, 20th-Fox, Columbia, Metro) would provide their films for Selectivision runs. Latter are supposed to start in Queens in early April.

Goldenberg said Miss Grayson had it wrong. He said Selectivision would show films 90 days after they'd been played off in the local house cooperating with his system "because our research shows that that's when people finally hear about a film and want to see it." He, like Miss Grayson, said Selectivision transmission equipment had been installed at the Elmwood Theatre, Rego Park.

Now turn to, and quote the film companies: Alex Harrison, general sales manager of 20th-Fox: "*You can quote me as categorically denying that we are making any films available to Selectivision.*" William J. Heineman, United Artists sales v.p.: "*Absolutely untrue. I'd like to know where they got the trailers and the excerpt footage from 'Apache.' No independent would make a deal without letting us know.*" Columbia: "*It is categorically untrue that w. have any deal with Selectivi . We are checking the showing of our trailers on the Selectivision demonstrator sets and may turn the matter over to our attorneys.*"

In a somewhat revised version, Goldenberg said later that there was no deal "yet" with any of the companies, though he was close to making one with a major outfit. He had deals with a number of independents, he said.

Trailers

Trailers and footage shown by Selectivision to the Press included "Boy on a Dolphin," "Apache" and "The Little Hut." Miss Grayson said other trailers in the house included those of "Pal Joey," "Jeanne Eagles," "The Caine Mutiny" and "Lucky Me." On "Apache" he said he had a ten-minute excerpt. Film apparently came from a motion picture preview show Goldenberg had conducted some time ago.

As for the equipment in the Elmwood, Sol Strasberg, prez of Interborough, which operates the house, said there was no equipment in the theatre to his knowledge. Goldenberg said the setup was virtually ready to operate. Miss Grayson said transmission equipment was installed also at the Midway Theatre in Queens.

Selectivision is a closed-circuit system operating via the community antenna hookup in large developments. It doesn't interfere with the air channels. In Queens it will operate on channels 8, 10 and 12, leaving channels three and six free to advertise coming attractions, solicit subscribers, etc. The Selectivision decoder box is attached to the tv set, which is in effect plugged into it. A small plastic card inserted into a slot unscrambles the image on the channels on which films are shown.

According to Miss Grayson, Selectivision has 10,000 to 15,000 apartments already wired up, though only about 1,000 actually have the "Selectivator" installed. Signal, originating from a 16m film, is transmitted to the top of the apartment house via micro-wave. The landlord gets a percentage of the take.

Its' pointed out that, once a community antenna is thus connected, anyone tied to it—but necessarily subscribing to Selectivision—can no longer receive anything on the currently empty channels except the Selectivision ads and its scrambled transmissions. Thus, competition with any other closed-circuit system is ruled out.

$10 Flat Charge

Selectivision charges $10 flat to buy its Selectivator. Either that, or a subscriber can pay $15 as a down payment and take a 90-day option on the equipment. Miss Grayson said this was reasonable since other systems (she specifically named Skiatron) would charge $75 for their decoder units. No such figure has ever been quoted by Skiatron executives.

Miss Grayson, in citing the decline of the film biz, also remarked that "after all, didn't MGM just close up in New York." She was corrected on that score.

Selectivision plans to hold public demonstrations of its system, including a touring truck- from which a show would be telecast. It is a publicly-owned company and it stresses that it wants to go into partnership with exhibitors. Latter would be selling the Selectivision decoder "tickets" at their boxoffice. Miss Grayson told scribes Selectivision already had spent $4,000,000 on research and was prepared to spend "another $25,000,000." Price to be charged subscribers for films will be 150% of the b.o. price, i.e. if the theatre charges $1, Selectivision will charge $1.50. Miss Grayson said arrangements had been made for Selectivision subscribers to carry the Basilio-Robinson fight, due to be shown in theatres.

Weekend Operating Policy

Miami, Tex., Feb. 18.

R. B. Carson has reopened the Miami Theatre here. At present the house is being operated Friday through Monday.

Carson hopes within the next several months to expand to full time operations.

Zenith Cries 'Foul'

Washington, Feb. 18.

Zenith (Phonevision's parent in Chicago) will advertise in 30 dailies to counteract and counterattack the alleged "scare" tactics which have, to date, given the television networks and stations a runaway victory in "straw" polls, many organized by stations.

Telecasters have artificially flooded Congress with mail. Zenith copy points accusing finger at CBS Jan. 13 Washington banquet for Congressmen, the celebrated "Courtship on the Potomac." The CBS affiliates went to work on the legislators like the old Notre Dame backfield, alleges Zenith.

Alan Lane Mute; See Fox Pass

San Francisco, Feb. 18.

Who—or what—shut up Alan Lane?

This was the question on everyone's lips at start of the 11th Annual Western Radio & TV Conference.

Lane, Skiatron vicepresident based in Los Angeles, was scheduled to be conference's first speaker. He has been barnstorming up and down California for many months, speaking to dozens of groups on toll-tv.

But just a few hours before Frisco speech, conference sponsors received this wire:

"Due to new company policy, it will be impossible for me to speak on pay-tv. I sincerely regret that I cannot speak tonight. Alan Lane."

Speculation on Skiatron's "new policy" was:

(1) That Matty Fox has decided to take another look at his public relations setup;

(2) That Fox has decided to concentrate on trying to beat June Los Angeles referendum banning toll-tv;

(3) That Skiatron may be abandoning effort to get into cable-feevee and may focus on through-the-air broadcast permission.

Unions and Closed-Circuit Tele; Selectivision's Thinking of Itself As 'Theatre Extension' Questioned

6-Ticket Limit!

Philadelphia, Feb. 18.

Sugar Ray Robinson - Carmen Basilio bout will be shown on closed circuit, large screen theatre tv hookup at five Phila. area Stanley-Warner houses (25). The fight will be carried in the Mastbaum, Stanley, Broadway, in the city and also in the Stanley, Camden, N. J., and the Stanley, in Chester, Pa. The tab will be $5, including tax.

There will be a limit of six tickets (sic) to any one order.

Congress De-Fuses Toll for Exhib

Louisville, Feb. 18.

The bugaboo of pay-tv, the greatest fear of exhibitors for the past few years, appears to have subsided. In light of the action of Congress in delaying tests of toll-tv, theatremen now feel secure that the threat of a living room boxoffice is becoming more and more distant.

Toll-tv, a prevailing subject at Allied States Assn.'s national convention at Kiemesha Lake, N.Y. last October, was barely mentioned at the group's drive-in convention here last week. Abram F. Myers, Allied's general counsel and its Washington watchdog, told the delegates that toll-tv is "fading as a problem" and that exhibitors would hear "less and less about it." He said he was convinced that the Federal Communications Commission had no authority to approve the tests.

When is television television and when does it become nothing more than an "extension" of the motion picture theatre via closed-circuit?

Question promises to become sharply pertinent and the subject of considerable controversy if and when a pay system in the home begins to function, and particularly if it is operated via cable. Promoters of such a method have been stressing the fact that "this isn't television" but merely an expansion of the theatre and an enterprise in which the exhibitor participates.

Point was made last week when the Selectivision process demonstrated in Queens and again, earlier, when the pay-tv closed circuit test launched at Bartlesville, Okla.

It was underscored last week with the news that that the Writers Guild of America (screen branch) had demanded royalty payments from any pay-tv transmissions in the future.

There appears to be little doubt that any pay-tv transmission over the air falls within the union domain and will be treated by the unions and guilds as no different than the transmission into the home of "free" pictures of post-'48 vintage.

Asked last week what their attitude would be towards closed circuit pay-tv, which, theoretically at least, wouldn't be as widely available as over-the-air telecasts, two union spokesmen maintained that their organizations hadn't as yet found it necessary to define in detail the status of such an operation.

Neither the actors nor the musicians, it appears, have so far wrestled with the problem, being at the moment more concerned with the pending transmission of some post-'48 product (according to the American Federation of Musicians their cutoff point was 1946) over the regular channels right now.

Bernard Goldenberg, chairman of Selectivision, last week said he'd been contacted by the musicians' union but had not been presented with any definite formulas for payments. His own attitude appeared to be that Selectivision, like any closed circuit system, could not be considered "television," and was nothing more than an extension of the theatre's functions and thus covered by the original payments in the theatrical field.

At the moment, it looks as if the entire toll field is veering into the direction of cable, the Congress having put pressure on the Federal Communications Commission to delay any over-the-air test authorizations.

SKIATRON SEES WILY VIDEO CONSPIRACY; SALANT OF CBS ISSUES FLAT DENIAL

Pointing conspicuously in the direction of the Columbia Broadcasting System, Skiatron Electronics & TV Corp. this week accused the major tv networks of posing a threat to democracy via their alleged use of the "big lie" technique in the campaign against subscription television.

Skiatron general counsel, James M. Landis, in a letter of complaint filed with the Federal Communications Commission, urged it to take action against what he called "campaigns of vilification, misrepresentations and conspiratorial efforts to outlaw competition."

He said sufficient data had been gathered to consider the possible filing of an antitrust suit not only against stations and networks, but also against individual exhibitors who've been battling the pay-tv prospect.

Most of the examples of what Landis called flagrant and deliberate violations of the FCC's principles and requirements by the webs and their affiliates appeared aimed at CBS:

In reply, Richard S. Salant, CBS v.p., Monday (17) rejected Landis' allegations as having "no basis in fact." He called the roll on the various CBS shows that had dealt with the pay-tv controversy and stated: "CBS has at no time applied any pressures, direct or indirect, on independent stations affiliated with the CBS Television Network to fight pay television proposals. CBS encouraged its affiliates to broadcast both sides of the issues in this matter of vital public policy so that the people would be in a position to decide the case on its merits."

Salant noted that the shows mentioned by Landis were not network programs, but shows telecast over independently-owned stations over whose programming CBS has no control.

Apart from his communication to the FCC, Landis also sent a letter to Senator Wayne B. Morse of Oregon complaining about the methods used by toll-tv opposition. "Not since the days of the fight on the Public Utility Holding Co. Act in 1936 have I seen an effort of this kind to stir up socalled 'grassroots' opposition to governmental action. Essentially, this is the same kind of technique that the networks in the last two months have been adopting to legislate out of existence the possibility of any competitor challenging their control over what some 45,000,000 owners of tv sets shall hear and see," he wrote.

Press Conference

At a press conference Monday, Landis said he was concerned as much about the opposition to the toll proposals as with the methods used to fight them which he called "a matter of monopolization of mass communications." He said it was a dangerous thing for a small group of individuals to poison the public mind via their grip on television.

Landis ackowledged that, if it were to act on his complaint, the Commission might have to step into an entirely new area of activity by controlling what stations do or say on a controversial issue.

Landis' letter to the Commission reminded that, in the FCC's own words, a licensee's right to editorialize on controversial issues "is always subject to the paramount right of the public to hear a reasonably balanced presentation of all responsible viewpoints." This, he held, was designed to prevent persons who might be in possession of such important media of mass communications as radio and tv from "resorting to techniques, so frequently employed in countries such as Soviet Russia and Hitler's Germany where the media of mass communication were centrally controlled, of poisoning the minds of people with false and untrue information."

He added that "In the statements now being made by the networks and station licensees to the effect that the American public is being asked to choose between advertiser-sponsored or so-called 'free' tv and subscription or toll-tv, they are reverting to the Big Lie technique so effectively employed in dictator-controlled states to threaten the very processes of understanding upon which our democracy must fundamentally rest."

The campaign had reached such proportions, Landis declared, that "we believe the Commission . . . must undertake a general inquiry into the conduct of all television stations in connection with their presentation of views on subscription television."

Skiatron counsel said all but one of the "flagrant" examples of partial station treatment of the toll controversy fell into the period between Jan. 13 and Feb. 6, 1958, "a period which begins with the sumptuous kickoff dinner held in Washington by CBS for its affiliates, and devoted primarily to combatting two matters of which one was the trial tests of toll-tv."

House Interstate and Foreign Commerce Committee recently urged the FCC to postpone any authorization of such tests pending determination by the full Congress. Landis said he deplored Congressional interference with the semi-independent agency.

One of the examples cited by Landis involved WBTV, a CBS and ABC affiliate, and WSOC-TV, an NBC affiliate, in Charlotte, N. C. They simultaneously telecast a half-hour show called "Now It Can Be Tolled." It was devoted entirely to combatting pay-tv. Landis said the questions asked by tv stations, such as "Do you want to lose free television" were "loaded" and unfair and shouldn't be allowed by the Commission.

MILWAUKEE SOLONS TAKE IN TELEMETER

Chicago, Feb. 18.

President Martin E. Schreiber of the Milwaukee Common Council, and three fellow members glommed the International Telemeter Corp. demonstration here last Thursday (13) prior to holding hearings on a bid to wire their city for pay-tv.

Hearings are set to start March 5 on a proposed ordinance, similar to the one recently adopted in Los Angeles, which would authorize franchises for wired tollvision. Milwaukee delegation included Maurice L. Gorsky, attorney for the Tele-Movie Development Co. of California, which has an application in for a Milwaukee franchise.

Goldberg Circuit Shifts

Omaha, Feb. 18.

Two vet employees of the R. D. Goldberg Theatre Corp. have left the firm, per general manager Jack Gelfand. They are Ben Magzamin, manager of the Dundee Theater the past nine years, and G. Allan Schrimpf, former manager of the Goldberg flagship, the State.

Gelfand, who succeeded Kermit Carr as Goldberg top man recently, appointed John Mattis as manager of the State and Frank Brown to a similar post at the Dundee. Jim Heminway, vet film row worker here, succeeds Brown as pilot of the Military nabe house.

JWT Farms Out Kraft Production To Talent Assoc., But '58-'59 Iffy

Talent Associates will take over production of "Kraft Television Theatre" starting April 2, leaving J. Walter Thompson, traditionally the stronghold of agency television production and for over 10 years the producer of "Kraft," without a house-packaged show for the first time in television.

JWT will continue to handle the commercials on the show, of course, but the agency has turned over the actual producing job to the Dave Susskind-Al Levy packaging house. Deal is described as an interim one, running through September. If at that time the TA productions have proven out in terms of ratings and renewed excitement in the show, TA's pact will be renewed. Otherwise, Kraft may drop the show and possibly its NBC time and try something new.

Harry Herrmann will continue as the agency's commercial producer on the show. Stanley Quinn, who has been sharing production chores on the show itself with Maury Holland, will concentrate on development of a new series, one which JWT figures to hold in reserve as a possible successor to "Kraft" if Susskind & Co. can't pump new life into the dramatic stanza.

First Susskind-produced show will be three one-acters by Tennessee Williams, first time the dramatist will have been represented on television. Susskind is also working on Williams to make an appearance on that opening show to talk about his work. TA plans to drop the originals-only script operation on the show and intermix adaptations of top classics (plays and novels) with some originals, much in the same manner as his "du Pont Show of the Month" specs on CBS-TV this season ("Tale of Two Cities," "Bridge of San Luis Rey," etc.).

Deal makes TA one of the busiest packagers in N. Y., what with its "Armstrong Circle Theatre" bi-weekly, its du Pont specs, its three one-shots for Rexall, next season's two specs for Sheaffer Pen, plus the other packages it's prepping

(Continued on page 26)

TA's Unique Pattern

Talent Associates will employ an unusual production technique for its opening "Kraft Television Theatre" production on April 2 of three Tennessee Williams one-acters. Three separate casts and three different directors will do each of the plays, with Sidney Lumet already set as one of the directors. Three plays are "The Last of My Solid Gold Watches," "Mooney's Kid Don't Cry" and "This Property Is Condemned."

Williams, who may appear on the show to introduce his plays and discuss them, has agreed to handle the editing-for-tv of the plays himself. The plays will be done in their original form, without adaptation, but those word and line cuts necessary by virtue of the earthiness of the originals will be made by the author.

The Brat Brigade

In one of his more biting monthly reports, NBC continuity & acceptance director Stockton Helffrich literally throws up his arms in disgust with those television critics who inevitably use the "effect on children" routine even when there isn't a kid in sight of the tv screen.

"Child viewers are cited by adults picking bones even with Jack Paar whose show is not broadcast when children would be looking and whose show in all honesty is honest, diverting, adult and generally delightful.

"What is this business of the adults surrounding my generation using our offspring in an oversimplified way as often as not (not always, I concede) for their hypersensitivities? Disagreeing with the expression of something is anybody's right, but dragging 'the little ones' in as justification for suppressing responsibly-edited reality out of existence is something else again."

NBC News Moves In On Garroway Show, Cueing Staff Reshuffle

In line with the NBC aim of centralizing all news activities within NBC News, latter department will take over all news pro- "Today" show. The moveover won't affect "Today's" plans for tackling controversial subjects during the coming year.

Immediate effect of the move, which takes place next Monday (24), is to cue a reshuffle in the "Today" staff, with four of the program's hard news writers being moved, NBC News takes over all production responsibility, including the writing, for the two daily five-minute hard-news segments on the show.

"Today" will retain its news-feature team of six reporters-writers, and will plan through its general manager and managing editor assignment operation all future feature piece, but will coordinate on all projects with NBC News execs.

MBS Repacts Nielsen

Mutual has renewed its contract with A. C. Nielsen Co., with the net's renewal of the radio rating service going into effect this month.

Service will be for MBS' entire 19-hour daily schedule, from 7 a.m. to 2 a.m.



JIMMY NELSON
DANNY O'DAY and FARFEL
With HUMPHREY HIGSBYE
Currently TV Spokesman for the NESTLE CO.
Management: Directional Enterprises, 200 West 57th Street, New York.
Booking: Mercury Artists Corp. 730 Fifth Avenue, New York.

Texaco Changes Mind On Sun. News Show; Budgetary Problems

Projected deal whereby Texaco would sponsor a half-hour Doug Edwards news show Sundays at 6 on CBS-TV has fallen through. Texaco, which had gone so far as to ask CBS to clear a station lineup for the show, attributed the demise of the deal to budget problems.

Work on the project struck one hopeful note, however. CBS station relations dept. managed to get clearances for a sizable lineup, unusually so for what amounted to the first half-hour hard-news segment in early Sunday evening time. All of which means that with this kind of station response, CBS-TV can go to other bankrollers with the idea and with a good clearance picture.

ABC-TV'S 3 CLIENTS FOR NEXT SEASON

Seven-Up, Mennen and Miles Labs became the first to renew on ABC-TV for the 1958-1959 season.

Seven-Up picked up the tab for another 52 weeks on the network's Thursday night half-hour "Zorro" telefilm, produced by Walt Disney. Pact will carry the half-sponsor A. C. Spark Plugs has the other half) into October, 1959.

Mennen and Miles, which split the tab on the Wednesday night fights, inked again with ABC, and the reason this seasonal return came through so early was because the pact with them is on a June-through-June basis.

Bob Sarnoff's 'You Can Thank Our Westerns for Our Menotti Operas'

NBC Opera Co. will world-premiere Gian-Carlo Menotti' new "Maria Golovin" the Brussels International Exposition in August, NBC prez Bob Sarnoff announced Monday (17). He outlined the plans for the presentation at a luncheon of the American Women in Radio & TV's N. Y. chapter (project was frontpaged by VARIETY two weeks ago).

Work was commissioned by NBC for its opera unit, and NBC will help finance the two-week Brussels stand and then use the same cast, sets and costumes for the television premiere next fall. Financing will be handled jointly by NBC and the office of Howard S. Cullman, U. S. Commissioner for the Brussels Expo. Cullman and Menotti, incidentally, joined Sarnoff at the luncheon to publicly thank him for the project.

Sarnoff took the occasion to lash out at televisi ' "small but very articulate minority" of critics, stating that "I haven't asked Mr. Cullman where his share of the money (for financing of the opera preem) came from but I know where NBC's did. Our westerns and our other mass-appeal shows have been doing well this season."

He declared that "the relationship between a successful western series" major efforts in news and public affairs programming "is a clear and precise one." If the networks were to program only for members of tv's critical minority, he said, "we would lose our mass audience and with it the economic supports that permit us to continue non-profitable programs of more limited appeal."

Sarnoff attacked the "intellectual ghetto" argument by pointing out that if cultural attractions were programmed in prime time periods, they would get smaller audiences than those they do attract on Sunday afternoons. He used "Omnibus" and the "Huntley-Brinkley News" as examples . He said program quality, overall, has improved over past seasons; that "there is no plot afoot to subordinate" live programming to film —" the substance of the show . . . is the overriding consideration", and assured the "minority" that its "concern" that "we are abandoning New York for Hollywood can swiftly be allayed."

Kimball Merges With Grant Agcy.

Chicago, Feb. 18.

Abbott Kimball ad agency is being merged with Grant Advertising, with all accounts, facilities and personnel of the Kimball company integrating with Grant's Gotham shop. Merger is effective March 1. The Kimball billings of around $4,000,000 will bring the combined billings of the 40 Grant offices over the globe to just under $100,000,000 in 1958.

Will C. Grant, prez of the agency, named Abbott Kimball a veepee and chairman of the New York plans board of the Grant agency. Kimball accounts now fall under general overseeing of Paul L. Bradley, v.p. and general manager of Grant, New York.

Kimball has 56 accounts and specializes in the soft goods field.

Serves 'Em Right

Axings among personnel in CBS News (covering the web's news, public affairs and sports areas) aren't finished yet. Web has been quietly dropping additional personnel at a slower rate in New York and Washington, though the exact number can't be pinpointed since it's now become a gradual process.

But one of those dropped last week had the last laugh on the web in a case of poetic justice, if ever there was one. He's Irwin Blacker, head research writer on the "Conquest" series and one of the scripter's ("Satan in Salem") on last season's "Odyssey." Blacker received his notice a week ago Friday (7) and wound up last Friday (14). But in the interval, via agent Jay Garon, he made some real hay. He sold his new novel, "Westering," to World Publishing, and at the same time sold paperback reprint rights to the book to New American Library, at a price reported at five times the highest price New American has paid in the past year. And to top it off, both Warner Bros. and Columbia are dickering for film rights to the frontier epic, with the bidding having reportedly reached the $150,000 mark.

Unlike CBS-IBEW, NBC & ABC Near Accord With NABET on New Pact

While CBS and the International Brotherhood of Electrical Workers are at a standoff over a new collective bargaining pact, indications of the past week are that ABC and NBC, on the one hand, and the bargaining committee of the National Assn. of Broadcast Employees & Technicians are on much closer grounds to agreement. It has even been said that an atmosphere of almost total concurrence exists among the latter on a new two-year contract.

An IBEW majority flatly rejected CBS' offers, necessitating further negotiations. Presently, though, both of the networks and NABET suggest that the NBC-ABC proposals have an excellent chance of acceptance—an opinion entirely contrary to a distinct point of view just 10 days ago that NABET members would never accept a contract that resembled one IBEW had rejected.

As described by NABET and network officials, there is sufficient difference between what CBS offered and IBEW rejected and what NBC and ABC offered and NABET negotiators accepted to make the NABET deal palatable. Previously, CBS, having its own axe to grind, challenged this point of view, saying prior to the IBEW nix, that there was hardly any difference between NABET's final achievements and the offers CBS made to IB.

Still Up to Rank & File

At any rate, NBC and ABC say, the mere fact that NABET's negotiating committee accepted their offers signifies an "agreement, not just an offer." NABET appears to agree with this conclusion in spirit, but won't speak for the ultimate rank-and-file reaction.

Technical difference is this: IBEW officials, while they went to many members for a reaction, never really gave CBS their approval of the offers made just be-

(Continued on page 41)

Top 10 Trendex

Shirley Temple hit the Trendex Top 10 for the first time in February, giving NBC an even split with CBS in the race for leadership. ABC copped two places with its "Wyatt Earp" and "Maverick" westerns, with CBS and NBC holding four each. Ratings cover the week of Feb. 1-7.

Lucy-Desi (CBS)	37.5
Danny Thomas (CBS)	34.2
Gunsmoke (CBS)	34.0
Perry Como (NBC)	33.5
Maverick (ABC)	28.6
Wyatt Earp (ABC)	28.2
This, Your Life (NBC)	28.1
Shirley Temple (NBC)	28.0
Person to Pers'n (CBS)	27.6
Loretta Young (NBC)	27.6

'Lucky Dollar' Nighttime Buy Gives CBS Daytime Problem on Moore Sub

CBS-TV's sale of "Lucky Dollar" as a nighttime package has come at the expense of the network's daytime plans for the EPI-packaged quizzer. Brown & Williamson, which purchased the show on alternate weeks for the Saturday night 8:30 period starting late next month, has made it clear to CBS that the buy is conditional on complete exclusivity on the show, so that CBS must now go about finding a new replacement for the Garry Moore morning show.

Although the web is left without a replacement for Moore, it's nonetheless speeding up plans to get Moore off the air earlier than the original September termination date. Web is trying to clear out contractual commitments with the Moore cast and advertisers, and hopes to wind up the show sometime in May. Reason is strictly a competitive one, since NBC starts the new "Dough Re Mi" as the replacement for Arlene Francis opposite Moore this month, and CBS wants to move in its new entry as quickly as possible, before "Dough" has a chance to build.

Likeliest prospect as the Moore successor, now that "Lucky Dollar" is out, is "How Do You Rate?" another EPI game show with a psychiatric slant. CBS will do a kinnie audition on the new segment on Feb. 21, with Durward Kirby (of the Moore cast) as emcee (Kirby's slated to emcee whatever succeeds Moore). Day before, it will do a kinnie of another game stanza, "Name Your Partners." And last week (8), web on the Coast did a kinnie of a new Paul Coates daytimer, "Paul Coates and You,"

Acad Going Whole Hog On NBC Oscar Telecast

Hollywood, Feb. 18.

Academy has extended its skedded 90-minute telecast of 30th annual Oscar Awards over NBC March 26 to an hour and 45 minutes.

To streamline show, producer Jerry Wald also has cut number of emcees from six to four; David Niven, Rosalind Russell, James Stewart and Bob Hope, latter handling windup of event.

Mel Ferrer will handle NBC radio commentary which is being simulcast.

Plan Shift of Daly News to Late Nite

ABC-TV is mapping out a shift of network news into late station option time, principally in an effort to avert the kid audiences which are in control of tv sets during traditional newscast time prior to 8 p.m. The network proposes moving John Daly, who does a 7:15-7:30 p.m. cross-the-boarder at present, to the 10:30-10:45 p.m. slot at the beginning of next season.

Web, which still has to face its affiliates on the matter, figures that in addition to 10:30 being a better time to insure an adult audience for news, the later spot averts the early evening news competition of the other two tv webs.

Pushing the new news plan across to ABC stations, the web expects, will be no easy job. The 10:30 time-and-on is a highly saleable commodity locally, and stations may not accept the idea of turning the time over to the webs, even though ABC proposes to turn 7:15 back to them if the shift occurs.

On Wednesdays, when the fights take place, the web plans to do the Daly newscast before 11. That's if the fights leave any time before 11.

TV QUIZ: WHO SPONSORS WHAT?

Postscript on the NBC-MCA Wedding

Much-heralded programming collaboration this season between NBC-TV and Music Corp. of America, which began so promisingly for the network, has now taken on the aspect of a parade of duds. A succession of cancellations has begun to fall on the MCA entries and what once looked like a bright new future now is spotty, at best.

The lineup out of the MCA corner includes "Suspicion" (all sponsors dropping), Rosemary Clooney (with Lux reported dropping as of the end of the season), Jane Wyman (Hazel Bishop exiting), George Gobel-Eddie Fisher (probably won't be back next season), M-Squad (just holding its own), Gisele MacKenzie (cancelled), "Club Oasis" (won't be back) and Polly Bergen (renewed through September).

Only two new MCA shows have made it, "Wagon Train," a definite rating hit though still far from a sponsor sellout, and "Restless Gun," a Monday night hit. Two other MCA properties begun last season are also still standout, there being "Wells Fargo" and the Tennessee Ernie Ford show.

TV's Law Enforcement Shows Making Suckers Out of D.A.'s?

Dallas, Feb. 18.

District Attorney Henry Wade blasted court trial television shows which ridicule law enforcement and mislead the public on prosecution of criminal cases."

Wade said he noticed the adverse effect of some television shows by talking with jurors after verdicts are returned in criminal district court.

"I've seen a change in attitude toward law enforcement in the last six months. And I think these tv shows have lot to do with it," Wade said.

Wade said the problem is serious when "police officers are shown as inept and prosecutors are portrayed as trying to send innocent men to prison." He said the entire format of one show painted this picture.

Wade, who has talked on the subject recently to civic clubs here, said he planned to discuss it at the Attorney General's conference in Austin this spring.

"Some of these shows just aren't realistic on courtroom procedure. The prosecution simply throws suspicion on the defendants without any strong evidence," he said.

"Television has a terrific impact on the public. And I don't believe the sponsors of these shows realize the damage they are doing."

He said that in one show the courtroom audience always greets an acquittal verdict with cheers and applause.

Wade said this tends to make juries suspicious of defendants brought to trials. And he claimed that Texas criminal procedure already favors the defendant.

Wade said defense lawyers were taking advantage of the court tv shows in final arguments to local juries. He said there is a tendency to "insinuate or parallel a tv show which has no relation with the actual trial."

He added that the only remedy for its (the tv show ridiculing law agencies) is to urge realistic portrayal of courts in action. And he said the public needs to be alerted.

Wade conceded that all court tv shows are "not bad"

CBS' $22,100,000 Profits New High

CBS Inc. profits for 1957 jumped 35.7% over the previous year to a new high of $22,100,000, with sales also rising to a record level of $385,400,000, a gain of 8.6% over 1956. Figures are estimated and were announced at last week's board meeting by CBS chairman William S. Paley.

Profits leapt from $16,283,000 to the new $22,100,000 record, with net per share rising from $2.17 to $2.90. One reason for the large jump in the net was the fact that CBS took losses in 1956 on the discontinuance of its CBS-Columbia manufacturing division. Sales increased from $354,780,000 in '56 to $385,400,000 in 1957. Board also declared a cash dividend of 25c per share payable March 7 to stockholders of record on Feb. 21.

CBS Radio's 400G

CBS Radio yanked in $400,000 in gross business this week via two sales. Mogen Wine, in the larger of the two bought a weekly quarter-hour in "Arthur Godfrey Time" for 52 weeks, through the Edward H. Weiss agency.

American Home Foods, via Young & Rubicam, picked up two weekly five-minute segments of "Wendy Warren With the News" for an eight-week ride.

7 Oaters Snare Top 10 Berths On New Nielsens

Best three-way split of the season has occurred in the second report for January (two weeks ending Jan. 19), with NBC and ABC tying with three entries each and CBS just ahead with four, its lowest total of the season.

Split is directly attributable to the western kick, with the oaters registering new high of seven out of 10 places. Also for the first time, oaters take the first four places, with only Danny Thomas restoring the balance in fifth spot. ABC sneaked its "Wyatt Earp" into second place and its alternating "Cheyenne" and "Sugarfoot" onto the list as well. Two of NBC's entries were westerns, its Monday night "Restless Gun" and "Wells Fargo" parlay. And two of CBS' four, "Gunsmoke" and "Have Gun," are also oaters.

Average Audience

Gunsmoke (CBS)	44.6
Wyatt Earp (ABC)	38.0
Wells Fargo (NBC)	37.5
Have Gun (CBS)	37.1
Danny Thomas (CBS)	35.6
I've Got a Secret (CBS)	35.5
Cheyenne (ABC)	35.1
Restless Gun (NBC)	34.6
Sugarfoot (ABC)	32.6
You Bet Your Life (NBC)	32.6

Total Audience

Gunsmoke (CBS)	46.0
Cheyenne (ABC)	42.6
Perry Como (NBC)	41.0
Wyatt Earp (ABC)	40.2
Wells Fargo (NBC)	39.6
Du Pont Show (CBS)	39.1
Sugarfoot (ABC)	38.6
I've Got a Secret (CBS)	38.2
Have Gun (CBS)	38.2
Bob Hope (NBC)	37.5

CLIENTS WORRY ABOUT IMPACT

A new Madison Ave. guessing game, "Can you name the sponsors of 'Wagon Train?' Or 'Playhouse 90?' Or 'Perry Como?'"

As a conversation piece, the "game" is taking on some grim overtones, for it's pointing to the beginnings of an exhaustive reappraisal of advertising philosophy by some of network television's strongest and most affluent customers. The issue of "sponsor identification" at a time when the network program pie is being sliced into ever-smaller pieces may very well become a critical one in the coming selling season.

At stake is the very uniqueness of network television's impact, the association by the consumer of an entertainment or personality with a household product. Perhaps as much as television's ability to demonstrate, this "product identification" has been one of the key intangibles that has made the medium as competitive as it is today. Yet, with rising costs and shrinking budgets, the opportunities for sponsors to achieve such identification through exclusive sponsorships are becoming rarer and rarer.

On the other side of the coin, the networks can justifiably point to lower cost-per-thousand levels and greater exposure. As in the case of one recent client who dropped his segment of a multi-sponsored show on the "identification" premise, the web pointed out that with an alternate-weekly reach of 13,000,000 homes, this advertiser was still getting a helluva ride for his money, identification or no, so what was the beef?

But with the general advertiser pulling in his belt in the increasingly recessive business climate, the problem becomes more intricate. If he can afford to spend less, the multi-sponsor picture continues to sprout as tv costs keep going up. And that matter of sponsor identification gnaws more and more at the back of his mind, particularly with the print media continuing to hammer away competitively.

An even further complicating factor is television's tendency toward programming imitativeness. As one advertiser put it recently, "It's gotten so lately that I can't tell who sponsors which western." And with the westerns an undoubted programming click this season, with more to come next year as a consequence, this business of who sponsors what in the oater sweepstakes takes on even more perplexing overtones. One immediate question is whether the webs will meet advertiser resistance right off the bat against the flock of new westerns they're putting on sale. Some tradesters feel this resistance is bound to appear, even for a winning program category, simply because you can no longer tell the sponsor without a scorecard.

BROWN BOLTE TO SSC&B AS PREXY?

Brown Bolte, executive vice president of Benton & Bowles, is reportedly readying an announcement on his resignation at the agency to take up the reins as president of Sullivan, Stauffer, Colwell & Bayles.

Bolte is slated to replace Ray Sullivan, prexy of the firm, who moves up to chairman of the board.

Treyz Gets Nod as ABC-TV Prexy; Goldenson Freed for Theatres?

Silvers' Shift Lift

Looks like the CBS-TV shift of the Phil Silvers Show is just what the Trendex doctor ordered. Moving into the Friday night 9 to 9:30 slot as of last Friday, Silvers ran off with the rating honors, copping a 23.8 as against 16.0 for NBC-TV's "M Squad" and a 13.0 for Frank Sinatra on ABC-TV.

Previous week with "Mr. Adams & Eve" still berthed in the Friday period, best it could do was a 15.8 as against a 21.8 for "M Squad" and a 14 for Sinatra.

Oliver Treyz was made president of ABC-TV on Monday (17) by the American Broadcasting-Paramount Theatres board of directors. Sanction was finally given the promotion after months of rumors concerning the advancement.

Ranging back to last spring, reports were Treyz's name was supposed to come up for the presidency. He was hired in October of 1956 as vicepresident in charge of ABC-TV, and the presidential post remained open, with Leonard Goldenson, prexy of the parent AB-PT, filling in as No. 1 man.

Since it was Goldenson who brought Treyz's name up for a board okay, it's considered likely that he'll spend more time running the theatre end of the AB-PT empire now that the promotion is in effect. Goldenson, who has taken an active part in the network's program and station relations planning, was asked by AB-PT board members sometime ago to concentrate his efforts more on the waning theatrical activities of the company. As it was, he was literally splitting his time between the theatrical offices at 1501 Broadway and the tv network up on 66th St.

It was mentioned, when word of the Treyz advance was first leaked, that James Aubrey, ABC-TV program veep, would be stepped up to exec veep in charge of the tv w.e b's administration. Nothing came out of the board meeting regarding Aubrey's promotion, however, the belief still being among some sources that his exec veep stripe will be withheld at least until a program chief is found to replace him.

Though the Treyz matter was talked of on many occasions during AB-PT board meetings, it is understood that Monday was the first time Goldenson brought the matter up officially. It is believed the official step was stayed until Goldenson was assured of board approval. Previously, some boardmen were opposed to making Treyz No. 1 man.

Sinc Treyz came on the ABC-TV scene as veepee in charge, the web has improved its rating, station affiliate and sponsorship positions considerably.

B'klyn Theatre's Answer to TV— 'Break the Bank'

Brooklyn, where anything can happen and usually does, has come up with a possible replacement for the Dodgers, and a poke in tv's midriff.

"Break the Bank," the former NBC-TV quizzer with Johnny Olson as emcee, will play a once-a-week engagement at the Brooklyn Fox with a chance for customers to grab off some $1,500 in cash prizes.

The new theatre version of "Break the Bank" is designed to snare video fans from their receivers. Everyone in the house will be able to play the game with two jackpots available, one for $500, the other for $1,000. Herbert Wolf, owner of "Break the Bank," says it won't be too hard for moviegoers to cop prizes.

"Break the Bank" makes its first appearances at the Brooklyn Fox on Friday (21).

NBC-TV BREAKS UP MERCHANDISE UNIT

NBC-TV is breaking up its merchandising dept. and will shift virtually all of the personnel into other areas. Some of the nine-man merchandising staff will be moved into the participating programs area, where merchandising is considered a must; others will go into network sales, and still others into California National Productions, the web's vidpix subsid.

Department has been headed by Murray Heilweil. He'll be shifted into another area along with the rest. Actual reassignments haven't been finalized yet.

GF to the Rescue

In the midst of an unprecedented raft of cancellations, CBS-TV got some reassuring news last week; General Foods walked in with three 52-week time renewals. GF inked for its Monday at 9:30 "December Bride" slot, its alternate Friday at 830 "Zane Grey Theatre" period and its Saturday morning alternate-week "Mighty Mouse" spot.

Renewal time for its other every-week period, Mondays at 9, hasn't come up yet, ut CBS figures that's a cinch, what with Danny Thomas hitting the Nielsen Top 10 six times out of seven this season.

New 'Wagon' Coin Eases Tums Pain

NBC-TV made up in part for the Tums cancellation last week on "Wagon Train" by signing General Foods to a six-show summer run on the series and tying up an Edsel renewal through September. General Foods will take a half-hour segment on alternate weeks starting July 9.

The General Foods buy still leaves some holes in the series after April 30, when Tums pulls out. For most of its run, General Foods will be the sole sponsor on its skip-week, with the other half-hour remaining sustai ing as a result of Tums defection and the termination of the Drackett Co.'s sponsorship in late spring..

More reassuring to the web is the Edsel extension through September, since Edsel has the full hour on alternate weeks. Some of the Edsel time will be taken up by the Ford division, which last week cancelled its alternate-week hour in NBC's "Suspicion" but indicated it will move some of the coin into "Wagon Train."

ABC's All-Star Grid Pact

ABC renewed its rights to the annual College All-Star Football Game for another three years. Both the radio and tv sides of ABC have aired the late-summer engagements since 1955.

Game, which pits the pro grid champs against collegiate players, is set in 1958 for Aug. 15, as usual from Chicago's Soldier Field.

After March 1st, 1958

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Subscription $15 Per Year

See Details Page 9

What's at End of the 'Rainbow'? Good Old Reliable 'Amateur Hr.'

There was anything but a pot of gold at the end of the Saturday night "Rainbow" as far as Pharmaceuticals sponsorship is concerned. Clobbered unmercifully the premiere and since then going nowhere, the Ralph Edwards-packaged "End of the Rainbow" entry on NBC-TV came to an early demise after six weeks, leaving the Matty Rosenhaus-helmed Pharmaceuticals right back where it started—with a yen to pick up sponsorship of Ted Mack and his "Original Amateur Hour." The yen becomes a reality next Saturday (22) when Mack moves in with a 167-station lineup, "Rainbow" having faded last week.

The fact that Pharmaceuticals wanted "Amateur Hour" in the first place, but was talked out of it by NBC, created something of a minor cause celebre in tv circles, raising anew the issue: Does network have a right to dedicate to a sponsor what it shall or shall not buy?

It all started when Hazel Bishop, because of money problems, decided to drop its Sunday at 7 sponsorship of "Amateur Hour." Pharmaceuticals, which has had a previous tv track record with the tyro showcase, then opened negotiations to put "Amateur Hour" into the Tuesday 7:30 period on NBC. The network balked; said it had other plans for the Tuesday slot and proceeded to install Jan Murray's "Treasure Hunt" in the period.

NBC, having rejected the Pharmaceuticals bid for "Amateur Hour," then talked Rosenhaus into purchasing the Edwards package for Saturday night at 10. As far as Pharmaceuticals was concerned, it was "second choice" and, as it turned out, a wrong guess for everybody concerned. Now, with the end of the "Rainbow," Pharmaceuticals insisted that the amateurs be put back in action. (They've been off the air since the first of the year.)

David & Goliath

"Original Amateur Hour's" track record for competing with the giants in tv is perhaps unmatched in the medium.

Three years ago, when Jackie Gleason was top man on the Nielsen-Trendex polls, the Ted Mack-helmed tyro showcase was the competition. Last season, in the pre-"Maverick" days when Ed Sullivan and Steve Allen were slugging it out for top honors, "Amateur Hour" was the ABC competition.

Starting this week (22) Mack & Co. takes over Saturday night at 10 on NBC-TV, as Pharmaceuticals' replacement for "End of the Rainbow." The competition? The No. 1 Nielsen-Trendex show: "Gunsmoke."

Taubman's Post-Midnight 90-Min. Chitchat for WINS

WINS, fiddling around with late evening time in an effort to find a winner, is launching a post-midnight chitchat stanza the third week in March, according to present plans. Paul Taubman, musical director for several NBC-TV stanzas and owner of the Penthouse Club on Manhattan's Central Park South, will emcee the nightly (Mon.-through-Sat.) hour-and-a-half.

Show on which Taubman will interview guests and spin disks for the New York radio indie will be heard from the Penthouse Club. Called "Penthouse Serenade," Taubman's radio offering was initially mulled by WRCA, the Gotham key for NBC, as a 1 to 2 p.m. strip, but lines got fouled when the show proved in conflict with Taubman's "Tic Tac Dough" and "Bride and Groom" afternoon tv chores.

Recently, WINS began a midnight weekend horror story show, also in an attempt to boost late-night ratings to the level of its earlier sked. Station of late has made rapid rating strides in the earlier times.

NBC Radio's Hub Affil

After a year and a half of part-time affiliation in Boston, NBC Radio has found itself a fulltime affiliate to replace Westinghouse's WBZ-WBZA, which ankled the web in the mass Westinghouse-NBC breakup of the summer of 1956. New outlet is WEZE (which recently changed its call letters from WVDA), until now the ABC Radio outlet in Beantown.

WBC 'Sponsoring' BG Concerts at Brussels Fair; Broadcasts Set

American representation at the Brussels Fair will get a booster shot with the appearance of the Benny Goodman Band under the auspices of the Westinghouse Broadcasting Co. The jazzman, his orchestra, trio and sextet will headline at the Brussels World's Fair during the week of May 25-31.

Concerts will be staged at the American Theatre in Brussels with WBC planning to bring its U. S. radio and tv audiences special programs from the World's Fair. The WBC stations will broadcast 10 full-hour Goodman programs. Also, WBC plans a 30-minute documentary film based on the Goodman programs for telecasting over its tv outlets.

Announcement of the Goodman jazz concerts was made by Donald H. McGannon, prexy of WBC, and Howard S. Cullman, U. S. Commissioner General to the Fair. They said that the sponsorship of the Goodman performances would add a dimension to the exposition in which the Soviet Union cannot compete. "Popular music is one of our greatest cultural exports, and its popularity in the free countries of Western Europe can be judged by the vitality of Europe's own jazz movement," McGannon said.

In addition to Goodman's own unit, European jazz artists will sit in with the band.

BOB FELLER JOINS MBS SPORTS GABBERS

Mutual has signed Bob Feller as both a sportscastcr and "Game of the Day" broadcaster.

With Feller in the MBS fold, net now has broadcasting arrangements with baseball Hall of Famer Frankie Frisch and ex-New York Yankee star Tommy Henrich. Latter is on leave for the baseball season, having signed coach contract with Detroit Tigers for this year. He plans to resume his MBS sportscasts in October.

Other sportcaster talent for the web now includes Don Dumphy, Bill Stern and John MacLean, with Chicago sportscaster Gene Elston joining the web this season for the "Game of the Day." MacLean, former Baltimore broadcaster, will be in his third season for the "Game" and is to be the anchor man in the east. Elston will perform similarly in the west, with Feller traveling extensively to maintain the "Game of the Day" schedule.

WCAU's New Rate Card

Philadelphia, Feb. 18.

A new simplified rate card, contained in a single page, to be effective March 1, has been established by WCAU. Ease of reference is an outstanding characteristic, according to Joseph T. Connolly, veepee in charge of radio. "We are aware of the many services we can render the advertiser and making buying easier is one of them," he declared.

Time classifications are reduced to only three categories (A,B,C) and all quotations are in whole dollars. Net cost per unit dollar rates are published for every possible purchase so that the buyer merely multiplies by the number of broadcasts to arrive at total billing.

Ottawa—John Dunn, television network coordination officer for the Canadian Broadcasting Corp., to New York as CBC rep at the United Nations, replaced by Stanley Westlake.



THE HONEY DREAMERS

Currently on "The Jim Backus Show," Daily-American Broadcasting Network.

Records Transcriptions
Mgmt: ART WARD Direction
Oxford 7-9034 MCA

Brit. Com'l TV's 'Summit Program' With Int'l Celebs

London, Feb. 18.

Associated TeleVision is planning one of its most ambitious "serious" offerings to date on March 3, with a program entitled, "International Celebrity Festival," which will be beamed from the Royal Albert Hall. Show will feature a hefty lineup of international highbrow toppers including Sir Malcolm Sargent, the Ukrainian State Cossack Dancers (making their British tv bow), Yehudi Menhuin, Dame Margot Fonteyn and Michael Somes, Eileen Joyce and the London Philharmonic Orchestra.

The program, which will run for 60 minutes, was described by an ATV spokesman as a "summit program," because representatives of foreign embassies in Britain, including the Russian and American, are expected to attend.

This program, and several other new offerings in a similar vein, is part of plan to step up serious entertainment at peak hour periods, which was forecast by VARIETY last year. At that time it was also reported that important changes in program schedules were expected to take effect from early in the new year. This, too, has come about. Recently announced schedule alterations have shifted several sedate shows from off-peak viewing times, into more important slots.

This comes as a result of the growing recognition among commercial tv programmers for the need to introduce a greater balance in program content, which has been urged on by press campaigns and public opinion. But a far greater spur for the indie outlets has been the rapidly growing possibility of a change of government in the not to distant future.

Fort Worth—Stuart H. Barondess has been named manager here for KCLU, according to an announcement made by Kurt A. Meer, prez of the outlet and the Dalworth Broadcasting Co. Barondess was former sales manager of the Dalworth Broadcasting Co.

Snow Bumps Show

Dorothy Collins and Raymond Scott missed their own premiere on CBS Radio's "The Best in Music" Sunday (16). Singer-conductor husband & wife team, which was set to take over as permanent hosts on the show, were snowed in at their Manhasset, L. I., home.

So was producer Bruno Zirato Jr., in Stamford, Conn. Emcee Robert Alda and guest-star Don Cherry made it, and Hank Sylvern and a handful of musicians got to the studio before airtime to fill in. Web threw in some recordings and transcriptions to make up for those of the live musical segments that had been slated for the Scotts.

'WWW's' Off-B'way Theatre Look-See

American theatre will get a thorough looksee on the March 16 edition of "Wide Wide World's "American Theatre—1958." Working in conjunction with ANTA, Alan Neuman, producer of "Wide Wide World," will provide viewers with first-hand scenes of what's happening in the truly off-Broadway theatrical beehives of this land.

Working on the premise there is considerably more to the theatre than what's visible in New York, the show will have pickups from the San Diego Community Theatre where Shakespeare is produced with professional skill; the famed Children's Theatre in Evanston, Ill., oldest in the country; the professional theatre at Pittsburgh's Carnegie Tech; the Arena Theatre in Washington, and the Alley Theatre in Houston.

Neuman also plans pickups from an off-Broadway house in New York as well as candid talks with New York drama pundits and representatives of actors' organizations regarding state of professional acting from coast to coast.

Deejays Get WABC Whirlaround

Martin Block, Others Shifted as N. Y. Flagship Reshuffles Schedule

WABC Radio is about to shift its deejay stanzas around and put more emphasis on its own variation of the "top record" formula. As of Monday (24), Martin Block will be dropping 3-4 p.m. across-the-board stanza and shifting all his labors for the New York radio station into the 11 a.m. to 1 p.m. time.

Block will give up a quarter-hour a day of his present setup to make the shift. He's currently on from to 11 to noon as well as from 3 to 4. When he moves, station intends keeping a quarter-hour noontime news strip fronted by Charles F. McCarthy, thereby breaking his 105-minute stint into two parts.

To make room for Block, the American Broadcasting Network's key dropping Arthur Van Horne's package "Noonday Composite," and Ed Jordan, who has filled in for Block in the past, will assume the 3-to4 p.m. chores weekdays.

Since Feb. 1, the flag has been running a poll on disk tastes in the met area. Station, working through Teenage Survey, the research outfit, says it's querying 60,000 New Yorkers a week (15,000 by questionnaires and the rest face-to-face, in groups and individually) for their record faves. As a result, WABC disclosed, it's going to pursue a pop record scheme on both the Block and Jordan strips, but it will not be limited to just the "top 40," since the station says the range of replies so far has indicated that tastes incorporate as many as 200 favorite records. Details were not provided for the final pattern.

Recently, WABC shed oll but one of its morning five-minute news capsules in favor of quarter-hour news strips at 6:15, 7:15 and 8:15. It was part of a general overhaul in the local programming portions on WABC. From 9 to 11 and 1 to 3 daily, WABC carries ABN stanzas.

Chi Firing Squad

Chicago, Feb. 18.

Director of press relations for CBS Chicago again has proved itself the most temporary title in town as the local Columbia shop last Friday (14) administered the pink slip to that office for the eighth time in eight years. Herb Grayson was discharged "by surprise" after 10 months in the post and a total of two years in the press department.

Grayson is succeeded by George Condon, who came in from the West Coast where he had been a publicist for 20th-Fox. Previous press chieftains for the CBS stations here since 1950 have been Don Kelley, Dave Moore, Stuart Riordan, Chuck Wiley, Andy Murphy, and Howard Mendelsohn.

Hildegarde TV Show Being Released First As a Theatrical Pic

Projected "International Show," starring Hildegarde, initially designed as a tv original, will first be made as a theatrical film, with shooting on the New York sequences scheduled to roll in June. Other sequences will be filmed in Madrid, Istanbul, Rio de Janeiro, Bangkok, Tokyo and elsewhere.

Film will later be reedited and cut down for tv as a network showcase with an automotive sponsor reportedly on tap.

Meanwhile, the George Marion Jr.-Paul Lavalle-produced "Packaged in Paris" musical legiter for Hildegarde is scheduled for a Washington, D. C., out-of-town try-out about June 1 with its N. Y. premiere scheduled three weeks later. Representing Hildegarde in the deal was Joseph Steiner.

INTERCONTINENTAL SETUP FOR HUDES

Intercontinental Artists has been formed by Ted Hudes' office to handle overseas accounts here and American properties overseas. Eliot Saunders will be in charge of production and adaptation. First foreign account is Herman Herry Productions. Hudes' outfit will make available to West German tv Joe Julian's "The Gimmick" and "Presento," the latter first seen here on U. S. Steel Hour.

Hudes leaves Sun. (23) for London, Paris and Berlin where he will dispose of rights to such properties as "Tom Corbett, Space Cadet," "Jet Fighter," "Mark Trail," "Share the Wealth" and Julian Funt's "City Hospital." In Italy, Hudes will see tv officials regarding disposal of scripts by Dale Wasserman, Howard Rodman, Ely Jaffe and Allan Sloane.

BBC-TV Paying 'Overhead' For Gene Austin 1-Shot

London, Feb. 18.

Singer Gene Austin will be flown in from the States by BBC-TV to make an appearance in its "Off the Record" disk show next Thursday (27).

This is reported to be the first time that the state web has paid the transatlantic air fare for a Yank singer. Austin will sing and be interviewed by resident emcee Jack Payne.

WRCA Steps Up News; Additional Hour Daily

Intensive stepup of news programming, embracing nearly an hour of additional newscasts daily, is slated for WRCA, the NBC Radio flagship in N. Y. Programming, all of it for local use, only will be handled out of the NBC News shop and will include one segment originated in Washington for local consumption.

Latter is a new 6:30 to 6:45 a.m. strip, with Peter Hackes handling the news from Washington and Howard Reig filling in with about five minutes of local news from N.Y. The quarter-hour strip will be preceded by 6 a.m. by a seven-to-eight minute news segment handled by Reig as part of the station's "Pulse" show. Other segments are all five-minute shows, and involve Pauline Frederick at 12:30 and 1:30 p.m., Ken Banghart at 4:30, Morgan Beatty at 5:30, Merrill Mueller at 6:30 and Wilson Hall at 10:30 and 11:30. That's all apart from the network's news-on-the-hour lineup, which the station carries.

D.C.'S 'THE HEROES & THE BUMS'

Schwartz: 'Code of Ethics Needed'

Washington, Feb. 18.

House Subcommittee on Legislative Oversight was told by its former chief counsel, Dr. Bernard Schwartz, yesterday (Mon.) that of all the regulatory agencies the Federal Communications Commission is the most subject to industry influence.

Dr. Schwartz, who was dismissed from his post following differences with the subcommittee over the conduct of its inquiry, said his assertions regarding influence were based on evidence, information and "to some extent" on decisions issued.

Concluding his testimony prior to returning to the law faculty of New York U., Schwartz urged consideration of a code of ethics governing the agencies. However, he said, in the last analysis it is the caliber of officials appointed which is important. The problem, he added, is "proper personnel."

Discussing fraternization of FCC commissioners with industry execs, Schwartz asserted that the danger is not in an occasional acceptance of hospitality. "I'm not saying one luncheon buys a Commissioner," he said. "These things are cumulative."

Emphasizing that social contacts enable a litigant to gain "an identity" with a Government official, he remarked that FCC Chairman John C. Doerfer and broadcaster George B. Storer "are not complete strangers now." This was a reference to a previous disclosure that Doerfer travelled in Storer's private plane in Florida and was a guest in his home.

Don McGannon Raps Barrow Panel For 'Very Destructive Conclusions'

San Francisco, Feb. 18.

Donald McGannon, president of the Westinghouse Broadcasting Co., blasted the Barrow Committee from stem to stern in a speech to the 11th Annual Western Radio and TV Conference last Friday (14).

McGannon said the Barrow report contained "very destructive conclusions and unwarranted suggestions" and hinted a massive industry-wide attack against the committee's recommendations.

He also took a roundhouse swing at pay-tv and denied there was any "softness" in the tv business currently, predicting 1958 billings would total $200 million more than 1957's.

McGannon dealt specifically with three phases of the Barrow recommendations, elimination of multiple ownership, elimination of network option time and elimination of the must-buy concept.

1) He said "prohibition of option time wasn't supported in the report's legal conclusions" and would mean slow death for the networks and "elimination of some of the best things" on tv.

2) He said the must-buy concept was needed to be "totally competitive to the space media," that its elimination would give the space media a monopoly and threaten the nets.

3) He accused the Barrow committee of assuming that "bigness is a sin per se," claimed "there is no economic advantage" to multiple ownership "nor is one sought" and emphasized qualified local management, rather than local ownership, is the prime necessity for tv stations.

McGannon charged the Barrow group reached its "one-to-a-customer" conclusion "without any supporting factual indication that multiple ownership has been harmful to the public interest."

"The report presents no sound evidence of any abuse, past or

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DuM Dickering Cleve. WHK Buy

Still anxious to expand its line-up of owned & operated stations, DuMont Broadcasting Co. has been dickering with the Forest City Publishing Co. for WHK, the veteran 5,000-watt radio station in Cleveland. DuMont said there was no deal yet, but confirmed that talks with FCP, which is a subsidiary of the Plain Dealer, were going on.

WHK, an NBC affiliate, started in 1921. DuMont already owns tv stations in N. Y. and Washington, D. C. (WABC and WTTG, respectively) and WNEW, the largest radio indie in New York.

Crosley Loves Everybody

Cincinnati, Feb. 18.

Robert E. Dunville, president of Crosley Broadcasting Corp., did a switch on congratulatory procedure in celebrating the 10th anniversary of WLW-T.

At a cake cutting he tossed posies to rival tv stations, Cincy's three dailies and their tv columnists. A merit award also went to VARIETY's local mugg.

Puffs to WKRC-TV and WCPO-TV were for "contributing immensely to this great medium of entertainment" and to the local press for "outstanding public service in listing of daily programs and to their critics for splendid coperation and guidance."

There's Quite An FM Plot Brewing Up on Chi Front

Chicago, Feb. 18.

The FM situation in Chicago may not be redhot just now, but it's pretty warm and indications are it is getting warmer. Clamoring in recent months for the remaining frequencies on the FM band clearly points up the demand for the medium here, and per the bromide —where there's smoke there's fire —some broadcasters who didn't get in on it are beginning to worry about their own adroitness, wondering if their trusty old sniffers had really failed to smell out a good thing.

The optimistic picture is already giving rise to the speculation that, with all FM frequencies in Chi now spoken for, the moneyed broadcasting companies which either ignored FM or relinquished their grants in the lean years may soon step into the picture to buy out the little guys.

The FM plot thickened here when the WSBC Broadcasting Corp. and Electronic Music Corp. both filed applications for the 93.1 frequency, only one on the band that hadn't been settled. (It was erroneously reported a few weeks ago that WSBC had been granted the frequency.) As in all cases where there are two or more applicants for the same station, there will have to be a Federal Communications Commission hearing now to determine who gets 93.1. Chi is only the fourth city where such an FCC hearing has been necessary for an FM frequency, the others being New York, Los Angeles and San Francisco.

WSBC Broadcasting Corp. is headed by Louis B. Lee and is the group which owns the share-time

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DRAMA BUILDS BY THE HOUR

By JACK LEVY

Washington, Feb. 18.

The Congressional committee investigating the Federal regulatory agencies should find out this Thursday (20), when Federal Communications Commissioner Richard A. Mack takes the stand, whether testimony last week by its ousted chief counsel, Dr. Bernard Schwartz, that there was a payoff in connection with the award of channel 10 in Miami, Fla., to a subsidiary of National Airlines will stand up.

Meanwhile, the inquiry is having its impact on Congress, on the agencies, and on the industries concerned. Something of a general "hunt" for scandal appears to have broken out on Capitol Hill, with some fresh revelation almost every hour on the hour, as witness a demand by Rep. Melvin Laird (R.-Wis.) on Sen. John Sparkman (D.-Ala.) to explain his "mysterious" connections with broadcasting through his wife's 49% interest in radio station WAVU, a daytimer, in Albertsville, Ala. Sparkman replied that his wife paid "100 cents of every dollar" for her interest and that he had nothing to hide.

Sen. Wayne Morse (D.-Ore.), has called for a select committee to investigate the agencies. However, his resolution, which is before the Senate Interstate Commerce Committee, is given little chance of adoption unless the House wavers on its inquiry. Congress doesn't favor duplicate investigations, which cause confusion and overlap.

The inquiry is demoralizing to the FCC whose officials are preoccupied with the demands it makes on them. In view of the headlines, there is little eagerness for "fraternization."

The impact is also felt in the broadcast industry whose relationship with the agency has been thrown into a tizzy.

By the time Comr. Mack appears, the committee (House Subcommittee on Legislative Oversight) will have heard four other witnesses named by Schwartz in connection with the case. They are Thurman A. Whiteside, a lawyer, who allegedly made "payments" to Mack; Judge Robert Anderson, a former member of the law firm which represented National and which, Schwartz testified, hired Whiteside as "a fixer"; Paul Scott, a member of the same, firm and a director of the National subsid, Public Service Television, Inc.;

(Continued on page 38)

Storer's Statement

Miami, Feb. 18.

Storer Broadcasting Co. today (Tues.) issued the following statement under the signature of president George B. Storer concerning its sale on March 28, 1957, of the tower, equipment and physical assets of former UHF station WGBS-TV, Miami, to Public Service Television, Inc.:

"We are informed that the Washington attorneys for WKAT, Inc., unsuccessful applicant for Channel 10, Miami, whose application was denied by the FCC on Feb. 7, 1957, have alleged before the U. S. Court of Appeals in Washington, that the sale of the WGBS-TV assets to the successful applicant for channel 10, was 'secret' and was not disclosed to the FCC. Any such allegations are entirely contrary to the facts.

"On April 5, 1957, only eight days after the contract of sale was entered into, Storer Broadcasting requested FCC permission to discontinue operation of UHF station WGBS-TV, and stated:

Statement to FCC

"'On March 28, 1957, the company entered into a contract with Public Service Television, Inc., permittee of Channel 10, Miami,

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Rep. Keating's 'Do-It-Yourself' Network Sets a Politico Pattern

By FLORENCE LOWE

Washington, Feb. 18.

A one-man, statewide tv "network" is one of the most unusual and effective political and informational devices currently emanating from Capitol Hill, D. C. The man is affable, able Rep. Kenneth Keating, of New York's 38th District, ranking Republican on the important House Judiciary Committee.

His "network" consists of eight tv stations, virtually blanketing the big state, from Keating's home station, WROC-TV, Rochester, to recently added WOR-TV, New York. The filmed program is the bi-weekly, "Let's Look at Congress," with Keating interviewing the guests and giving them their heads to air views which are often at complete variance with his own. Copies of the film are sent to the different "affiliates" for use at their convenience.

Keating was the first member of Congress with his own regularly skedded tv show, thus blazing the trail for the dozens of legislators who now film much telecasts in the Congressional studios, for distribution in their respective home districts. The Rochester legislator, who had begun taping a weekly radio show when he entered Congress in 1947, hopped on the fast-moving television bandwagon in 1949 with a bi-weekly video show on WROC-TV.

Cannily using only top drawer guests of both political parties as well as prominent non-political figures, and asking top-of-the-news questions, Keating garnered so much press and audience attention for his program that, a few years after its local debut, WBEN-TV asked permission to use it in the Buffalo area.

A number of factors undoubtedly have entered into the fast growing popularity of a show Keating shrugs off as a "do-it-yourself" project. First of all, the New York Republican has emerged as one of the most articulate men in the House and one of the most influential in his delegation. He is frequently mentioned as a possible candidate for his party's nomination for governor and for senator, rumors which he is quick to disclaim. In addition, as a leading member of Congress, he is able to lure guests who shun the regular web panel above, such as "Meet the Press." Such guests include FBI director J. Edgar Hoover, Vice President Nixon, House and Senate Minority Leaders Joseph Martin and William Knowland, and others. With such names, the Keating show has made front page news. Finally, the show itself, though generally less controversial than its professional competitors, is a consistently pleasant, informative 13-minute interview, surprisingly smooth and

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Polly Gets a Pickup

Polly Bergen gains the distinction of becoming the only one of the flock of new (to tv) femme singers to be renewed through the fall. Max Factor, which has been dickering with Miss Bergen, primarily on price, for a couple of months, has signed the singer to continue her NBC-TV alternate Saturday segment through September.

Deal gives her continued two-network exposure, since she's a panelist on CBS' "To Tell the Truth." Factor renewal, incidentally, extends her leave from CBS-TV, which still has first call on her future services for spectaculars and dramatic roles (last such was her "Playhouse 90" stint in "The Helen Morgan Story" last spring).

Chi Going All The Way on Paar; Drop Telefilms

Chicago, Feb. 18.

Good showing of Jack Paar's "Tonight" in the Windy City, vis-a-vis poorish results with the 10-11 p.m. local program overhauling effected last fall, has motivated NBC-TV's WNBQ to yield another half hour of station time in order to carry the full 90 minutes of the Paar vehicle.

With Nielsen ratings of around 8 and 9, "Tonight" has been second in the 11-midnight period Mondays through Thursdays against the feature films of the other three stations. NBC-TV show takes a dip, though, on Fridays when the other stations pitch up their blockbusters. The Paar opus has also proved an excellent spot catcher for local blurbs, and the station figures it will do as well spot-wise with the first half-hour of Paar as it did with the vidpix that are being shelved.

To accommodate the extra network half-hour, WNBQ is dropping five syndicated series which previously held the 10 p.m. slot cross the board, "Death Valley Days," "Studio 57," "Boots and Saddles," "Sheriff of Cochise," and "Frontier." Station prefers to regard these shows as "suspended," and one of them— "Sheriff of Cochise" —is already being mulled for a Saturday berth.

Meanwhile, the station is shifting its long-running "Five Star" news-weather-sports-household layout back into the 10 p.m. slot, whence it was uprooted last fall in an experiment. And this once again pits the NBC station's news and weather shows against the high rated "Standard News and Weather Roundup" of WBBM-TV, the CBS o&o.

Peter Straus Named New WMCA Program Director

R. Peter Straus has been brought in as the new program director for WMCA, the New York radio independent. Straus, the son of the station owner Nathan Straus, replaces Leon Goldstein, the station's longtime program chief who keeps his veepee stripe in the company and moves over to head educational and public service programs, for which WMCA goes in heavily.

Mrs. Helen Straus, wife of the owner, had been head of educational and pubservice stanzas, but she's leaving the station to devote more time to the Metropolitan Educational Television Assn. (She's been a trustee and chairman of the META executive committee.)

WGA Hints Strike In CBS Axing of 3

Writers Guild of America East Is pushing for arbitration with CBS over the alleged firing of three staff newswriters at the network. Guild contends that in laying off the scribes on Feb. 8 in a general cutback, CBS "materially breached" its collective bargaining agreement.

Matter will be put before the American Arbitration Assn. WGA said the writers are being replaced —that "their duties are being assigned to other personnel at CBS and violates the contract." Union said the news shows the three men worked on are being aired as usual.

Guild council and its general membership as well "authorized its officials to take any additional appropriate steps to protect the interests of members." This has been interpreted as a strike threat.

ALL MAJORS NOW ACTIVE AS UI TAKES PLUNGE INTO TELEFILM PRODUCTION

With the entrance of Universal-International into telefilm production, the roster of major Hollywood motion picture companies now engaged in vidfilm activities virtually is complete.

The degree of activity of each of the majors differs, some confirming their telefilm branch to financing as opposed to the full scale operation of the kingpin and oldest established of them all, Columbia's subsid, Screen Gems. But the drive stems from a common desire to diversify in other show biz areas in the face of diminishing motion picture horizons.

Among the latest to cross the line were U-I and Paramount Pictures, both of which recently sold their pre-'48 feature backlogs for tv distribution. Cinematic tv distribution though is mainly a liquidation operation, with the prospects of big revenues sharply diminished from that source following the initial big market sales. For continued revenue from tv, there must be a source of fresh production, therefore the drive to enter the vidfilm field.

Universal-International, which has a healthy commercial film operation, has made deals with CBS-TV and NBC-TV for telefilming. U-I's pact with CBS-TV calls for a filmed entry on "Playhouse 90," titled "The Dungeon" starring Paul Douglas. Details of its NBC-TV vidfilm pact are being worked out.

Paramount Pictures recently announced plans for co-financing of vidfilm properties. United Artists, another new entry in the field, is busily engaged in lining up producers for its projected "UA Playhouse" anthology series. UA also bought controlling stock interest in Associated Artists Productions, which owns the Warner Bros. library, the Popeye shorts and other properties being distributed to tv. The UA move, though, still is being challanged in the courts by National Telefilm Associates, which claims a prior deal.

In addition to the aforementioned companies, there are Loew's Metro TV, 20th-Fox's TCF, and Warner Bros. Metro TV has two projects inked for network exposure, "Thin Man" and "Northwest Passage," with a roster of pilots for national sale; 20th-Fox is partnered with NTA in the NTA Film Network and also is engaged in pilot production; WB has four western entries currently networked, with four pilots up for sale next season.

Republic Pictures Hollywood Television Service, inactive in the new production field, is expected to stay in business taking care of the distribution of post-'48 Republic pix. RKO Teleradio Pictures has a number of properties its bandying around for national sale, sans conventional pilots.

But Why Blanks?

Denver, Feb. 18.

"26 Men," syndicated show being telecast here by KBTV, is riding the crest of some snazzy publicity breaks. There's a gun-drawing duel slated Saturday (22) between "26 Men" star Kelo Henderson and Sam Toole, reputed to be Denver's fastest drawing living citizen.

Duel grew out of two Denver Post columnists, Thompson Watt and Red Fenwick, taking opposite tacks on the prowess of the tv Arizona Ranger. With the help of ABC Film Syndication, match was set to settle the arguments.

P.S.: Blanks will be used.

TV Film Chatter

United Artists TV has moved its department from UA headquarters on Seventh Ave. to new offices on Madison Ave . . . **David Sutton,** MCA TV topper, has returned from a tour of MCA exchanges . . . **Peter Zaphir,** advertising-sales promotion consultant, is servicing ABC Film Syndication.

Scott McKeown, formerly southeast sales representative for **Richard H. Ullman,** producer and distributor of animated commercials, has joined ABC Film Syndication. McKeown will be ABC's southeast representative . . . "Decoy," syndicated series produced by Pyramid Productions dealing with the adventures of a N. Y. policewoman, is being utilized as a training film for neophyte policewomen in 11 cities . . . **Kirk Torney** appointed sales manager of Sterling Television. He was recently with Associated Artists Productions, where he was a division manager . . . **Bob Joseph** named producer of a new telefilm series, titled "The Life of the Party," with production slated in New York . . . MacManus, John & Adams now has 10 tv commercials under production at National Screen Service, with **Steve Bennett** producing for the agency and **William K. Kent** supervising for NSS . . . **Leslie Harris,** CBS Film Sales topper, back from the Coast and **Bud Barry,** Metro TV v.p., back from England.

Syndication Gets Jan. Pick-Me-Up; CBS' $1,000,000

The month of January, usually a relatively dull period in syndication, being midpoint between the traditional fall and spring selling spurts, has turned out to be a surprisingly good month for a number of the major syndicators.

For one, CBS Film Sales has chalked up some solid sales on "Gray Ghost," "San Francisco Beat," "Whirlybirds" and "Amos 'n' Andy." Total gross for the month was put at a sizable $1,000,000, counting some February biz. Biggest chunk of coin came from Continental Oil which has been picking up market after market on renewals for "Whirlybirds," now beginning unreeling with second year production. Another hefty slice of business came from Strohs Brewery, which picked up "San Francisco Beat" in 15 midwest markets.

Television Programs of America reports the biggest month for biz in the history of the company. NBC's California National Productions previously reported that gross income for the month exceeded all previous records in CNP's eight-year history. It added that the week of Jan. 17, with sales totalling more than $650,000, constituted a new seven-day mark for CNP's sales force.

The swing around of biz in January again underlies the growing character of syndication as a year-round business, with traditional lulls being utilized for a variety of sales campaigns to hypo biz and even out the sales curve.

'Bells' Rings Bell In TV Cinematics; 4,200,000 N.Y. Aud

Indicative of the type of draw topline features have on television is the fact that in three showings since early December in the New York area alone, "The Bells of St. Mary's" the Leo McCarey Academy Award winner, has been seen by an estimated 4,220,000 viewers.

Picture was aired first on Dec. 7, a Saturday night, then again on Dec. 27, a Sunday, and then in the early evening as a two-parter on Monday and Tuesday, Feb. 3 and 4. All showings were via WRCA-TV, the NBC flagship in N.Y., which licensed the pic from National Telefilm Associates. Latter acquired the film last spring in a negative buyout of several McCarey films.

Rough estimate is that the N.Y. tv audience alone amounted to about one-third of the film's total U.S. theatrical audience.

Gross-Krasne's 'Mr. Glencannon'

London, Feb. 18.

Gross-Krasne's next teleseries project will be "Mr. Glencannon," a sea saga starring Thomas Mitchell.

Exec producer Donald N. Hyde has hired Patrick Allen for the featured role, with British director John Knight slated for the megging chores. Series will be produced entirely in England, with the parent company, Gross-Krasne, Inc. holding rights to distribution in the western hemisphere. Production on the pilot is underway, with present plans calling for a fall start.

G-K has sold "African Patrol" in London with a March 15 sarting date. Mitchell starred in G-K's "The O. Henry Playhouse" series, which launched the company about a year and a half ago.

Goldstone to England

Duke Goldstone winged to England last week to make final arrangements on lensing of "Sabotage," a new telefilmed actioner being made in England and Europe by Guild Films.

Syndication Review

CROSS COUNTRY

With Lloyd Burlingham, Bill Mason, Dick Passage, Dana Burnett, Joe Dwyer, Herschel Newsom, others

Executive Producer: Fred A. Niles

Producer: Tex Barron

Director: Tom Rook

Distributor: Fred A. Niles Productions

Fred Niles Productions is "networking" on around 40 rural stations a weekly half-hour film whose high pretention it is to be of service and/or interest to agriculture people everywhere. This kind of universality is easier said than accomplished when it's a matter of keeping the folks in the cotton and corn belts involved in a show that also focusses on fruit growers and cattle ranchers, but "Cross Country" negotiates it handily with its fast moving format which, like a newsreel, scopes sundry interests in various parts of the country without lingering long on any. But this poses a limit on the depth to which any issue may be covered, and the coverage is usually superficial.

How valuable this kind of show can be to farmers and other rural dwellers is impossible to estimate from an urban viewpoint, but as an agricultural newsreel it is certainly interesting, even in parts to the city feller. Vital it can't be because of the time factors involved in filming, editing and distributing, but Niles has designed the film with a built-in five minute hiatus for regional news, weather and market reports from the local commentators to give it timeliness.

Edition viewed got off to an unintoxicating start with a couple of routine interviews and a closeup on the automatic egg factory in Fairbury, Ill., the last smacking of an educational documentary. Latter part proved the more interesting with a segment on the Chicago Board of Trade, the ground-breaking ceremonies for the Cowboy Hall of Fame in Oklahoma, and a Dept. of Agriculture film clip on experiments for separating the best cotton seed. Most interesting—but perhaps only to the citified mind—was the bit on a new method for tranquilizing wild animals, by shooting hypodermics of nicotine at 'em by rifle.

Lloyd Burlingham, a longtime farmcaster, is the pivot, and the film cuts back and forth to him in Chicago, "Cross Country Headquarters." Burlingham has a warm,

(Continued on page 38)

UI in NBC Partnership

Hollywood, Feb. 18.

Universal International Pictures has formed a production partnership with NBC, under an agreement reached between Alan W. Livingston, NBC-TV program v.p., and Milton Rackmil, U-I prexy, and Morris Weiner, studio operations manager.

For a starter, the studio will begin within two weeks, production of the pilot western series "Saddle Tramp," based on the U-I picture of the same title made eight years ago. That NBC may cast its lot with U-I for all filmed properties is indicated by the statement of Livingston that "the long range aspects of the arrangement will be announced later. It's known that NBC's telepic subsid for its syndication arm, California National Productions, will pull stakes on the California lot after its stage leasing deals expire.

How this new partnership will affect NBC's relations with MCA and Revue can only be conjectured. It was recently disclosed by Lou Edelman that his producing outfit was "getting up a team for NBC" and that all its future series would first be offered to that network. It can only be guessed that NBC may concentrate all its film production for both network and syndicate at the Universal plant. It is admitted by both the studio and NBC that the new agreement covers considerably more than a leasing of space.

Financial arrangement of the partnership is not disclosed but it is believed that U-I will produce the pictures from NBC blueprints and net will make the sales. From out of the proceeds of the sale, U-I would get a flat price per pic similar to ABC-TV's arrangement with Walt Disney and Warners. NBC would pay for the pilots.

Guild's $7,500,000 Gross Since '53 on Liberace's Umpteenth Reruns

A nasal, wavy-haired pianist began his fifth year on video yesterday (Tues.). Since Feb. 18, 1953, when the first of the Liberace telefilm half-hours began in Denver on KBTV, his shows, which now number 113 in all, have grossed an estimated $7,500,000 for their distributor, Guild Films, and the several hundred tv stations which have carried him and his candelabra have pulled in roughly $30,000,000 in time and talent charges to advertisers as a result.

Liberace was the first telefilm success for Guild. The distribs supplied the earnings figures. At one point, Liberace flicks were appearing on 221 video outlets and today, in their umpteenth rerun (Guild and Liberace parted company a few years ago and no more half-hours were produced), Liberace is still appearing on 150 stations. They're still on KBTV, which drew a very retiscent Denver National Bank as his first bankroller.

Altogether, the program has had more than 400 sponsors, who either participated in the half-hour or bought it outright in their respective markets. Though they paid premium prices for the dulcet pianistics and soapy singing, the returns to sponsors were reportedly great—in the main, at any rate. The Society for Savings of Cleveland, according to Guild, reported $20,000,000 in new deposits over a 15-month period and most, if not all of it, was attributed to the bank's underwriting of Liberace on tv. (At one time, he had 78 banking and loan sponsors.)

Though the majority of critics held their noses when he appeared, Liberace's impact is almost a show biz fable.

DAVID NIVEN PREPS ADVENTURE SERIES

Hollywood, Feb. 18.

David Niven is prepping new half-hour mystery-adventure vidpix series, which he'll produce through Four Star Films Inc., in which he's partnered with Dick Powell and Charles Boyer. As basis for series, Niven bought French author Henri de Gacher's "The Man in the Panama Hat," and currently is negotiating with Eric Ambler to script.

Niven will shoot background material for series on a three-month trek through Yugoslavia, Greece, India, Thailand and Japan, leaving here in mid-April. He'll also gather research.

Clients Cling To Same Syndication House Long Time

Sponsors in syndication are establishing a track record of either staying with particular properties or renewing with the same syndication house, but on another vehicle.

Of all Ziv shows which have been in syndication for more than one season, 68% have had the same sponsor through at least two years. Other houses, such as CBS Film Sales, NBC's California National Productions, National Telefilm Associates, have had similar experiences, especially with fresh production on established properties.

In case after case, the same sponsors have taken another 52-week on new productions on such series as "Whirlybirds," "State Trooper," "Silent Service," et al.

Ziv study showed that individual sponsors have stayed with a Ziv series as long as seven years. "Highway Patrol" scored a renewal rate as high as 97%. "Men of Annapolis," which has not gone through its first year contracts in most of its markets, has already received advance renewals for 18% of them, including 17 major Coast markets for Carnation Milk's Albers division.

Exemplifying those sponsors staying in the market but switching properties is Olympia Brewing, which recently picked up the tab in 35 markets for Ziv's new "Target." Previously, the brewery rode on "Favorite Story" and "Science Fiction Theatre."

'African Patrol' Pacts

Eleven tv stations have pacted for "African Patrol," the syndicated half-hour telefilm skein produced and distributed by Gross-Krasne. Outfit started peddling the actioner after Jan. 1.

"African Patrol" is the second series made by the new G-K company since it's formation

Ziv's '999' Set To Roll in Britain

London, Feb. 18.

Plans for the launching of a new British vidpic series were being finalized in London last week by Edward J. Stern, president of Ziv International. The new skein, entitled "999," is likely to start rolling in the late Spring and will probably be produced at the Associated British Studios at Elstree. This will be Ziv's second British series, the former being "Martin Kane" which was lensed in Elstree last year with William Gargan in the title role.

"999," like "Kane," will be produced for Ziv by Harry Alan Towers. It will star one British and one Canadian artist and, as the title indicates, the subject has a Scotland Yard background.

Stern told VARIETY last week that the series could be lensed in Hollywood for just about the same cost. They were not using a British studio to save on the budget but because the title called for British locales.

TV RERUNS ON CLUB CIRCUIT

Italo TV Channel Just for Pix?

Milan, Feb. 18.

Eitel Monaco, prexy of ANICA, declared here, in the course of a lecture at the Second National Convention of Writers for the Cinema that "there is the possibility of some sort of collaboration between the State and the privately-owned cinema industry for the opening of a new tv channel exclusively reserved to the transmission of films. That is: seeing that people don't go to the cinema because of tv we will bring films to their home, through the same medium."

Monaco went on to say that in 1957 only 780-million tickets had been sold in Italian cinemas in spite of the fact that new theatres had been opened and a large percentage of the old ones had been remodeled. In 1956 over 810 millions of people paid their admission fees to the Italian cinemas. Monaco added that in 1957 the cinema exhibition industry paid in taxes to the state 32 milliards of lires (about 50 million dollars) while tv taxes amounted to only two milliards liras. The state, as such, could not ignore an industry that contributed so much in taxes.

No MCA Pattern Yet on Sale Of Par Pix; CBS-NBC O&O's Jockey

Management Corp. of America subsidiary of Music Corp. of America won't lack for customers when it begins selling the newly-acquired Paramount pre-'48 feature film library to tv stations. Number of key groups are champing at the bit right now, awaiting MCA's first move to place the features on the market.

One such group, it's known, is the CBS-TV owned stations, which is interested in acquiring the Paramount features in a multiple-station buy similar to the $11,000,000 purchase it engineered on the entime Metro library. Another interested party, but with some qualifications, is the NBC owned stations, which recently purchased the post-'48 Republic backlog in a $2,000,000 deal.

NBC group, however, is interested only if MCA decides to split the library into smaller-sized packages. Reason is that whereas CBS uses features in the late-night periods seven nights a week, the NBC outlets use them only on weekends, ince they carry the live "Jack Paar Show" on weeknights. Web simply couldn't handle the volume of the entire Par backlog.

Most of the interest at this time is purely anticipartory, since MCA simply hasn't decided yet just how it will market the backlog. Key men in the sale of the films will be v.p.'s Dave Sutton and Lou Friedland, and they were on a previously scheduled business trip most of last week in Kansas City. On their return early this week, they were expected to go into huddles with top MCA management on working out a sales pattern for the backlog. They have met with some station people, but meeting have been informal expressions of interest.

Lesser's 'Tarzan' Telepix on Again

Hollywood, Feb. 18.

With a "Tarzan" theatrical film now before the cameras, Sol Lesser has reactivated his plans to shoot a vidpix series based on the character created by Edgar Rice Burroughs.

Previously, Lesser filmed a pilot with Gordon Scott and Lisa Davis co-starred but objections and a legal hassle with Commodore Productions at that time curtailed continuation of the "Tarzan" telefilms. Now, however, Lesser is resuming shooting on the "Tarzan" telepix and has already completed filming a second pilot film at Desilu-Culver.

Eve Brent, femme lead of the theatrical version, co-stars with Scott in the television. Rickie Sorensen, also in the theatrical film, will recreate his "boy" role in the series.

Pilot, it's understood, is entitled "Tarzan and the Trappers." Latter pic is now in the editing stages and will be available for agency screening shortly.

SG Ups Sackheim

Hollywood, Feb. 18.

William Sackheim has been upped to director of programming for Screen Gems. He'll operate under production v.p. Harry Ackerman in supervising all programming activties and development.

Sackheim has been with Screen Gems for four years as a writer and producer, having worked on "Ford Theatre" and some of SG's 90-minute productions for "Playhouse 90."

Manny Reiner's O'Seas Jackpot On TPA Sales

Television Programs of America is kicking off the new year with some hefty sales abroad, with TPA foreign v.p. Manny Reiner reporting a gross of over $330,000 in program sales for the first six weeks of 1958.

Sponsors buying TPA skeins abroad include Bendix, Canada Dry, LaSuerte Cigars and Cigarets, Coco Rico Candy and Metro Drug Co. Programs include "Lassie," which TPA distributes for Jack Wrather; "Adventures of Tugboat Annie"; "New Adventures of Charlie Chan"; "Mystery Is My Business"; "Susie" and others.

"Susie" was sold in the Philippines and in Hong Kong, while "Fury" was bought in Mexico and Switzerland; "Adventures of Tugboat Annie," in Australia and Hong Kong; "Lassie," in Australia, Argentina, Cuba, Puerto Rico, Mexico, Venezuela, Colombia, El Salvador and Guatemala. Kellog bought the "Lassie" series for sponsorship in all Latin American countries other than Argenti where the sponsorship was picked up by Bendix.

"Lassie" also was sold in Hong Kong and Sweden, as well as the Philippines.

Sales total for the six week period of over $330,000 represents an impressive figure in that none of the sales was made in either of the two major foreign markets, Canada or the United Kingdom. Those two major markets pay more than the others because of their greater set count and the commercial broadcast facilities there.

A&C Still Selling

Abbott & Costello skein continues to be a lively item in the Sterling catalog, with five new station sales inked.

Additionally, Sterling's "Cartoon Classics" was picked up by WMAL, Washington; KOMO, Seattle; KTVI, St. Louis; and WLWI, Indianapolis. Stations inking for the "Abbot & Costello" series include WFBC, Greenville, N. C.; WGAN, Portland, Me.; WBKB, Chicago; KFDA, Amarillo, Tex.; and WNEM, Bay City, Mich.

'20TH CENTURY' NEWEST ENTRY

Some of television's prestige network programs are seeking—and finding—a tremendous acceptance in schools and community clubs. "Twentieth Century," the CBS-TV public affairs series sponsored by Prudential, has become the latest web stanza to go the route that once belonged exclusively to industrial films.

Prudential, which owns "Century," has already released nine of its programs to clubs and schools via Association Films. Each telefilm is being released to the 16m market some six to eight weeks after it appears on the network, so that by the end of next summer the entire series will be out. So far, Association Films, which makes a big biz out of distributing industrials on the school-club route and also to tv stations, now has "Century's" 60-minute "Churchill: Man of the Century" available, plus "Guided Missile," "F.B.I.," "Toward the Unexplored" "Verti Jet," "Mussolini," "The Windsors," "Mach Busters," and "Brainwashing," also a full-hour show.

This replaying of tv shows on the club circuit began a few years ago when Hallmark released its two-hour "Macbeth" presentation through Association. Show, which was done live, has been shown on kine (with commercials and station breaks left in fact) 5,284 times and to 617,146 persons. Hallmark later sent "Richard II" on its way thusly and it has played 2,661 dates. Same for "The Cradle Song," with 561 dates.

While Hallmark did not release the three shows to television as reruns, Smith, Kline & French Laboratories did with three of their stanzas, two of which played on the "March of Medicine" series. "Monganga" became one of the most popular industrial films to play as local pubservice tv programming, as a VARIETY institutional tv program chart established last year. SK&F also released "We, the Mentally Ill" and "A World Alone." Together, the three stanzas, in addition to tv showings, have played 1,278 clubs and schools.

According to Association Films, there is a terrific demand among community groups for topnotch tv stanzas. In the cases of Hallmark, Prudential and SK&F they each pay the shipping costs on the distribution of the shows, otherwise there is no charge for the pix.

SAVAGE TO TELESTAR AS AN EXEC VEEPEE

With Sy Weintraub slated to bow out as a partner, Telestar Films has named David Savage as exec veepee.

Savage, formerly director of station relations at Guild Films, will be in charge of administering Telestar's sales force, as well augmentation programming. Savage before joi ing Guild headed his own tv packaging firm, Theatrical Enterprises.

Weintraub and Bernard Schubert are dissolving their partnership in Telestar. Weintraub had been functioning as prexy; Schubert as board chairman. Company has one new series in syndication, "White Hunter," along with several rerun series which Schubert originally produced.

Torney to Sterling

Kirk Torney has been named sales manager of Sterling Television, replacing Bernice Coe in the post.

Mrs. Coe will remain with the company as overall administrative exec. Torney comes to Sterling after two years at Associated Artists Productions, where he was successively national sales manager and station sales coordinator.

Ziv Int'l Topper to Moscow As First U.S. Vidpix Emissary

London, Feb. 18.

Edward J. Stern, president of Ziv International, is leaving London tomorrow (Wed.) for Moscow, where he will be the first U.S. tv topper to talk to Russian television execs. He'll be accompanied by Joseph M. Brandel, recently appointed veepee in charge of European operations.

Stern is going to Soviet territory with the full support and encouragement of the U.S. State Department which has described his mission as an important contribution to peace. Stern, himself, looks on his trip as a means of establishing closer understanding between the people of Russia and those of the Western World.

"I am not," he insists, "going to Moscow just to sell them tv films. I want primarily to get to know the heads of their tv industry to exchange ideas with them and achieve a closer understanding of their tv problems. That, to my way of thinking, is of more importance than just trying to unload a few series to the Russians."

Until he gets there and sits around the table with them, Stern has no idea how long he will stay in Moscow. He hopes, however, it will be long enough to enable him to survey the situation comprehensively and learn their method of operation. He admits that he would like to discuss the possibilities of co-production and also would like the Russians to see some of the films that have recently been made in the Western World.

Stern and Brandel will also be visiting Warsaw for talks with Polish tv toppers and their visits have been confirmed with both countries.

Off-Network Entries

Off-network properties currently form the largest new group put into the syndication field.

The roster includes: NBC Film Sales' "Medic" and "It's a Great Life"; Screen Gems' "77th Bengal Lancers"; Television Programs of America's "Lassie"; and CBS Film Sales' "Assignment Foreign Legion," and "You Are There."

One of the most successful off-network skeins put into syndication recently is CBS Film Sales' "The Honeymooners," placing among the Top 10 in many markets surveyed by American Research Bureau.

H-H-L Sets Four Telepix Series; Ambitious Sked

Hollywood, Feb. 18.

Hecht-Hill-Lancaster is moving into telefilm production field with ambitious plans. Virtually as a starter, the leading indie theatrical film outfit plans four vidpix series, all based wholly or in part on the company's former features.

First series will be based on "Vera Cruz," produced in 1954 starring Burt Lancaster and Gary Cooper. Pilot on the series is now being written by Marion Hargrove ("See Here, Private Hargrove") and John Hawkins, new writing team.

Second series will be based on "Apache," released in 1954 starring Lancaster and Jean Peters. Third, is an adventure series based on "His Majesty O'Keefe," Lancaster 1953 starrer; fourth, "The Office," based on one incident in company's 1957 release, "Bachelor Party." HHL presently is negotiating for an experienced tv producer to head up the television subsid. Company is also intending to go ontside for likely tv-pix ideas and production talent to handle them as series.

GANG'S GLOBAL SWING WITH NTA PRODUCT

Samuel Gang, National Telefilm Associates foreign sales representative, is off for a six-week tour of Tokyo, Hong Kong, Manila and Sydney, Australia, pitching a group of telefilm properties and theatrical reissues.

For tv distribution, Gang will have "Sheriff of Cochise," "Official Detective," and "China Smith" skeins, cartoons, short subjects and a limited number of features.

For theatrical reissue, Gang will be offering "High Noon," "Cyrano de Bergerac," "The Men" and "Gulliver's Travels." His first stop will be Tokyo.

'Champagne Package' Into 81 TV Markets

Thirty-one tv stations have purchased National Telefilm Associates' "Champagne Package" of 58 pix within the past month, putting the package in a total of 81 markets.

Latest deals were inked with KCMO-TV, Kansas City; WOW-TV, Omaha; KFMB-TV, San Diego; KIRO-TV, Seattle; WJAR-TV, Providence; WDBJ-TV, Roanoke, Va.; WBNS-TV, Columbus, O.; WREX-TV, Rockford, Ill.; and WSBT-TV, South Bend, Ind.

Package includes "High Noon," "Spellbound," "The Third Man," and "Bells of St. Mary."

Cyanamid's Farm Seg in 25 States

A new 15-minute syndicated farm newsreel series, produced by Cunningham & Walsh for American Cyanamid, has been launched on 62 stations in 25 states.

Titled "Cyanamid Farm Newsreel," it consists of 13 episodes, to be unreeled weekly in the farm belt, in conjunction with the marketing of Cyanamid's product Aureomycin, used for livestock and poultry.

Originator and producer of the newsreel is Tom DeHuff, Cunningham & Walsh tv account exec. Main source of film for the show will be INS-Telenews, tv division of Hearst Metrotone News.

Legion of Decency Forces Yanking of 'French Line' on TV

San Antonio, Feb. 18.

The Legion of Decency has forced postponement of a tv film showing here.

Al Johnson, general manager of KENS-TV, has announced that "The French Line" starring Jane Russell has been cancelled. The pic was scheduled to have been shown last Saturday. "We're postponing the show out of deference to many requests from the Legion of Decency," said Johnson.

"I don't know whether it will go on later. We are giving the matter study."

Notice of "The French Line" showing first came in the previous Sunday's tv log. Nearly 100 letters of protest hit Johnson's desk.

"We planned to delete scenes not in good taste. But the Legion objected to the film in its entirety," said Johnson.

"There was one petition from St. Mary's University. We decided not to make an issue of it."

WMCA Comes Out Swinging With Provocative Weekly Editorials

Unlike most editors of the daily press, the licensees of radio-tv outlets in metropolitan New York do not arise each morning hot under the collar and ready to correct injustices perpetrated the night before on the common people.

Station WMCA, N.Y. the indie owned by Nathan Straus, former militant New Dealer and public housing expert, appears to be the only outlet on a local level in Greater New York that comes out swinging in an editorially-provocative fashion, week in and week out. The outlet recently began its fourth year of espousing causes and bespeaking the licensee's mind on pertinent and pressing matters.

Station has been taking the position that it owes its listeners more than the top 40 tunes of the week and that with its franchise must go fidelity to the public and not lip service in discharge of obligations. Station's editorial stand is reflected in "The Editor's Desk," a Friday 9:30-9:45 p.m. feature that runs the gamut from fighting for such thorny issues as desegregated housing in New York City to the shortcomings of Secretary of State John Foster Dulles and a demand that he step down from his high office.

Station is fully aware that a battling editorial policy means brickbats and the obligation to provide suitable time for adequate replies from the opposition. It gets the brickbats and it gives time for replies from responsible parties. It searches out, in all instances, foes of the editorial positions it takes, and grants them equal opportunity to answer.

Endorsed by Listeners

"The pioneering venture of WMCA in broadcasting editorials on behalf of station ownership and management has met with gratifying response," Straus has said. "There are many letters from listeners. Although some have disagreed with opinions expressed in these editorials there has been almost unanimous endorsement of the project itself. Undoubtedly the success of these weekly editorials has been due, in part, to a fundamental principle adopted by our editorial board when the venture was first under discussion, namely, that, unless we could suggest some specific action, we would hesitate to editorialize on a subject at all. We were determined to avoid editorials expressing the attitude 'Isn't it awful that . . .?' After nearly three years of experience we are convinced that the principle is sound. Yet it results in many frustrations and disappointments when a topic of importance is regretfully discarded — often after days of research and study—because of our inability to agree upon any program of action which gives promise of improving conditions."

As a result, the station's editorial board has spent days researching issues but failed to come up with what it deemed worthy solutions and immediately went on to other significant matters that could produce tangible results in the public interest.

Editorial board consists of Straus; Leon Goldstein, vice-president in charge of pub affairs; Lou Frankel, public relations director; Dorothy Bromley, director of "Report to the People" and Mort Fleischel, general manager. Once a topic is chosen and researched by staff workers, Straus buckles down to the task of readying the editorial.

Outlet also has the notion that public service does not necessarily end with the broadcast but that a persistent job must be done afterwards via distribution of editorial matter to opinion makers among journalists, educators and, in many instances, legislators and other public office holders. "The Editor's Desk," the station reports, has unblemished record with no complaints to or from the FCC regarding the conduct of this public service feature. On many occasions, Straus' editorials have been picked up as both news stories or editorial followups by the metropolitan press. The segregation issue, for example, not only made the New York press but evoked considerable comment in Southern dailies and was reprinted in the Congressional Record.

Opening copy on all programs makes it plain that the editorials express the view of the station and are designed to stimulate community thinking on important public issues. It alerts the announcer on the program to be sure to give special emphasis to the following text in both opening and closing copy: "Responsible opposing viewpoints are invited, and time made available by WMCA for their broadcast." This is followed up by letters to individuals mentioned in editorials assuring them that time for reply will be available if they so desire.

Straus editorial on the "Crisis in the Middle East" resulted in opposition reply from American Friends of Middle East; editorial on segregated housing called for reply came from Real Estate Board of New York, and station's viewpoint on motor vehicle compensation editorial, "Slaughter on the Highways," was answered by New York State Assn. of Plantiff's Trail Lawyers.

Station has a basketful of communiques from listeners and key figures hailing its penetrating editorial views. Plugs have come from labor leaders, high-ranking naval officers, former and present governors, educators. Typical of the kudos was comment by Prof. Worth McDougald of U. of Georgia: "My congratulations to you for your discernment and for your wise and forceful use of radio to bring a much needed message to Americans in your coverage area," he said. "I only wish there were more of those in radio today who had the ability and the courage to use the media to fight for that in which they believe."

Having launched "The Editor's Desk," station is now ready to embark on an editorial spot campaign wherein the "voice" of the licensee will sound off around the clock on critical matters in a rapidly changing world.

Kraft

Continued from page 20

for the fall. However, the deal marks its first return to the every-week full-hour dramatic form since the old "Philco Playhouse" days.

As for JWT, it has been unique in agency annals as the only agency to produce its own nighttime dramatic shows ("Kraft," "Star Tonight," "Lux Video Theatre") at a time when the extent of Madison Ave. television production has been limted to an occasional soaper in the daytime and limited (at best) "supervision" of outside-produced nighttime stanzas. Only exception has been BBD&O with the American Tobacco - owned "Your Hit Parade."

Storer Statement

Continued from page 23

for sale of its physical assets (except certain exclusively UHF equipment). Public Service agreed to offer jobs to substantially all of the present employees of WGBS-TV. The company (Storer) believes that this contract will serve the public interest by permitting Public Service to institute promptly new VHF service on Channel 10, with maximum facilities.'

"This letter was acknowledged by the FCC and Storer has a copy in its file, stamped with the FCC official stamp indicating its receipt on April 5. Acting on this letter, the FCC on April 9 granted permission for WGBS-TV to go silent and the station ceased operations on April 30.

"No other agreement whatsoever was entered into between Storer Broadcasting Co. and WPST-TV, or its owners, prior to the March 28, 1957, agreement, which was made some six weeks after the FCC granted Channel 10 to WPST-TV. Nor was any agreement entered into after the March 28, 1957, agreement, except to include some furniture in the sale involving about $550. Far from being 'secret,' the terms of the March 28 agreement were described in VARIETY on April 10, 1957, and were thoroughly covered in the Miami Herald, Miami Daily News in articles on April 6, 1957, and in the Miami Beach Sun on April 7, 1957.

"Any allegation, such as that made by Schwartz yesterday in his testimony before the House Subcommittee to the effect that National Airlines is a front for Storer Broadcasting Co. is not only false, but ridiculous. Further, any such statement is, as a matter of fact, an affront to a company as large and as old as National Airlines as well as an affront to Storer Broadcasting Co.

"In a statement appearing in today's (Tues.) edition of the Miami Herald, George B. Storer pointed out that the sale of the physical assets of WGBS-TV to National Airlines received publicity not only in the Miami newspapers but in the trade press; that the sale was reported to the FCC and that the agreement with National Airlines was made some six weeks after that company had been awarded channel 10 by the FCC.

Protestant Religious B'casting Problems Sifted at 3-Day Meet

Problems in Protestant religious broadcasting on radio-tv were probed yesterday (Tues.) at the first of three-day annual confab of Board of Managers of Broadcasting and Film Commission of National Council of Churches.

Meeting at Belmont Plaza, N.Y., religious leaders were addressed by S. Franklin Mack, Howard Tower and Bill Meadows of Methodist Television, Radio and Film Commission and panel discussion featuring, among others, Albert Crews, director of tv. Evening session featured remarks by Prof. Julian N. Hartt of Yale U. Divinity School, and Quincy Howe, ABC news analyst. Delegates also viewed Commission's various films and kines.

Today's (Wed.) sessions deal with "Radio, Television and Evangelism." Speakers include Robert Spike, Donald Lester and L. Paul Jaquith. Also on agenda are such topics as "Missions and Mass Communication" and "What We Have Learned From Church's Use of Films." John Osman, veepee of Fund for Adult Education, will speak on "Function of Mass Media" with followup comment by Davidson Taylor, former NBC veepee.

Officials also will make awards to outstanding radio-tv industry figures during proceedings. Jack Gould, radio-tv editor of N.Y. Times, is down for a luncheon address tomorrow (Thurs.) on "What Can We Do to Improve Program Quality," with fellow comment by Arthur McCracken, WCPA, Bethlehem, Pa., and John Bachman, Union Seminary, N.Y.

'Only Yesterday' As Brit. Com'l TV Entry

London, Feb. 18.

Associated-Rediffusion starts a new 15-minute weekly feature series entitled, "Only Yesterday," on April 4. The show, edited by Elkan Allan, will recreate some of the big news stories of the past, including the airship R101 disaster, the Wall Street crash, and Neville Chamberlain's return from Munich.

Allan is paging people with personal memories of these events to contact him with a view to appearing on the shows. Program, which is skedded to run for 13 weeks, will be directed by Peter Morley.

Lower's Higher Post

Elmer W. Lower, CBS' veteran news exec, has been upped to a new post, manager of operations for the CBS News Division. He'll operate as an administrative assistant to v.p. Sig Mickelson, having direct executive supervision of sports, special events, syndicated Newsfilm, film production, program sales and information services.

Lower, who has been director of special projects for the news operation, will continue to head up the organizational work on coverage of political conventions, elections, inaugurations, etc.

TV-Radio Production Centres

IN NEW YORK CITY . .

John Raitt and **Arnold Stang** will do guest spots on Friday's (21) **Patrice Munsel** ABC-TV'er . . . **Stan Schloeder**, formerly with Katz; **Paul Maguire**, lately of NBC Spot, and **Charles McGregor**, midwest sales chief for Sy Weintraub, joined WABD, the DuMont station here, as new salesmen . . . **Andy Williams** and **Neile Adams** guesting tomorrow (Thurs.) on **Pat Boone** stanza . . . **Tina Robin** to thrush on **Ed Sullivan's** showcase Sunday (23) . . . **Hugh Riker** becomes director of the new Hooper Auto Radio Service . . . Gospellers **Clara Ward Singers** do their third **Dave Garroway** ("Today") stint on April 2 . . . **Don Morrow** hosting new Air Force radio show being syndicated across country . . . Mr. and Mrs. **Alden Schwimmer** (he is the Ashley-Steiner executive and she is the ex-casting head of Grey Advertising) gave birth to a son, John Andrew, Feb. 14 at Doctors' Hospital.

Jim Campbell played role of Defense Secretary Neil H. McElroy in Saints and Sinners' spoof of defense chief in Washington last Thurs. (13). Campbell recently did tv film commercials for Tide, Bond Bread and was cast in NBC- Radio's "True Story" . . . WMGM is stepping up its coverage of news-breaking remotes with squadron of "Minute-Men" news reporters on the scene, among them **Dick De Freitas** and **John Connelly** . . . Make that **John McCurry** and not **Cyril Ritchard** as the Genie in CBS-TV's upcoming "Aladdin" musical. Ritchard will play the Wicked Magician . . . **Georg Olden**, director of graphic arts for CBS-TV, addressed Art Director's Club of Philly at the Poor Richard Club there Friday (14) . . . **Barbara Joyce** plays the femme lead on "Frontiers of Faith" Sunday (23) . . . **Lowell Thomas** back from a Detroit huddle with General Motors, sponsors of his "High Adventure" series . . . **Ted R. Lazarus**, ex-George Blake Enterprises and Gommi-TV (commercial producers), has resigned as an account exec at Charles Schlaifer agency to go into the insurance biz . . . **Lanny Ross** to sing at the sixth annual concert of the Everglades Club in Palm Beach March 21 . . . WCBS sales manager **Buck Hurst** back after a flu siege . . . **Michael Gray** joined Screen Gems as consumer press editor; he was a staffer with **Steve Scheuer's** TV Key . . . **Patsy O'Shea**, **Elaine Rost** and **Parker Fennelly** into cast of CBS Radio's "Second Mrs. Burton" . . . **Marian Carr** appears on "Armstrong Circle Theatre" tonight (Wed.) . . . **Snooky Lanson** rejoins **Dorothy Collins** & **Raymond Scott** in a guest shot on their CBS Radio "The Best in Music" Sunday (23).

John Karol, CBS Radio sales veep, addressing the Oregon Ad Club in Portland today (Wed.) . . . **Bob Ross** inked for a repeat on "The Eternal Light" Sunday (23) . . . **Sam Levenson** booked again for the Ed Sullivan show March 30 . . . **Dave Kimble** appointed to the business development committee at Grey Advertising . . . **Diana Barth** does "My True Story" on NBC Radio Friday (21), then sales for four-month tour of Europe with actor-husband **Leslie Barrett** March 6.

National Exchange Club has awarded MBS sportscaster **Bill Stern** its citation of merit for his efforts toward curbing juvenile delinquency . . . **Maria Schell** and **Yul Brynner**, co-stars of "Brothers Karamazov," guests on MBS' "Kate Smith Show" yesterday (Tues.) . . . **Gypsy Rose Lee** will expose another of her many talents when she performs with pots and pans Tuesday (25) night on WPIX's "Gourmet Club." . . . **Gladys Krieble Delmas**, former New York reporter and author, has become a fulltime correspondent for MBS in Buenos Aires.

IN HOLLYWOOD . .

George Whitney of KFMB, San Diego, is the new prexy of California State Broadcasters . . . Het Manheim asked out of his contract as story editor of California National to make another tv connection . . . **Charlie Arlizgton**, longtime newscaster on KHJ, switched his voice to KFWB . . . **Cecil Underwood**, veteran agency exec, bought income property at San Clemente down the coast and leaving the biz . . . **Bill Davidson**, 16 years with ABC radio in Hollywood, will do his announcing, etc. on KMJ-TV, Fresno . . . **William Ward**, better known around Frisco as "Bill Weaver," replaced **Les Farber** at KNX-CBS as writer-producer . . . Mike Wallace around for a pair of interviews but not with film stars. Their fear of him is stronger than his persuasion of them . . . **William McAndrew**, veepee in charge of NBC-TV news, looking over his layout here and getting the guest treatment . . . **John Pace**, KABC manager, sees no diminuition of interest in rock 'n' roll. He takes a daily survey but can't discern any change in musical tastes . . . **Les Harris**, head of CBS film division, around for a few days to help **Sam Gallu** cast the upcoming series on U.S. border patrol . . . **Jess Oppenheimer** finally got "Sis" on the road for next fall. **Sharl Lewis** draws the name role. **Bill Asher** produces for NBC-TV . . . CBS-TV's **Robert Tyler Lee** and **Jane Sai** won citations from Art Directors Club . . . **Denver Pyle** heading up a group plumping for a location site in Gallup, N.M. for telepix . . . N. W. Ayer hustled **Phil Cohan** off to N.Y. to inspect some of the pilots he hasn't seen in Hollywood.

IN CHICAGO .

Art Harre has returned from Florida for the sales manager post at WAIT. He's the former general manager of WJJD and later of WCFL . . . As expected, **Chuck Carner** moved up at WGN Inc. to **Dan Calibraro's** vacated p. r. spot, now that the latter has been appointed No. 1 aide to general manager **Ward Quaal**. At WBKB, **Jim Ascher** has advanced to **Ell Henry's** right hand in the ad-pub department vice Frisco-bound **George Rodman**. **Kip Jamison**, who wrote and produced "Kip the Kalico Kamel" for the station last Christmas, has been added as third man . . . **Ed Stockmar**, assistant sales chief for NBC-TV's central division, notched his 30th year with the web last Saturday (15) . . . **Edward W. Rinker** got his veepee stripes at Kling Film Productions last week . . . Transcript of **Alex Dreier's** "Salute to Kansas" on NBC's "Monitor" has been inserted into Congressional Record by Rep. Errett P. Scrivner of Kansas . . . WBBM-TV's **Jerry Colonna** flew to Dallas last weekend to emcee **Jane Russell's** WAIF benefit ball, and on March 1 he's tapped for judge duty at Azalea Festival beauty contest in Mobile, Ala. . . . Badger Network of three Wisconsin stations has added new audience show to the hookup, "Pretzel Party," emanating from WISN-TV studios in Milwaukee.

IN LONDON

Associated TeleVision tossed a studio party to celebrate the first annl of its twice weekly series about life in a British hospital, "Emergency —Ward 10," last Fri. (14) . . . Associated-Rediffusion's film industry program, "Spotlight," tonight (Wed.) features pictures made by **Bob Hope** and **Fernandel** . . . BBC-TV's teenage offering, "6-5 Special," will be one-year-old on Sat. (22) . . . Excerpt from the new musical comedy, "Lady At The Wheel," featured in Granada-TV's "Chelsea At Nine," last night (Tues.) . . . BBC-TV's London transmitter at Crystal Palace will beam Welsh tv programs from 1 p.m. to 2 p.m. every Sunday, commencing 23 . . . **Paul Gallico** will be interviewed by **Jeanne Heal** in a state web show next Mon. (24).

IN SAN FRANCISCO . .

FCC granted UHF Channel 38 to Golden State Telecasting, headed by **Marvin Kratter**. No immediate construction plans . . . KPIX's **Pete Abenheim**, **Bill Dempsey** and **Al Baccari** depart for Belgium, France

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QUITE A FEW FOR THE JIGSAW

Joel Tall's Tape Technique Tome

All aspects of magnetic recording are thoroughly explored in "Techniques of Magnetic Recording" (Macmillan; $7.95) by Joel Tall, CBS expert on tape recording. This is, without doubt, the definitive source book on one of the most exciting and practical methods of capturing sound, light and motion. One of the country's foremost authorities, Tall edited the first Ed Murrow album, "I Can Hear It Now" and many other CBS documentaries. He has taught tape-recording and editing at NYU's Summer Radio-TV Workshop and written extensively on the subject for Audio, Saturday Review and other publications. The important results of his years in the field are now clearly visible in this major work.

Tall traces the development of tape recording, manufacture of recording equipment, drive mechanisms, erasing, editing, re-recording and copying techniques, dictating machines, data recording, recording procedures in the medical and allied fields, recording in education, radio-tv recording at home as well as a revealing chapter on legal uses of tape recording, and moral-ethical factors involved in surreptitous recording, falsified recording, present status of recorded court records and future of voice-recorded contracts and agreements. Dr. Peter Kellogg of Cornel U, famed for his recordings of nature sounds, contributes a significant chapter on special problems in capturing sounds in the insect, bird and animal world.

Tall's book closes with a first-rate bibliography, a carefully prepared index and a brief foreword by Murrow. The book should prove of value to radio-tv broadcasters, film makers, hi-fi addicts, educators, musicians, actors, criminologists and others. The author dedicates his book "to the memory of Don Hollenbeck, friend, reporter and human being who taught that the search for truth is its own reward." Hollenbeck was a CBS commentator who, among other major news assigments, did a series of provocative appraisals of the New York press. *Rans.*

McFadden Bumped as NBC O&O Boss, Reber Quits in Wake of Denny Shift

Shift of NBC exec v.p. Charles Denny to RCA as v.p. in charge of product planning has cued a high echelon reshuffling in the Owned Stations and Spot Sales division at the web, with Tom McFadden out of his post as v.p. in charge of o&o's and Spot Sales, and Jack Reber quitting as director of NBC Spot Sales in protest.

McFadden has been offered Reber's Spot Sales post, along with retention of his v.p. stripes, but hasn't decided whether to accept. He took off on a previously planned vacation last Friday (14), during which he'll mull the offer and make a decision. If he decides to remain with the network, he'll be back in time to testify before the Barrow Committee in Washington in March.

Though Denny, as exec v.p., had charge of such varied NBC operations as the radio network, California National Productions and NBC International, as well as o&o's and Spot Sales, he spent most of his time on the o&o operation. Network's plan now is to bring in "fresh blood" to take over the o&o division and possibly Spot Sales as well, though the two jobs might be separated, and eliminating Denny's exec v.p. domain.

Consequently, the new v.p. for o&o's would take the post previously occupied by McFadden. Ironically

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'Easy as ABC' Set For (Natch) ABC Radio Web Via UNESCO Auspices

Forty-two top show biz personalities from Sir Laurence Olivier to Victor Borge have lent their talents for a radio series designed to promote international understanding.

The series, titled "Easy as ABC," was co-produced by Gerald Kean of United Nations Radio for the U.N. Educational, Scientific and Cultural Organizations. The 25-minute segments will be broadcast over the American Broadcast Network on Thursday evenings, while ABN's New York outlet WABC will broadcast the series on Sunday evenings. First broadcast on ABN will be tomorrow (Thurs).

Others in the talent lineup include: Jack Benny, Ingrid Bergman, Marlon Brando, Joe E. Brown, Cantinflas, Eddie Cantor, Hoagy Carmichael, Walt Disney, Mel Ferrer, Henry Fonda, Rita Hayworth, Judy Holliday, Frank Sinatra and Bob Hope.

Coates-Putnam's 103G KTTV Telethon Take

Los Angeles, Feb. 18.

Paul Coates and George Putnam, co-emceeing the 16-hour Arthritis, Rheumatism Foundation telethon on KTTV here Sunday (16), received pledges totaling $103,408.

Flock of Hollywood personalities made appearances.

SAG May Strike In Blurb Impasse

Collectively bargaining talks between Screen Actors Guild and the advertising agencies and producers of tv film commercials were recessed yesterday (Tues.) morning until at least next week because neither side could come anywhere near close to an agreement on a new teleblurb contract.

Though meetings, which have been in New York since they started some weeks ago, are slated to move to Hollywood, SAG threatens to vote a strike in the interim. A SAG board meeting has been called for Friday (21) to decide finally whether to strike, thereby stopping filmed teleblurb production, or whether to continue dickers. At present, both sides indicate they find little cause for agreement on a new pact governing wages and working conditions for thesps.

Israeli Actor Set For U. S. Steel's 'Mission'

Yosef Yadin, Israeli actor who has been active in U. S. television, is slated for U. S. Steel Hour's "Top Secret Mission" March 26 following which he returns to Tel Aviv to resume in Ibsen repertoire with the Chamber Theatre for several months. He then returns to New York for other video and possible Hollywood film assignments.

His wife, Shoshana Yadin, went back to Israel last week to resume also with the Chamber Theatre for which she is stage designer. Yadin's last contemporaneous legit chore in Israel was the Hebrew version of "Romanoff and Juliet," playing the Peter Ustinov role.

CLIENT PROBLEM THE LESSER ONE

By BOB CHANDLER

Network television's sponsorship problem at this midseason point is by no means a dearth of interested buyers as it is a matter of the complexity of fitting them into the increasing intricate jigsaw puzzle that the nighttime network schedules now resemble. Network execs report that the job isn't so much a matter of selling television as a matter of attempting some fast and fancy juggling in order to sew up interested buyers for availabilities before those available spots become sustaining.

One highly placed CBS-TV exec puts the situation this way:

"The business picture isn't nearly as black as it's been painted. In fact it's an optimistic one. I've been in this business since its birth, and I've never seen as many real prospects at this time of year before. And I mean real buyers, who've got their money allocated and waiting.

"A good part of these are people who've actually cancelled on CBS already. They've had flops and they've walked out, but this doesn't mean that they're through with television, or even CBS. First of all, they don't consider that their flops were total flops or that they've thrown away their money. One cancellation was based on a rating of 19, which is three points below the average. Well, this was just a matter of not doing as well as they should have, and they're going to try again with something else.

"The trouble right now is that we've got to fit them into something new, and with about a dozen such situations it's a tough job. I think we can do it, but it involves some of those five-sided maneuvers that are awfully tricky. We've got shows on which one sponsor wants the show cancelled and another wants it to continue. We've got cases where a buyer wants a show we can't give him because the adjacency involves competitive sponsorship. We've got another buyer who's afraid that he won't get enough 'sponsor identification' on some multi-sponsored shows. What we've got to do is to try to juggle these several at a time into the right availabilities as they open up, so we don't lose billings in the interim.

"Part of the difficulty stems from the multiple sponsorship pattern in nighttime television. This accounts for many of the product conflicts, which prevent us from giving a potential buyer the particular program or time slot he wants. It also accounts for some tug-of-war situations between two or more sponsors, with one wanting to continue with a show and one wanting to cancel it, but both

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McANDREW SHUFFLES NBC NEWS STAFFERS

With the election of NBC News boss Bill McAndrew to veepee status, flock of new appointments have been set within the department. Key promotion is that of Joseph O. Meyers to director of news, McAndrew's old spot, with Meyers moving up from his long-time manager's spot.

Replacing him as manager is Rex Goad, who's been news supervisor for the web. Leslie C. Vaughn becomes manager of administration, Stanley Rotkewicz becomes manager of budgets and prices, Arthur Wakelee manager of special news projects, Chet Hagan will become a news program supervisor, and Bill Ray will replace Hagan in Chicago as central division manager.

McAndrew himself took off over the weekend on a two-week trip to Chicago, Los Angeles, San Francisco and Washington to meet with his bureau heads in those cities. He set the new appointments prior to his departure.

Writers Guild in TV Web Dickers Demand Damages If Scripts Are Doctored and Panned by Critics

By ART WOODSTONE

Freelance radio and television scribblers are making a near-precedental demand in the new collective bargaining dickers which began yesterday (Tues.) between the Writers Guild of America and the networks. Writers asked the webs to guarantee inviolability of script material, but in the event that a script is doctored, and then panned by the critics, WGA wants additional monetary compensation for "damages."

Collective bargaining talks, the most extensive in the history of radio and tv writers began in New York with the networks, RCA Thesaurus and WOR, the New York radio indie. Staff writers in news and continuity at the webs and the station are asking a flat 15% hourly wage increase.

Separate pacts for freelancers and staff help were being discussed. Freelance contract covers dramatic and comedic writers, and the various staff dickers, going on all at once, will cover news, continuity and desk assistants at CBS, ABC and NBC and also staff news editors at CBS.

WGA turned to CBS on news editors and asked for an additional week's vacation for men who work six consecutive months on the night desk and a full two weeks extra for men who work exclusively nights for an entire year. Right now, the writers get a two-week vacation.

From the very start of planning the new demands on the network contracts, WGA officials and the more outspoken freelancers figured that a key issue would have to be doctoring of scripts. Union admitted that where the freelancers were concerned, particularly freelance tv dramatists, money was going to be a distant second to achieving a guarantee of one kind or another regarding the inviolability of accepted scripts. The demands were then expected to take the form of additional coin (over and above initial price paid) for any revising demanded by producers or agencies.

At this juncture, however, it appears as though WGA doesn't want any changes at all allowed in purchased scripts. The "critic

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TV Breeds Dog Lovers

Albany, Feb. 18.

Suburban living and television are among the chief reasons for a boom in New York State's canine population, with a record total of 817,500 listed, according to the dog-licensing bureau of the State Agriculture Department.

The bureau said that "romping" space provided in outside-city living and television shows featuring dogs contributed to a continuing rise in the demand for dogs as pets. The latest count, the 1957 census, was 5.1% higher than the 1956 total.

Feb. 10 was the deadline for licensing dogs.

500G Damage Suit Vs. TV 'Giant Step'

A $500,000 damage suit for alleged appropriation of the idea for the "Giant Step" program telecast last season on CBS-TV was disclosed N. Y. Supreme Court last week. Plaintiff is Jack Green, and the defendants are CBS, BBD&O, General Mills, Lou Cowan, Harry Fleischman, Steve Carlin and Entertainment Productions Inc. Fleischman and Carlin are top officers of EPI; Cowan, now a CBS v.p., was formerly head of EPI when it was known as Lou Cowan Productions prior to his joining the web.

Green charges he submitted a letter to CBS-TV on March 6, 1956, setting forth the idea for a program. Subsequently, he claims, network's v.p. Bob Weitman acknowledged receipt of the format and an agreement was entered into to pay Green reasonable value for his idea. Later that year, CBS aired "Giant Step," which Green claims was the format submitted by him. EPI produced the program, and Green charges that Cowan's association with EPI was the basis of an unlawful appropriation of his idea. Green charges CBS with failure to live up to its agreement to pay reasonable value, and against all other defendants except CBS, he charges malicious inducement of breach of contract.

TV Acad Sets Up Balto Chapter; Wilkes Prexy

Baltimore, Feb. 18.

The Academy of Television Arts & Sciences is now a tri-city operation with Baltimore now housing the third chapter of the organization. New York and Los Angeles were first.

First President is Arnold Wilkes, Director of Public Affairs at WBAL-TV and new group met at Park Plaza to ratify proposed constitution and approve slate of officers. In addition to Wilkes, other officers include: Joel Chaseman, WJZ-TV program director, vice - president; Maggi Lynn, WBAL-TV, secretary and Charles Porter, WMAR-TV engineer, treasurer.

First item on agenda of newly-formed chapter is forum set for March 19 with ratings as topic of discussion. Representatives from major rating services have been invited to attend and present stories before telecasters and advertisers.

Local chapter will likely not participate in this year's Emmy awards since voting was underway before chapter was formed.

AFTRA Defends Its Right To Beef to AFL-CIO On Banning Foreign Actors

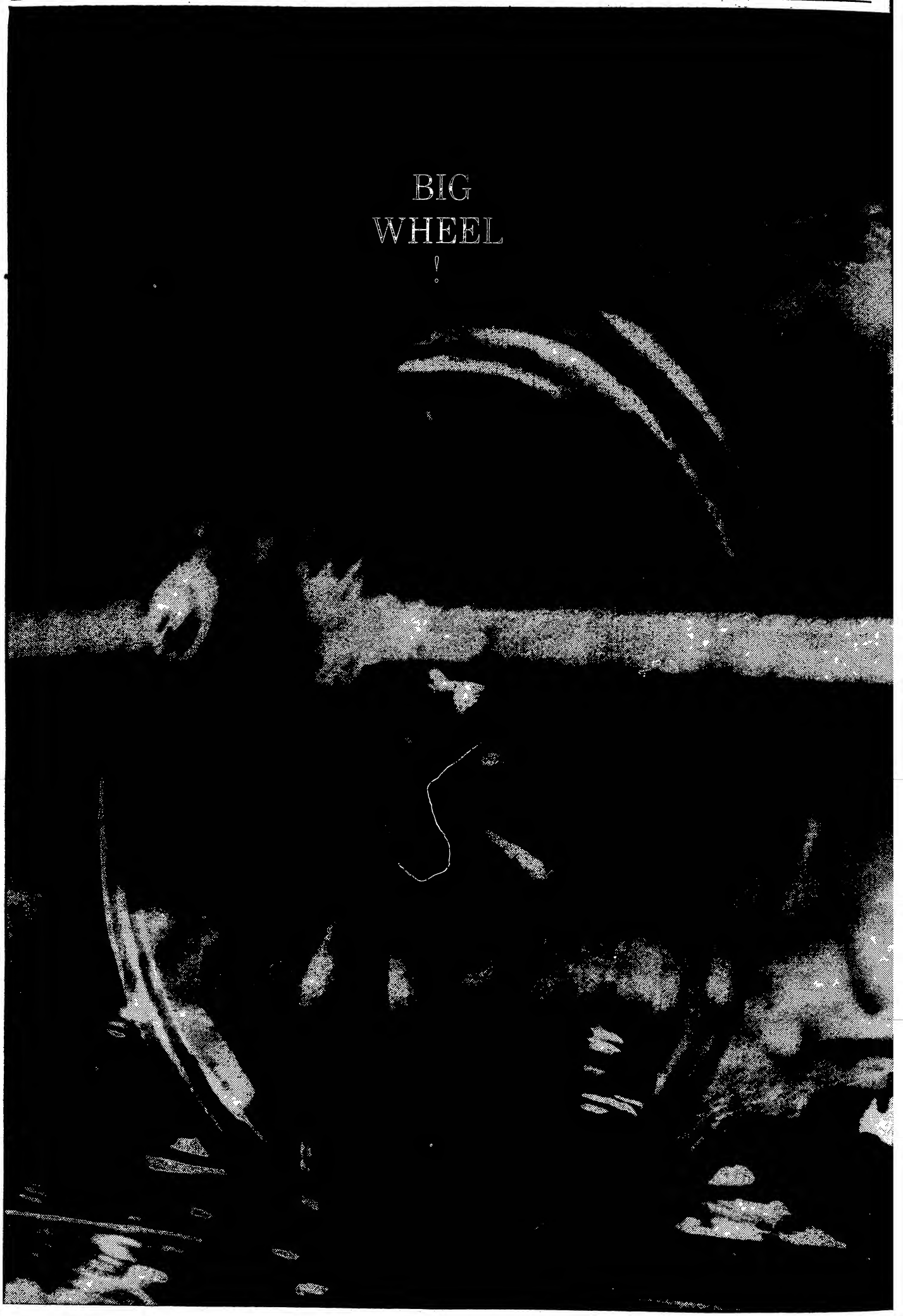
Recently, Associated Actors & Artistes of America got miffed at the American Federation of Television & Radio Artists, one of its member organizations, for bypassing the parent group and going straight to AFL-CIO with a resolution to ban foreign actors from U.S. employment. Since then, however, AFTRA has issued a letter rapping the knuckles of the four A's.

In essence, AFTRA insisted that the four A's has no right to ask AFL-CIO to kill an AFTRA resolution, since it deprived tv-radio guild of the right of free speech.

The AFTRA letter read: "The question raised by Angus Duncan, Actors' Equity Assn., to Paul Dullzell, president of the four A's relative to the procedure followed by AFTRA in presenting directly to the national convention of AFL-CIO a resolution of 'Importation and Employment of Non-Resident Alien Artists,' introduces an extremely important principle which affects every branch of the four A's, namely, the right of any member branch to petition the highest body of organized labor, regardless of whether the other member branches approve or disapprove of the petition's content."

The letter, undersigned by Donald Conaway, AFTRA national ex-

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BIG
WHEEL
!

When CNP rolls on a railroad-building series, it doesn't play choo-choo train with Toonerville Trolleys, it makes tracks for the *real* thing—UNION PACIFIC!

All outdoors isn't big enough to hold a series like UNION PACIFIC. In addition to the breathtaking scenery that lines the actual Omaha-to-Ogden route, we're using the mammoth MGM Culver City Studio, with its own towns, rail line—even a home-grown river. When we spin a saga of the West, we spare no expanse!

Since we're in the railroad-building business, would you like to look at our line?

CNP

NBC TELEVISION FILMS—A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC.

VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.

This VARIETY chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.

BOSTON — *Approximate Set Count*—1,400,000 — *Stations*—WBZ (4), WHDH (5), WNAC (7)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JANUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. 26 Men (W)	WBZ	ABC	Sun. 7:00-7:30	25.6	46.6	54.9	Harbor Command	WNAC	21.7
1. Whirlybirds (Adv)	WBZ	CBS	Tues. 7:00-7:30	25.6	64.3	39.8	Yankee News; Weather	WNAC	6.8
							CBS News—D. Edwards	WHDH	5.1
2. Gray Ghost (Adv)	WBZ	CBS	Wed. 7:00-7:30	25.1	64.0	39.2	Patti Page	WNAC	6.8
3. Golden Playhouse (Dr)	WBZ	Official	Mon. 7:00-7:30	24.4	63.5	38.4	News; Weather; Sports	WHDH	5.6
							Yankee News; Weather	WNAC	5.6
							CBS News—D. Edwards	WHDH	5.9
							Patti Page	WNAC	5.9
4. Frontier Doctor (W)	WBZ	H-TV	Thurs. 7:00-7:30	23.4	63.1	37.1	Yankee News; Weather	WNAC	7.0
							CBS News—D. Edwards	WHDH	5.9
5. The Honeymooners (Co)	WNAC	CBS	Sat. 10:30-11:00	22.8	41.8	54.6	Fabulous 52	WHDH	16.5
6. Highway Patrol (Adv)	WBZ	Ziv	Sat. 7:00-7:30	22.5	50.0	45.0	Death Valley Days	WNAC	17 4
7. Silent Service (Adv)	WBZ	NBC	Fri. 7:00-7:30	22.4	61.2	36.6	Yankee News; Weather	WNAC	7.0
							Patti Page	WNAC	7.0
8. Harbor Command (Adv)	WNAC	Ziv	Sun. 7:00-7:30	21.7	39.5	54.9	26 Men	WBZ	25.6
9. Studio 57 (Dr)	WBZ	MCA	Tues. 10:30-11:00	20.3	52.2	38.9	Code 3	WNAC	10.9
10. Decoy (Adv)	WBZ	Official	Sun. 10:30-11:00	19.9	52.6	37.8	What's My Line	WHDH	8.5
10. Topper (Co)	WNAC	Telestar	Fri. 6:30-7:00	19.9	53.1	37.5	News; Weather	WBZ	12.4

WASHINGTON — *Approximate Set Count*—800,000 — *Stations*—WRC (4), WTTG (5), WMAL (7), WTOP (9)

1. Highway Patrol (Adv)	WTOP	Ziv	Sat. 7:00-7:30	25.0	57.1	43.8	Susie	WRC	8.7
2. Gray Ghost (Adv)	WTOP	CBS	Sat. 10:30-11:00	19.1	36.5	52.4	Safeway Theatre	WMAL	21.6
3. Science Fiction Theatre (Adv)	WMAL	Ziv	Sun. 6:00-6:30	18.8	40.0	47.0	Meet the Press	WRC	12.8
4. Annie Oakley (W)	WTOP	CBS	Fri. 7:00-7:30	18 7	47.9	39.0	Auto Show	WRC	9.4
5. Dr. Christian (Dr)	WMAL	Ziv	Sun. 6:30-7:00	17 4	44.1	39.5	Where We Stand	WTOP	13.2
6. Sheriff of Cochise (W)	WRC	NTA	Thurs. 7:00-7:30	16.0	46.6	34.3	News—John Daly	WMAL	8.5
7. Susie (Co)	WRC	TPA	Tues. 7:00-7:30	15.1	34.2	44.2	Men of Annapolis	WTOP	13.1
8. Silent Service (Adv)	WTOP	NBC	Tues. 10:30-11:00	14.6	40.3	36.2	The Honeymooners	WRC	11.0
9. Men of Annapolis (Adv)	WTOP	Ziv	Tues. 7:00-7:30	13.1	29.6	44.2	Susie	WRC	15.1
9. State Trooper (Adv)	WMAL	MCA	Fri. 10:30-11:00	13.1	27.9	47.0	Person to Person	WTOP	26.8
10. Ellery Queen (Myst)	WRC	TPA	Mon. 7:00-7:30	12.9	36.5	35.3	Mama	WTOP	9.3
							News—John Daly	WMAL	9.3

MINN'P'LIS-ST. PAUL — *Approximate Set Count*—515,000 — *Stations*—WCCO (4), KSTP (5), KMGM (9), WTCN (11)

1. Death Valley Days (W)	WCCO	Pacific-Borax	Sat. 9:30-10:00	24.1	45.2	53.3	Your Hit Parade	KSTP	12.3
2. Popeye Playhouse (Ch)	WCCO	AAP	Mon.-Fri. 5:30-6:00	22.8	63.2	36.1	Mickey Mouse Club (M-F)	WTCN	8.2
3. Studio 57 (Dr)	KSTP	MCA	Wed. 9:30-10:00	22.4	38.7	57.9	Wednesday Night Fights	WTCN	13.0
							Circle Theatre	WCCO	11.3
4. State Trooper (Adv)	KSTP	MCA	Tues. 9:30-10:00	21.1	37.4	56.4	Your 9 O'Clock Movie	KMGM	16.2
5. Highway Patrol (Adv)	KSTP	Ziv	Thurs. 10:30-11:00	17.1	59.2	28.9	Your 9 O'Clock Movie	KMGM	5.4
							Frank Seifert	WTCN	3.9
6. Annie Oakley (W)	KSTP	CBS	Sat. 5:30-6:00	15.4	45.4	33.9	Championship Bowling	WCCO	11.4
7. Bugs Bunny Time (Ch)	WCCO	AAP	Mon.-Fri. 4:30-5:00	14.8	47.3	31.3	Susie	KSTP	4.2
8. Sky King (Adv)	WCCO	Nabisco	Sat. 9:00-9:30 a.m.	14.4	51.1	28.2	Howdy Doody	KSTP	
9. O. Henry Playhouse (Dr)	KSTP	Gross-Krasne	Sun. 9:30-10:00	13.4	21.3	63.0	What's My Line	WCCO	29.0
10. Jungle Jim (Adv)	WCCO	Screen Gems	Sat. 11:00-11:30 a.m.	12.7	88.2	14.4	True Story	KSTP	1.7

COLUMBUS — *Approximate Set Count*—357,000 — *Stations*—WLWC (4), WTVN (6), WBNS (10)

1. Death Valley Days (W)	WBNS	Pacific-Borax	Sun. 9:30-10:00	37.3	57.2	65.2	Chevy Show	WLWC	20.7
2. Highway Patrol (Adv)	WBNS	Ziv	Tues. 10:30-11:00	32.8	80.4	40.8	Herald Playhouse	WLWC	5.1
3. Last of the Mohicans (W)	WBNS	TPA	Sat. 10:30-11:00	28.4	47.1	60.3	Something Different	WTVN	16.2
4. Our Miss Brooks (Co)	WBNS	CBS	Sun. 6:30-7:00	25.0	45.1	55.4	Best of MGM	WLWC	18.0
5. Sheriff of Cochise (W)	WTVN	NTA	Fri. 10:30-11:00	22.8	47.4	48.1	Person to Person	WBNS	20.1
6. Soldiers of Fortune (Adv)	WTVN	MCA	Thurs. 6:30-7:00	21.9	57.9	37.8	Martin Kane	WBNS	9.1
7. The Honeymooners (Co)	WBNS	CBS	Sat. 7:00-7:30	21.5	41.3	52.1	Midwestern Hayride	WLWC	20.7
8. Annie Oakley (W)	WBNS	CBS	Mon. 6:00-6:30	21.3	54.6	39.0	Hopalong Cassidy	WTVN	11.3
9. Casey Jones (Adv)	WTVN	Screen Gems	Tues. 6:00-6:30	21.2	53.7	39.5	Popeye Theatre	WBNS	13.2
10. Sky King (Adv)	WBNS	Nabisco	Fri. 6:30-7:00	20.9	58.9	35.5	Johnny Mack Brown	WTVN	8.9
10. Whirlybirds (Adv)	WTVN	CBS	Thurs. 7:00-7:30	20.9	42.5	49.2	News—Chet Long	WBNS	16.9

SEATTLE-TACOMA — Approximate Set Count—212,600 — *Stations*—KOMO (4), KING (5), KTNT (11), KTVW (13)

1. Death Valley Days (W)	KOMO	Pacific-Borax	Thurs. 9:00-9:30	33.8	50.4	67.1	Shower of Stars	KTNT	15.8
2. The Honeymooners (Co)	KING	CBS	Sun. 6:30-7:00	30.3	58.3	52.0	Where We Stand	KTNT	11.1
3. Kingdom of the Sea (Doc)	KOMO	Guild	Tues. 7:00-7:30	26.8	43.6	61.5	Phil Silvers	KTNT	19.1
3. Silent Service (Adv)	KING	NBC	Mon. 7:30-8:00	26.8	39.8	67.3	Price Is Right	KOMO	27.5
4. Search for Adventure (Adv)	KING	Bagnall	Mon. 7:00-7:30	26.7	39.8	67.1	26 Men	KOMO	21.3
5. Gray Ghost (Adv)	KING	CBS	Sun. 6:00-6:30	25.7	52.6	48.9	Meet the Press	KOMO	11.7
6. Whirlybirds (Adv)	KING	CBS	Thurs. 7:00-7:30	24.5	37.8	64.9	Highway Patrol	KOMO	24.2
7. Highway Patrol (Adv)	KOMO	Ziv	Thurs. 7:00-7:30	24.2	37.3	64.9	Whirlybirds	KING	24.5
8. Frontier (W)	KTNT	NBC	Sun. 9:30-10:00	23.8	43.0	55.3	Chevy Show	KOMO	17 0
9. Our Miss Brooks (Co)	KOMO	CBS	Mon.-Fri. 6:00-6:30	22.9	49.6	46.2	Annie Oakley	KING	18.2
10. 26 Men (W)	KOMO	ABC	Mon. 7:00-7:30	21.3	31.7	67.1	Search for Adventure	KING	26.7

Tele Follow-Up Comment

Shower of Stars

Mebbe the gang should have stayed home and sent a singing telegram instead. It would have been cheaper and besides, the tax on the wire might have upped the Dow-Jones industrial average. The idea of a "40th" birthday for Jack Benny, to coincide with his genuine natal day (14) when he turned 64, was a good-enough hook for 30 minutes, but 60 minutes was an awful lot of quick-mix birthday cake to swallow.

A flock of Benny's venerable troupers dating from announcers George Hicks and Paul Douglas to former Benny bandleaders Phil Harris, Donald Bestor and Johnny Green, to singers Dennis Day, Frank Parker, and The Sportsmen, to Andy Devine imitating the ailing, absent Rochester, to Mary Livingstone, sat around, twiddling their gems and wished, no doubt, that the script writers had come up with something a trifle more spirited on producer Cecil Barker's CBS-TV "Shower of Stars" telecast.

Surely, there were enough names at the party to make the Benny cake look extra pretty, names such as Jo Stafford, Van Johnson, Bob Crosby, etc., but the production had a hollow papier mache appearance, save for dance numbers choreographed by Jack Boyle.

Naturally, the dialog specialized in allusions to Benny's frugality (yes, the guy who minds Benny's vault made a brief appearance but couldn't stand the light and was removed instantly — some guys have all the luck in the world); Benny's heroic attempts at fiddle playing; Benny's pathological aversion to turning 40, and you name 'em.

Of course, there were several diverting moments, such as Benny's appearance in a robe with "The Forward Look" sign on his back and fins on the side and Mary said something about where were the license plates; the "Benny Serenade" routine, Miss Stafford's warbling of "Life Begins at 40" and the simple "Happy Birthday" bit by the studio audience.

Mayor Robert Sabonjian of Waukegan, Ill., birthplace of Benny, gave the birthday boy a plaque, read lines like a midwestern solon, and then sat down at ringside with the aplomb of a man having walked across the Red Sea.

Benny's "40th" birthday party drew 40 winks. Chrysler Corp. paid for the cake. *Rans.*

Sally

"Sally" has adopted a new storyline shifting from a travelog to a landbased yarn with Joan Caulfield and Marion Lorne continuing to head up the cast. Additional comedy hands, Gale Gordon and Arte Johnson have been added as has romantic and possible musical interest Johnny Desmond. The initial episode under the new format was spent primarily in establishing the new characterizations and setting the scene of the revamped yarn. Miss Lorne will now be engaged in running a department store in conjunction with Gordon and his son with Miss Caulfield continuing as Miss Lorne's bosom buddy.

The change in story line was apparently made to speed up the series and to give it more terra firma base. It now seems to have a virtually complete cast of comics and there will be a lot of pulling for laughs, maybe from each other. A situation like this sort of puts the cast in competition with each other, and it will take firm direction and scripting to keep the company on keel.

Initial stanza had Gordon trying to get Miss Lorne to relinquish her interest in the department store in which they are important shareholders. Gordon is a situation comedy vet and is expert in making with the hauteur. Johnson knows his way around a script and Desmond is a likeable guy. With the story line steering away from the name character, Miss Caulfield, there will naturally be a lot of tugging in various directions. Looks like it will be difficult to steer. *Jose.*

Patrice Munsel Show

With a tart tongue in left cheek, the Patrice Munsel Show on ABC-TV (7) did a melodic romp on the transition of radio to tv. It was a droll burlesque that came off with considerable suavity and certainly rates a repeat performance, or the program builders might perhaps fashion another lampoon along similar lines.

Much of the success of the number was due to the blending of three talents, Hubert Prior (Rudy) Vallee, Buddy Hackett and the gifted Miss Munsel. The trio illustrated how it was in the days of radio to stage a show. Hackett, in the "bleakness" of a radio studio, did a choice takeoff of an announcer setting the stage for a soap opera episode; it was a genuinely funny bit.

Miss Munsel and Vallee sang "The Object of My Affection," "Three Little Fishes" and while the former crooner did "Heartaches," Miss Munsel grabbed some coffee and what appeared to be something-on-rye. With tv flashed upon the masses, this type of hasty gourmandizing went out of fashion. The fading of radio and the ascension of tv was heralded by facsimiles of front pages and the scene shifted to one of those typical MGM musical comedy sets calling for carloads of tinsel and carpeted steps leading from a fanciful heaven. The entire company did a vigorous version of "I Got Rhythm" and Miss Munsel closed with a Valentine Day number, "My Funny Valentine," dedicated to a toothsome bulldog slugged Willy, whose asthmatic pants scored heavily with a canine-admiring studio audience.

Earlier in the rapidly-paced 30-minute stanza, Miss Munsel and Hackett tried their vocal chords on "For Every Man There's A Woman." Miss Munsel's version of the aria from Menotti's "The Telephone" was fresh and dashing. Miss Munsel, let it be said pronto, wears clothes remarkably well, walks an enticing lane, and reads lines with considerable class.

The trio of Munsel, Hackett and Vallee did much to jazz up the Friday night tv bill of fare. Clark Jones, producer-director; Hugh Martin, vocal director, and Larry Gelbart and Shelly Keller, scripters, continue to serve up a delectable platter of entertainment.

Rans.

Bell System Science Series

A kiddie approach to the mysteries of the weather turned out to be wholly inappropriate on the third stanza of the "Bell System Science Series" last Wednesday night (12). On the face of it, it would seem that the weather, an untiring staple of conversation, would prove interesting enough for a straightforward approach. This show, however, adopted a patronizing attitude which assumed that the average viewer is incapable of concentrating on a scientific subject unless it is sugarcoated with gimmicks. But the gimmicks irritated instead of entertained and spoiled what had the obvious elements of a fascinating hour.

The opening sequences set the show's intellectual tone. Richard Carlson and Dr. Frank Baxter, as narrators, had to contend with a flock of cartoon characters depicting the various deities of ancient mythology. It was the occasion of some sticky dialog on which even six-year-olds must have balked. These cartoon characters kept popping up throughout the rest of the show, signalizing the start of explanations that were simplified to a simpleton level.

Segments of the show applied strictly to the business of weather were excellent. There was explanation of weather maps, of the origins of the wind and snow, etc. The focus on a tropical hurricane, with shots of the raging winds and seas, was the show's high spot and indicated the level which the show could have attained with the materials so readily at hand. *Herm.*

Wide Wide World

"Wide Wide World" took a look at Americans in their middle years over NBC-TV Sunday (16) in a quiet, studious way that was at all times meaningful and effective. The study was honestly conceived and developed its point without getting maudlin or sentimental.

Occasionally the script prepared for Dave Garroway by Harold Azine and Gene Wyckoff became a little gooey but for the most part it stuck to the matter at hand in fine fashion. Program kicked off at a highschool in Los Angeles where the aspirations and energies of youth were shown. Then a "Person-to-Person" type visit with a middle class family in the suburbs of St. Louis. The family opened up its books to Garroway and although it was quite revealing, it ran a bit too long.

From St. Louis the "WWW" cameras moved to Madison, Wis., for a talk with Dr. Carl Rogers, a psychiatrist, and then to Westport, Conn., for a chat with Walter Pitkin Jr., who runs a book-store

(Continued on page 42)

BINGO-AT-HOME
With Monty Hall, Paula Dean
Producer: Monty Hall
Directors: Artie Forrest, Al Kassel
60 Mins., (17) 3:30-4:30 p.m.
PARTICIPATION
WABD, New York

WABD scored a first in tv—bingo! It took the game out of church social halls, fraternal lodges and one-time cinema palaces, and made it readily available to all lovers of games of chance. It may even take the bookie off the street corner—from Monday through Friday, certainly.

"Bingo-At-Home" is played with telephone numbers but unlike orthodox bingo, no free numbers are given away on the player's card. The emcee uses a gadget with 50 numbered ping pong balls. It's a cross between a guillotine and a Timex waterproof watch dunking machine. First one to call in with a winning bingo line gets a merchandise prize. Those with wining numbers unable to reach the station first get a chance at subsequent jackpot prizes. Viewers played almost three games on the preem and prizes included a tv receiver, aquarium for tropical fish and a watch. First program also had small studio audience (from the Lighthouse) playing along and getting a public service plug.

Premiere was topheavy with explanations but this will obviously improve as game becomes more familiar to viewers. The caller is Monty Hall, amiable and clear-voiced, and his assistant is Paula Dean. "Bingo-At-Home" is without question—tough on the station's telephone operators. They're the unbilled stars of the show—troupers forced to supplement the emcee's explanations.

"Bingo-At-Home," if properly exploited, can't help but depress the pressure cooker market.

Rans.

COMMANDER 5
With Bob Borlek, Bobby Gibbons, others
Producer: Harry Trigg
Director: Phil Bodwell
Writer: Bob Savage
30 Mins., Mon.-Fri., 12 noon
WNBQ, Chicago (color)

WNBQ, which hasn't had a weekday children's show in nearly a year, has moved quickly to get in on a good thing—the current moppet craze for outer space. Jack Bates has rigged an interesting set that stimulates the message center of an earth satellite, and on it producer Harry Trigg assembles the standard ingredients of the garden variety kidshow.

Principals are Commander 5, a masked heroic-type figure whose real identity the station hopes to make an intriguing secret of; his sidekick and foil, Spaceman Stubby (Bobby Gibbons); and a puppet figure who represents a captive Martian. There's some comedy interplay between Stubby and the capricious Martian early in the show, but the main business centres on the studio audience of smallfry who are asked to take the space pledge, to pass in review as "space members," and to take part in competitive games of the sort used on adult giveaway shows.

The "satellite" is the device used to work a cartoon or three-minute film on animal life into the format. Gibbons and Bob Borlek handle their parts well enough, although the former at times plays the comedy more loudly than necessary. *Les.*

THE DICK CLARK SHOW
With Pat Boone, Johnnie Ray, Jerry Lee Lewis, Connie Francis, The Royal Teens, Chuck Willis, guests
Producer: Deke Hayward
Director: Garth Dietrick
30 Mins., Sat., 7:30 p.m.
ABC-TV, from New York

ABC-TV has a winner in the Saturday night version of its daytime "American Bandstand" any way the pie is sliced. Going under the name of "The Dick Clark Show" (he emcees "Bandstand"), the 7:30 to 8 slot should make Saturday wide open for the network, and almost any half-way decent ABC programming between 8 and 9 should benefit from the Clark-Lawrence Welk sandwiching.

Clark's preem ran a not-too-close third on the Trendexes to NBC and CBS, but all it needs is time to build. And even if it never gets much beyond its 16-and-something Trendex of last week, it makes bankroller sense, it seems, since the whole musical package costs only $15,000 a week.

By employing the same kind of disk and talent plugging technique used on "Bandstand," Clark was able to draw on some of the hottest names for teens in the record industry at AFTRA scale while the same talent hits video's big musical variety shows for premium coin. On the initialer there was Pat Boone, Johnnie Ray, Jerry Lee Lewis, Connie Francis, The Royal Teens and Chuck Willis, each of them of high or reasonably high stature on the music lists.

The afternoon strip on ABC-TV has the talent visit Clark who gabs with 'em a little and has them mime their hottest platters for the consumption of the highschoolers. Essentially, the same procedure is followed on the new nighttimer, only the dressing is fancier.

ABC used its Little Theatre, adjacent to Sardi's on 44th, and after a fanciful on-the-street opener as though with a gala preem, the cameras moved inside to catch the Royal Teens singing their "Short Shorts." The producers made use of every inch of space on and off the stage to lense the talent, all but one of whom mouthed their own records. Chuck Willis knocked out a terrif rock 'n' roller, Johnny Ray introduced Connie Francis and she sang "Who's Sorry Now." Pat Boone did a couple, also-pre-recorded and Jerry Lee Lewis, the frantic piano playing singer, banged a couple (without the aid of records) that stood the teenage pewsters on their ears.

Clark, a young, wholesome type who makes with hip chatter, handled the many interviews, with Ray (who was the only non-singer), Boone, et al., pleasantly and informatively. The major price Clark pays for the talent is a plug for the star and/or his label.

More should be said about the fine direction of the show since it counted heavily in making a top-flight production out of what easily could have been lowercase tv under any other circumstances. The frequent shots of the audience in the theatre were made to play an integral hand in the undertaking, what with well-planned longshots, overhead shots, side shots, etc., catching both the performers and the actively engaged audience. The kids beat time, danced in the aisles and generally indicated interest without becoming unruly.

If ABC can continue pulling in the big musical names, there is an excellent chance it will gain a hefty adult quotient for "The Dick Clark Show." *Art.*

NBC OPERA CO.
(Rigoletto)
With Igor Gorin, Kirk Oreste, Dorothy Coulter, Joshua Hecht, Gloria Lane, Mark Elyn, Eugene Green, Fred Cushman, Arthur Newman, Cecilia Ward, Regina Sarfaty, Virginia Bitar
Producer: Samuel Chotzinoff
Director: Kirk Browning
Music and Artistic Director: Peter Herman Adler
Conductor: Jean Morel
English version: Joseph Machlis
120 Mins.; Sun., 2 p.m.
NBC-TV, from N. Y. (color)

The NBC Opera Co. Sunday (16) proved again how effectively opera can be staged on television. Its presentation of "Rigoletto" not only had musical brilliance, but managed to take the hackneyed plot and give it depth and human understanding. The story, the character of Rigoletto with his frustrations and fears, came alive and provided a strong frame for the musical content of the Verdi work.

It can now be assumed from the outset that the NBC Opera offerings have top vocal values. Not only that, but the singers somehow look their parts and are able to act them out. "Rigoletto" was no exception. What is improving all along is the camera handling and staging, which must be credited to director Kirk Browning. "Rigoletto" had dramatic depth, largely because of his intelligent and imaginative movements and angles which infused visual excitement to match the emotional quality of the music.

Cast headed by Igor Gorin as the hunchback jester, Rigoletto, was well chosen and the various well-known arias were sung beautifully and often brilliantly. Gorin's voice was at its best and his renditions were a joy to the ear. Opposite him, Dorothy Coulter looked pretty, but her voice seemed curiously without emotion. It improved as she went along, and was great in the scene when she confessed her affair with the duke to her father, Rigoletto.

As the Duke of Mantua, Kirk Oreste not only looked the role, but brought it to a fine, mellow tenor that soared. Joshua Hecht appealed as the assassin-for-hire and Mark Elyn impressed in his brief but powerful bit when he cursed the duke and the mocking Rigoletto. Gloria Lane, Eugene Green and the rest all contributed strongly.

This "Rigoletto" had unusually good sound, with the blending of the voices and the orchestra, directed by Jean Morel, at just the right level. This was particularly true in some of the great scenes, such as the one in the final act when Gorin and Miss Coulter overhear Oreste and Miss Lane.

"Rigoletto" was sung in English, which may have been a help to some and a source of annoyance to others, particularly since the pronounciations weren't too clear. Color values were good and Otis Riggs' settings well conceived, allowing for both scope and intimacy.

Opera on tv must be theatre as much as music, and in that sense, Browning emerged as the hero of the hour. It was odd to see the archaic yarn emerge as a story that could induce excitement and pity, with each character established properly as a dramatic figure. Opera rarely emerges in this way in the opera house and the NBC Opera this way offered more than just a front-row seat. *Hift.*

Foreign TV Reviews

HEUTE VOR 25 JAHREN
(Today—25 Years Ago)
With Ernst F. Fuerbringer, narrator
45 Mins.: Thurs., 10:15 p.m.
German TV, from Bavarian Radio Munich

This was a highly interesting tv documentary report. The occasion was the 25th anniversary of the unholy day which saw Hitler taking over the power in Germany; a date which led to so much misery all over the world. Report was supposed to be a grim reminder of what can happen to a nation if it gives itself into the hands of a dictator. It also intended to apply to those who are apt to forget who really were the creators of all that evil that came over the world during the Hitler era and from whose consequences many millions of people are still suffering today. This program deserved a wide reception, primarily among the young generation which perhaps is not too well informed about the Hitler years.

Report began with historical Jan. 30, 1933, when the then President Hindenburg made the Nazi leader Adolf Hitler the Reich's Chancellor. In a very informative way, it then depicted the following years, the highlights of the National Socialist era in this country, the "glorious" rise of Gross-Deutschland, the start of the war, the first big victories and the beginning of the defeats on all fronts which finally led to a total collapse in 1945. Program made excellent use of old newsreels and tape-recorded speeches of the Nazi greats, including Goering and Goebbels in addition to those of "the greatest of all Germans" (as he called himself), Hitler. A large part of the program also dedicated itself to the Jewish tragedy: Pictures once again revealed the nearly unbelievable brutality of the Nazi regime, the deportation of Jewish families into the concentration camps, the destruction of all that was of Jewish origin, etc. The question could be put over and over again: How could this all happen? How could such a man (Hitler) hold the power over so many million people? Technically, it was also a first-rate program. It originated from the Ba-

(Continued on page 42)

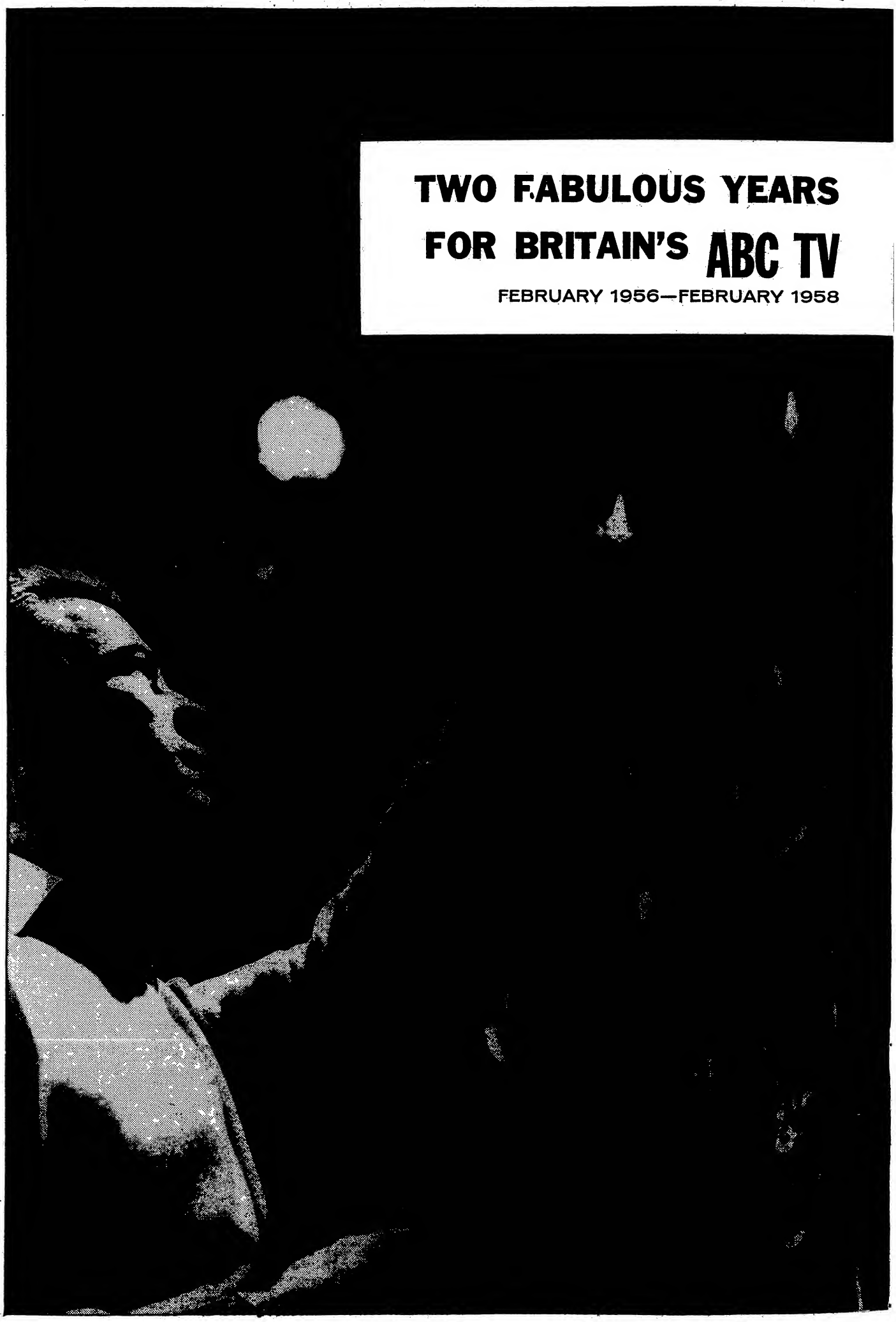
BROADWAY AT MIDDAY
With Jim Walton, Tiny Tomale, Johnny Shrader, Bernie Smith, Judy Marshall
15 Mins.; Mon.-thru-Fri. 12 (noon)
PARTICIPATING
WHAS-TV, Louisville

This 15-minute sesh is a showcase, although brief, for some of the WHAS-TV musical talent. Staffers turn in a fast moving, tuneful effort, which should be well received by housewives, and other noontime watchers. With Johnny Shrader at the electric organ, Tiny Tomale at the piano, a real slick guitar player, Bernie Smith, and vocals by Judy Marshall, group has a good time and seemingly enjoy their few moments before the cameras. Jim Walton is a relaxed, home-folks type m.c. and seated on a stool, impresses with his sincerity and general good fellowship.

"Lady Is a Tramp," kickoff tune, had a cute ending, with Judy Marshall walking on the set in a tramp getup. Walton read mail requests, a la routine, so it was obvious that most of the tunes had been asked for by lookers-in. "Things We Did Last Summer" and "Get Out and Get Under," standard faves, were done in response to mail requests. "I Hear Music," vocalled by Judy Marshall, in okay style, might have registered better if gal didn't resort to reading lyrics from atop the piano. *Wird.*

TWO FABULOUS YEARS FOR BRITAIN'S ABC TV

FEBRUARY 1956—FEBRUARY 1958





This month Britain's ABC TELEVISION NETWORK celebrates its second birthday.
In the past two years this lusty infant has:

- built up an audience of ten million people—14 times greater than when it first went on the air
- achieved a regular 7:3 audience share against the state-owned BBC
- obtained an advertising revenue which grows as quickly as the audience

This is a birthday, so let's talk SUCCESS.

Success in drama. "Armchair Theatre", ABC's Sunday night drama productions for the complete independent TV network, has secured an almost permanent niche in Britain's Top Ten. Plays like "Now Let Him Go!" specially written for ABC by world famous author J. B. Priestley, and, following up the headlines, "Man In A Moon", the first satellite play, have made columns of space as well as snatching most of the mammoth Sunday night audience. Stars like Joan Greenwood, Tyrone Power, Mai Zetterling and Hugh Griffith have given Armchair Theatre all the big-name glitter that goes with British TV's event of the week. Our Drama Section has scored too with exciting networked serials like "McCreary Moves In", "The Man Who Was Two" and currently, "The Man Who Sold Death".

Success with feature films. ABC made the headlines when the Company purchased the first top-class package of feature films to be shown on British TV—the Korda product. These great films, along with selected Hollywood purchases, have built late Saturday night into a peak-viewing slot with near 60% ratings.

Success in variety. A host of top stars have appeared in such shows as "Top Numbers", "Top of the Bill" and "The Joe Loss Show", not forgetting the stars of tomorrow who have rocketed to success in "Bid for Fame", a new talent show with a tremendous following.

Thank you America for part of our success— ABC believes in the central importance of live programming. Two-thirds of our output is live but in the other third we are happy to screen top-notch shows from the States. Currently, "Highway Patrol" and "The Restless Gun" are doing a wonderful job. We have now introduced "M. Squad" to British TV. Thank you America.

Success all round. Personality programming and skilful scheduling have made ABC synonymous with top ratings in Britain. Working in our own way we've come really close to the people we serve and the markets we cover.

And now for Success in the future. We've had two progressive and rewarding years. For the future we are planning some great new shows in our Manchester and Birmingham Studios; increasing all our facilities; looking for more big shows and international names to keep up the standard we've set; setting up a department to see we get them. The future's bright. Watch the news from ABC!

This 2nd Birthday Announcement comes from:

ABC TELEVISION

BRITAIN'S ABC TELEVISION NETWORK

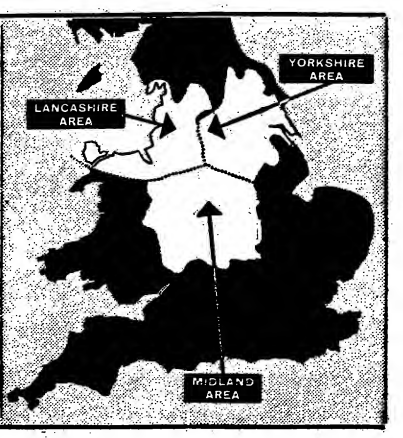
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THE ABC OF BRITISH TV

ABC TELEVISION is a subsidiary company of the Associated British Corporation which owns the vast Elstree Picture Studios, the ABC chain of cinemas, and the world-famous Pathe Newsreel.

ABC, as a programme company appointed by the Independent Television Authority, is the only company responsible for independent television (ITV) programmes in 3 transmitter areas—the Midlands, Lancashire and Yorkshire (Lancashire and Yorkshire are commonly grouped together as the *North*) ABC provides weekend (Saturday and Sunday) programmes in these areas.

The total population of the ABC Network (Midlands and Northern Areas) is over 20 millions. Already, only two years after our first transmitter went on the air, over 10 millions—half of this population—are able to receive ABC programmes.



VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

CINCINNATI

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	JANUARY, 1958 TOP COMPETING SHOWS		ARB RATING
1. **ANCHORS AWEIGH**— Frank Sinatra, Kathryn Grayson, Gene Keily; 1945; MGM; MGM-TV	MGM Theatre Sat. Jan 11 11:15-1:40 a.m. WLW-T	14.6	20.8	6.8	65.8	Country Jamboree The Unsuspected, Home Theatre	WKRC WKRC	7.0 2.5
2. **DAVID COPPERFIELD**— W. C. Fields, Lionel Barrymore, Madge Evans; 1935; MGM; MGM-TV	Best of MGM Sun. Jan. 5 5:30-7:30 p.m. WLW-T	13.3	14.3	11.2	23.9	The Lone Ranger Cisco Kid Men of Annapolis Lassie	WCPO WCPO WCPO WKRC	25.2 27.2 24.2 32.8
3. **BATAAN**— Robert Taylor, Robert Walker, Desi Arnaz; 1943; MGM; MGM-TV	MGM Theatre Tues. Jan. 7 11:15-1:10 a.m. WLW-T	12.4	15.2	8.4	60.5	Tonight	WCPO	5.6
4. **RED RIVER**— Montgomery Clift, John Wayne, Joanne Dru; 1948; United Artists; United Artists-TV	Home Theatre Fri. Jan. 10 11:15-1:45 a.m. WKRC	12.0	15.2	7.8	45.8	Thirty Seconds Over Tokyo, MGM Theatre	WLW-T	10.6
5. **SUDDENLY**— Frank Sinatra, Sterling Hayden, Nancy Gates; 1954; United Artists; United Artists-TV	Home Theatre Sun. Jan. 5 11:15-12:30 a.m. WKRC	11.2	11.5	10.9	50.5	They Met in Bombay, MGM Theatre	WLW-T	8.0
6. **THIRTY SECONDS OVER TOKYO**— Spencer Tracy, Van Johnson, Robert Walker; 1944; MGM; MGM-TV	MGM Theatre Fri. Jan. 10 11:15-1:40 a.m. WLW-T	10.6	11.8	6.2	40.5	Red River, Home Theatre	WKRC	12.0
7. **THE DARK CORNER**— Lucille Ball, Mark Stevens, Clifton Webb; 1946; 20th Century Fox; NTA	Ladies Home Theatre Wed. Jan. 8 5:00-6:25 p.m. WKRC	10.1	10.9	9.3	30.7	Wild Bill Hickok Mickey Mouse Club Heading West	WCPO WCPO WLW-T	13.1 20.1 10.1
7. **HEART OF THE RIO GRANDE**— Gene Autry; 1937; Republic; MCA-TV	Heading West Tues. Jan. 7 5:30-6:30 p.m. WLW-T	10.1	11.2	9.0	28.2	Mickey Mouse Club The Purple Plain, Ladies Home Theatre	WCPO WKRC	18.2 9.6
7. **KING OF THE COWBOYS**— Roy Rogers; 1943; Republic; MCA-TV	Heading West Mon. Jan. 6 5:30-6:30 p.m. WLW-T	10.1	10.6	9.6	28.5	Suddenly, Ladies Home Thea Mickey Mouse Club	WKRC WCPO	9.9 21.8
7. **A KISS IN THE DARK**— Jane Wyman, David Niven; 1949; Warner Brothers; Associated Artists Productions	Hollyw'd Playhouse Sat. Jan. 11 5:00-6:30 p.m. WKRC	10.1	10.6	9.6	36.5	NCAA Football Sky Liner, Telefilm Theatre	WLW-T WCPO	9.8 9.6
8. **THE PURPLE PLAIN**— Gregory Peck; 1955; United Artists; United Artists-TV	Ladies Home Theatre Tues. Jan. 7 5:00-6:25 p.m. WKRC	9.9	10.6	9.3	29.4	Sir Lancelot Mickey Mouse Club Heading West	WCPO WCPO WLW-T	11.4 18.2 11.1
8. **SKY LINER**— Richard Travis, Rochelle Hudson; 1949; Lippert; Guild Films	Telefilm Theatre Sat. Jan. 11 6:00-7:30 p.m. WCPO	9.9	10.2	9.3	29.7	A Kiss in the Dark, Hollywood Playhouse Midwestern Hayride	WKRC WLW-T	9.8 15.5

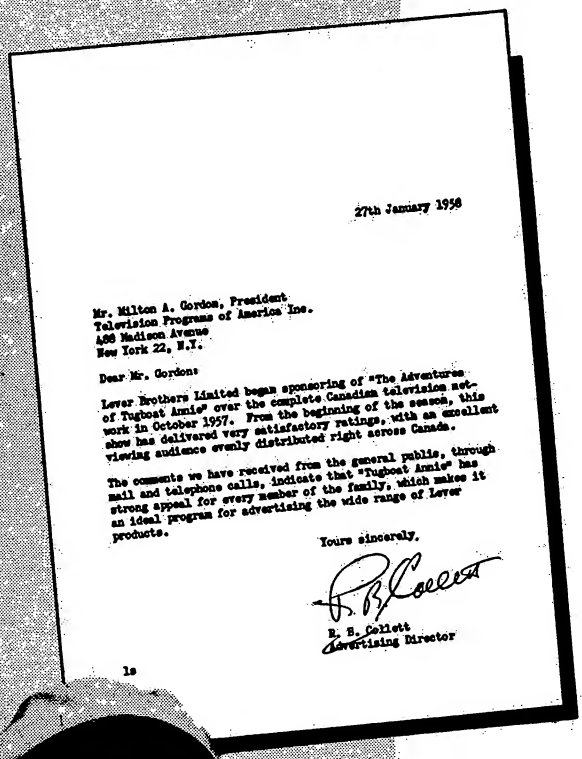
ATLANTA

1. **THEY WERE EXPENDABLE**— Robert Montgomery, John Wayne, Donna Reed; 1945; MGM; MGM-TV	MGM Late Show Sat. Jan. 11 11:00-1:15 a.m. WSB	15.9	19.7	8.7	81.5	World News; Starlight Mystery Theatre No competing shows from 12:00-1:15 a.m.	WAGA	5.5
2. **JUDGE HARDY'S CHILDREN**— Mickey Rooney, Lewis Stone; 1938; MGM; MGM-TV	Andy Hardy Theatre Sat. Jan. 11 5:45-7:00 p.m. WSB	15.8	17.9	14.2	47.4	Wrestling Cisco Kid Leave It to Beaver	WLW-A WAGA WAGA	10.1 12.7 14.6
3. **MEN OF BOYS TOWN**— Spencer Tracy, Mickey Rooney; 1941; MGM; MGM-TV	MGM Playhouse Sun. Jan. 5 1:00-3:00 p.m. WSB	14.0	15.0	13.3	52.4	Song of Texas, Roy Rogers Feature China Smith Sioux City Sue, Gene Autry Feature	WAGA WAGA WAGA	10.8 5.2 10.1
4. **DEAD RECKONING**— Humphrey Bogart, Lizabeth Scott; 1947; Columbia; Screen Gems	Century Playhouse Sun. Jan. 5 10:30-12:15 a.m. WSB	12.8	14.7	6.6	53.8	What's My Line World News	WAGA WAGA	27.4 9.5
5. **SONG OF TEXAS**— Roy Rogers, Sheila Ryan; 1943; Republic; MCA-TV	Roy Rogers Feature Sun. Jan. 5 1:00-2:00 p.m. WAGA	10.8	11.0	10.7	36.7	Men of Boys Town, MGM Playhouse	WSB	13.8
6. **SIOUX CITY SUE**— Gene Autry; 1938; Republic; MCA-TV	Gene Autry Feature Sun. Jan. 5 2:30-3:30 p.m. WAGA	10.0	10.1	9.8	42.0	Men of Boys Town, MGM Playhouse Victory at Sea	WSB WSB	13.9 12.9
7. **FRANKENSTEIN**— Boris Karloff, John Boles, Colin Clive; 1932; Universal; Screen Gems	Shock Theatre Thurs. Jan. 9 11:20-12:45 a.m. WSB	7.2	8.1	3.8	63.2	Second Honeymoon, Starlight Theatre	WAGA	3.7
8. **LISTEN, DARLING**— Judy Garland, Freddie Bartholomew, Walter Pidgeon; 1938; MGM; MGM-TV	Armchair Playhouse Tues. Jan. 7 1:00-2:30 p.m. WSB	7.1	7.8	6.6	43.8	Ida Lupino As the World Turns Beat the Clock	WAGA WAGA WAGA	4.8 7.8 4.6
9. **AFTER OFFICE HOURS**— Clark Gable, Constance Bennett; 1935; MGM; MGM-TV	Armchair Playhouse Thurs. Jan. 9 1:25-2:45 p.m. WSB	6.8	9.2	4.0	46.9	President; News As the World Turns Beat the Clock Trouble With Father	WAGA WAGA WAGA WLW-A	3.5 6.1 3.4 3.4
9. **HOLD THAT KISS**— Maureen O'Sullivan, Dennis O'Keefe, Mickey Rooney; 1938; MGM; MGM-TV	Armchair Playhouse Fri. Jan. 10 1:00-2:30 p.m. WSB	6.8	7.2	6.4	47.2	Charles Boyer As the World Turns Beat the Clock	WAGA WAGA WAGA	2.9 6.9 4.8

NOW—FOR THE FIRST TIME—A BRAND NEW FIRST-RUN

PRE-TESTED

ALL FAMILY SERIES AVAILABLE FOR LOCAL MARKET SPONSORSHIP



27th January 1958

Mr. Milton A. Gordon, President
Television Programs of America Inc.
488 Madison Avenue
New York 22, N.Y.

Dear Mr. Gordon:

Lever Brothers Limited began sponsoring of "The Adventures of Tugboat Annie" over the complete Canadian television network in October 1957. From the beginning of the season, this show has delivered very satisfactory ratings, with an excellent viewing audience evenly distributed right across Canada.

The comments we have received from the general public, through mail and telephone calls, indicate that "Tugboat Annie" has strong appeal for every member of the family, which makes it an ideal program for advertising the wide range of Lever products.

Yours sincerely,

R. B. Collett
Advertising Director

ls

SUCCESS!

Saturday Evening Post

Over 650,000,000 readers of Norman Reilly Raine's 65 Tugboat Annie stories! 27-year run continues by popular demand.

SUCCESS!

Metro-Goldwyn-Mayer

Tugboat Annie motion picture feature a box-office record-breaker in the top motion picture theatres. N. Y. Times—"story superior"—"a box-office natural."

SUCCESS!

Chicago Audience Test

92% of Lake Theatre audience rated "Tugboat Annie" a TV favorite—certified by Haskins & Sells, C. P. A.

SUCCESS!

CBC Network Ratings

Winnipeg—outrates Gunsmoke, December Bride! Montreal—outrates Disneyland, Climax! Vancouver—outrates Dragnet, Alfred Hitckcock! Regina—outrates Perry Como, Gunsmoke! Toronto—brings in a 33.7% share within one month (six stations divide share of market)!—Elliott-Haynes, Ltd.



Television's newest stars

MINERVA URECAL *as* TUGBOAT ANNIE
WALTER SANDE *as* CAPTAIN HORATIO BULLWINKLE

the adventures of

TUGBOAT ANNIE



tpa

Television Programs of America, Inc.

For private screening, wire collect or phone
MICHAEL M. SILLERMAN, *Exec. V. P.*
488 Madison Ave. · N.Y. 22 · PLaza 5-2100

McCann-E's Buick-for-Chrysler At Moment Costs $2,000,000 But More GM Biz Seen in Offing

By JACK BERNSTEIN

Biggest switch in advertising history, McCann-Erickson's coup in snaring the Buick account representing an estimated loss of $2,000,000 when the agency resigned the Chrysler account, is also the biggest mystery on Madison Ave. and the question being asked along the street is not "who done it," but "why did he do it?" Advertising execs are searching for the motive behind prexy Marion Harper's decision to drop the estimated $26,000,000 Chrysler billing to take on the $24,000,000 Buick account.

McCann execs when quirried as to why they would drop a larger automotive account to take on a smaller one stated they resolved a conflict with Chrysler's intention of going international and competing with the already established General Motors overseas business. General Motors currently peddles Opals for foreign consumption. Harper's comment was that "his agency welcomes the challenge and opportunity offered by the Buick account. (One guess is that DeSota may shortly diminish in volume so that the ostensible 'loss' is discounted in advance.)

It is known that Chrysler sales has slumped off nearly 20% in the final quarter of 1957 and whether the agency saw trouble ahead for 1958 is debatable. What insiders feel is a better answer to the question whether McCann will eventually pick up more of the General Motors billings. General Motors last year was the nation's largest advertiser and spent an estimated $166,000,000 in pushing its products.

No Formal Pitch

McCann execs claim they made no formalized pitch for the Buick account and when Edward T. Ragsdale, general manager of Buick and veepee of General Motors, and his crew were visiting in New York a few weeks back they walked through the McCann offices not even hinting they were interested in having the agency represent them.

"McCann-Erickson will take over the account officially June 1, the day the contract is terminated with the Kudner Agency," said Ragsdale. "However, it will begin work immediately on Buick's 1959 model anouncement this fall."

Kudner Agency, which lost the account in mid-December, had handled the Buick account for the past 22 years. Termination of the account at the agency, which at the time represented more than one-third of the agency's business, has caused a major personnel shakeup in the agency. J. H. Ellis, prexy of the firm resigned approximately one month after losing the account and was replaced by C. N. Rohrabough and a new set of veepees.

It is believed that the change in agencies was brought about by the slumping sales of the '57 models. Buick until 1957 held down third place in the auto market preceded only by Ford and Chevrolet. Plymouth ousted Buick from third spot last year causing friction between advertiser and agency.

BBD&O which currently handles the DeSoto for Chrysler is the odds on favorite to pick up the Chrysler auto account with Leo Burnett, Ted Bates, Benton & Bowles, Young & Rubicam and Lennen & Newell dusting off their Buick pitches and putting on new faces to be classified as contenders.

Back In Their Shell

Whether it's a case of sour grapes or whether the argument is legitimate, the talk on Madison Ave. by the agencymen themselves is that they deserve the names of hucksters. The agencies which didn't land the Buick account are pointing the finger and claim that in days of old there used to be some ethics in the advertising business. The blast is pointed directly at McCann-Erickson and at BBD&O both of whom the ad men say pitched for the Buick billings when they already had competitive auto accounts in the house.

The advertising industry has been used as a punching bag by anyone evenly remotely connected with it and Madison Ave. is the idea first to admit that they can make everyone but themselves look glamorous. Recently VARIETY carried a story where the top television execs stated that the industry should drop their hang-dog look and tell the public they were responsible for bringing them the best in television.

The latest incident has forced the agencies once again back on to the defensive and into their shell. In a simplified form its the battle of money versus ethics and has hurt the progress of a dozen or so agency leaders who have been beating the drum telling the folks that the advertising industry is no different from any other business.

H'wood Agencies

Hollywood, Feb. 18.

Jack Tyler leaving BBD&O after eight years to wet his feet in tv production.

Charles Davis named a veepee and member of executive committee of Hixson & Jorgensen.

Frank O'Connor being moved back to the Coast to develop new programs for Ted Bates. His N.Y. berth goes to Jerry Chester, formerly with NBC and "Pat" Weaver.

Questin Fox, late of Kenyon & Eckhardt, joined Ted Bates as an account exec.

John Cole directing Coast tv commercials for SSC&B.

John Bricker, ex-Whirlpool, heading up Coast offices for Kenyon & Eckhardt. Jack Runyon continues as veepee of the Hollywood office.

Chi Agencies

By LES. BROWN

Chicago, Feb. 18.

With clients tightening their belts in the present business recession, a number of agencies here have lately been cutting back on personnel, and there's unusually heavy traffic on Michigan Ave. of experienced admen (and women) making the job rounds. A good time for hiring.

Thomas B. Adams has been elected prez of Campbell-Ewald, vacating the assistant to president slot. Henry G. Little, chairman and president, continues as chairman, and Colin Campbell, senior veep, has been elected executive veep.

A. E. (Gene) Staley III is resigning as ad director of his family firm, the A. E. Staley Manufacturing Co. Decatur, Ill., to become a v.p. in the Chicago office of Dancer-Fitzgerald-Sample. Move becomes effective as soon as a successor is selected at the Staley Co., the president of which is Gene Staley's father, A. E. Staley Jr.

Merger was affected recently of two Chi agencies, Marvin Gordon & Associates and Henry M. Hempstead Co., creating a new company known as Gordon & Hempstead.

Fannie May Candy Co. appointed H. W. Kastor & Sons. Company is in process of getting national distribution on its "frozen fresh" candy line, for which Kastor is prepping a campaign in newspapers and on radio and tv.

Thomas D. Thomas has joined Needham, Louis & Brorby as a producer in the radio-tv department. Thomas had been with Cartoonists Inc. and North Advertising previously. NL&B also added Alton B. Copeland, ex-BBD&O New York, as an assistant medi director.

Philip H. Kemper Jr. has been named an account exec by Campbell-Mithun in Chi.

Jack Simpson, who as v.p. in charge of radio-tv for Foote, Cone & Belding here has been in the business of buying shows, has taken up creating 'em as a kind of sideline. Simpson recently dug up some old scripts of a radio series he had done in 1940 on WWL, New Orleans, and now is attempting to restyle the brainchild for tv.

Tentatively titled "Eyewitness," the show pegs on the fallibility of witnesses to crime. Simpson, in a good spot to do it, has been broaching some FC&B clients with the idea.

WMAQ 'Lives' It Up On Daily Disk Shows

Chicago, Feb. 18.

WMAQ, NBC's radio o&o in Chi, is giving its recorded music shows a vertical dose of live vitamins by spotting singer Mike Douglas and the Art Van Damme Quintet on four daily disk shows at various time of the week. Douglas, who no longer has a show of his own on the station, will do a Friday turn with the Van Dammes on the Tom Mercein and Phil Bowman morning shows. And on Mondays, Tuesdays and Thursdays they'll do the Jim Mills afternoon stanza and the Chan show at night.

Idea of sprinkling the live ingredient into a record show has been tested on the Chan strip since last summer, and the station is satisfied from encouraging ratings that the move proved successful. The daytime shows will also be making use of five-minute sports features by Johnny Erp and similarly short essays by Virginia Marmaduke, both of which have been regular inserts into the Chan format.

TV Playwrights On The Blanche Gaines Roster And What They're Up To

Frank Gilroy whose adaptation of "Point of No Return," the Paul Osborne play based on the J. P. Marquand novel, is scheduled for Feb. 20 production on "Playhouse 90," recently completed his first stage play, "Who'll Save the Plowboy." His western, "The Last Notch," done on U. S. Steel several seasons back and subsequently produced by Metro from Gilroy's screenplay and released as "The Fastest Gun Alive," has been bought for amateur production by the Dramatic Publishing Co. of Chicago. Another script of his, "A Likely Story," done on "Studio One" in 1955, has been purchased for telecast in West Germany.

Jerome Ross, who has had two scripts on "Studio One" this season—"Act of Mercy" and "Please Report Any Odd Characters"—has just sold a third to this program. It will be done by Norman Felton in March. Title is "The Genius." Canadian Broadcasting has bought "Guest at the Embassy," a former "Studio One" script by Ross, for rebroadcast in Canada. It has also been done in England by Associated Rediffusion.

Madeline and Henry Misrock's "A Dead Ringer" coming up on "Studio One" March 10. Misrock has just finished a seven-part script for the CBS program "The Verdict Is Yours" and is set to do another.

John Gay, who is under a long-term writing contract to Hecht-Hill-Lancaster, has completed two screenplays for them. The first, "Run Silent, Run Deep," starring Clark Gable and Burt Lancaster, will be released in the spring, while the second, "Separate Tables," is scheduled for release at a later date. An original television play of his, "The Devil As a Roaring Lion," originally done on "Kraft TV Theatre," has been bought by the BBC Co. for telecast in England.

Nelson Bond's short story, "Button, Button," published in his volume of science fiction stories titled, "No Time Like the Future," has been purchased by "Matinee Theatre."

Carol Warner Gluck has just completed her 23d script this season for "City Hospital" (CBS Radio).

George Lowther's original teleplay, "Soundings," has been purchased by the Canadian Broadcasting Corp. and was done yesterday (Tues.). Lowther is currently working on his 18th adaptation for "Matinee Theatre."

James Blumgarten has done a number of scripts for "True Story" and "Modern Romances" on NBC.

Joseph Cochran has recently completed a training film for the U. S. Army Signal Corps and has also written for True Story.

Blanche Gaines, literary representative for all the foregoing, left last week for a business trip on the Coast.

Greensboro, N. C.—Fred Fletcher, vice president and general manager of the Capitol Broadcasting Co., announced that George Penny, a veteran Raleigh newspaperman, has been named news director of radio station WRAL at Raleigh.

From the Production Centres

Continued from page 26

and Italy in mid-April to spend a month shooting film for Coast and (they hope) Westinghouse Broadcasting Co. use . . . KQED was first educational outlet in country to use video-tape for broadcast with its Monday (17) **Eleanor Roosevelt** interview—KRON helped out . . . **Bill Weaver** landed a CBS regional net job as producer-director-writer, working out of Hollywood. First chore is "Hollywood Music Hall" and he doesn't miss a paycheck . . . **Ken Langley** will produce **Dave McElhatton's** new daytime KCBS shows . . . **James M. Langston** new KFRC salesman . . . CBS radio's **John Karol**, veep in charge of net sales, and **Frank Nesbitt**, director of sales development, in Frisco with a pitch to about 50 agency people . . . **Charley Stern's** the fastest man on radio—KGO in November, KYA in December and KROW in January, from which he's just departed.

IN ST. LOUIS

Wayde Preston of ABC's "Colt '45" in town (14) for deejay interviews . . . **Chuck Norman** hosting a new weekly tv "Miss Missouri" contest show on KTVI . . . **Ed Wilson** and **Russ David** co-hosts on a new "Teen Hop" Saturday noontime tv show over KSD, a la "American Bandstand.' . . . As a novel push for its showing of "Frankenstein" on its regular Sunday night "Spooktacular" movie series, KTVI-TV sent a scary character in Frankenstein monster getup 'round town to frighten the citizens . . . "Better Lawns and Gardens," sponsored by Conneli Seed Co., made its debut on KSD-TV Feb. 17, spotlighting **Cliff** and **Nancy St. James** . . . Movie prints of "Conquest" are being made available for selective school use by Monsanto Chemical Co. here, sponsor of the CBS-TV show . . . **James E. Goldsmith**, formerly sales manager of KWK-TV, has just taken over as general manager of East St. Louis radio station WAMV . . . Krey Packing Co., through D'Arcy, is now sponsoring "Frontier Doctor" on KSD-TV . . . **Todd Andrews**, star of "Gray Ghost," in town for a round of press and deejay interviews. Along with him was **Virgil Carrington Jones**, whose books, "Ranger Mosby" and "Gray Ghosts and Rebel Raiders," furnish much of the info for the tv series.

IN MINNEAPOLIS

Jim Ramsburg, WDGY personality, appointed "Youth Day" (May 7) coordinator by D. L. Finlayson, Statehood Centennial Committee Youth Activities director . . . **Dick Horning**, former United Press Pakistan bureau chief, joined WTCN tv and radio as night news editor . . . **Jimmy Valentine** starting sixth year as quizmaster of KSTP-TV's nightly "Treasure Chest" show that has been and still is sponsored by a drug-store group and has given away a total of $132,000 in cash and merchandise prizes . . . Twin Cities educational station KTCA-TV had local jazz orchestra conductor discuss "Progressive Jazz" . . . **Larry Haeg**, WCCO Radio general manager, vacationing for a month in Arizona and is expected to run for state senate in election in his district to fill vacancy created by a death. He's a former member of the Minnesota lower house . . . Buying of color tv sets continuing slow in this area, the number of sets in homes being estimated at not more than 400 as compared to 600,000 of the black and white. General opinion is that price is the purchasing deterrent . . . After firing the first public gun here against toll tv with full page ads in the two local dailies, costing $3,151.20, WCCO-TV ran it again in the St. Paul newspapers when they resumed publication after settlement of the seven-week strike against them.

IN BOSTON . .

Pat Boone in for Gov. Furcolo's $1,000 plate dinner to raise a million dollars for Mass. Scholarship Fund with **Teddi King**, RCA Victor recording chirp, with WNAC-TV prexy **Norman Knight**, **Kenny Mayer**, WBOS disk jock; **Phyl Doherty**, WNAC-TV pub. dir., heading entertainment committee at Sheraton Plaza Sunday night (16) . . . **Sherm Feller**, WEZE disk jock, w. k. in N. E. and one of the vet platter spiners, in Beth Israel Hospital after surgery . . . **Priscilla Fortescue**, WEEI's traveling reporter, planes out for Japan to tape interviews in March and returning visits with **Joel McCrea** at his Camarillo ranch . . . **Eugene "Red" Mitchell**, WEEI merchandising director, taking over duties of national spot sales service director . . . **Louis A. Webster**, editor "Country Journal" on WEEI, off on two-week vacash, with asso. ed. **Henry Wendler** filling in

IN BALTIMORE .

Tony Picha, onetime ad promotion manager at the Baltimore News-Post, replaced **Alex Dietrich** as promotion manager at WMAR-TV, CBS outlet here . . . In rearrangement of functional operations at WBAL and WBAL-TV, **William Bareham** became Director of Technical Operations, **Harrison Brooks**, Chief engineer of tv and **Raymond Brunner**, Chief Engineer of WBAL Radio and tv audio. At same time, four group leaders advanced to supervisors in TV Master Control: **Pete Zaiko**, **Bernie Meinshein**, **Earl Warner** and **William Getz** . . . **Margaret Sedwick** is new voice behind the Mollie Martin Show, Monday through Friday, WBAL Radio morning staple . . . **Walter Sondheim Jr.**, veepee and secretary of Hoschild, Kohn & Co. department store, named to WFBR Radio Board of Directors at annual stockholders meeting . . . **Jack Wells**, host of WJZ-TV's "Baltimore Close-Up," was master of ceremonies at second annual CYO Mardi Gras at Fifth Regiment Armory . . . **Conway Robinson**, WBAL Farm Director, and associate **David Bryan** guest speakers before some 1,000 foreign guests of Department of Agriculture in Washington.

IN PITTSBURGH .

Tom Bennett, former KDKA program director and lately with WEDO and WEIR, suffered a stroke . . . **Jack Dill** has been pinch-hitting for ailing **Bill Brant**, early morning WAMP deejay . . . **George Newell** added to WQED production staff. Just out of service, where he was with Signal Corps Television at Fort Monmouth, N.J., Newell is an exfloor manager at WTVN-TV, Columbus, O. . . . **Janette Davis** came here to weed out the "Talent Scouts" finalists from the 15 previously picked by **Mark Russell** . . . **Leonard Kapner**, general manager of WCAE, and his wife vacationing in Florida . . . **Loppy Bryant** subbing for his brother, **Slim Bryant**, on WAMO platter show while latter is in Miami . . . **Paul Shannon**, who shifted from KDKA radio to KDKA-TV, landed a 1 p.m. news show on the AM outlet for a bakery company every Saturday and Sunday . . . **Ray Schneider**, news chief at WWSW, celebrated his 24th anni at station.

IN CLEVELAND . . .

NABET and Westinghouse signed three-year contract for 66 technicians and seven maintenance employees at KYW, KYW-TV, ending strike threat with escalator clauses providing for salary stepup from $156 to $162.50. Most employees, however, already at $170 base and come under general cost-of-living hike after second year . . . **Don Ferris** upped to assistant general manager's post at WEWS . . . KYW, KYW-TV news director **Sanford Markey**, and WGAR news director **Charles Day** panel members at Junior Chamber of Commerce media discussion (17) . . . **Oscar** and **Rita Bergman**, both ex-Plain Dealer writers, pacted for Mr. and Mrs. spiel daily on WSRS . . . **Bob Neal** reported signed for Rambler 10th inning spot following Tribe games on WERE.



*The year's most memorable performance**...

Polly Bergen as "Helen Morgan"

everlastingly captured on Columbia® Records

A DIVISION OF CBS ® "Columbia" Marcas Reg. "CBS" T.M.

**Playhouse 90, CBS-TV, May 16, 1957*

INVITING . . .

★ Producers
★ Talent Scouts
★ Stage, TV and Film Executives
★ Show Folk and Dance Lovers

To The Gala

Buddy PHILLIPS
Syvilla FORT
DANCE CARNIVAL

★ An exciting Dance Revue featuring a cast of 50.
★ Premiere performance of dances by future stars, never before seen in America.
★ 10 different types of new dances.
★ Sparkling new routines, created by the world's leading choreographers.
★ Famous and "Soon-To-Be-Famous" Entertai
★ Exciting and Exotic Groups, expertly performing.
★ Modern Jazz.
★ Calypso.
★ Afro-Cuban.
★ Jazz Interpretati
★ Caribbean Dances.
★ Augmented Dance Orchestra.

GUESTS:
Harry BELLAFONTE
Tally BEATTY
Hubie JAMES
Abbie LINCOLN
James McKINNEY
Walter NICKS
Dozens and dozens of other top stars!
AND
Syvilla FORT DANCES

★ Conga Drummers
★ Bonga Experts
★ Professional Entertainers from leading Broadway Musicals and America's finest Night Clubs

Friday 10 p.m. to 3 a.m.
in the Palm Room of the
HOTEL DIPLOMAT
43rd St. and Sixth Ave.
TICKETS NOW $2.00
. . . at door $3.00
Make your reservations at ONCE!
Telephone Now
COLUMBUS 5-9295
You're Invited
Phone Now!
One of the
Greatest Dance Entertainments
by
Buddy PHILLIPS
Syvilla FORT
FEBRUARY 28th
COLUMBUS 5-9295

'Heroes & Bums'

Continued from page 23

and Perrine Palmer, former mayor of Miami, who allegedly acted as an intermediary to get Mack to obtain a release from a "pledge" to Whiteside.

Mack Anxious to Testify

Both Mack and Whiteside have issued positive denials of Schwartz's charges. In a letter to Subcommittee Chairman Oren Harris (D-Ark.), Mack expressed confidence that "when all the facts are presented . . you will conclude that the accusations of Bernard Schwartz are without foundation." He had requested " early opportunity to appear . . and answer the unsubstantiated charges, accusations, innuendoes and distortions so recklessly made" by Schwartz.

Mack also advised Harris that he has communicated with J. Edgar Hoover of the Federal Bureau of Investigation and has offered full cooperation. He furthermore told reporters he has "no intention" of resigning from the FCC.

Whiteside has denied "categorically and absolutely" that he received "political preferment" from Mack and has charged that Schwartz "deliberately withheld" other information regarding loans he Whiteside) has made to Mack going back five years before the latter's appointment to the Commission.

The outcome of Mack's testimony is bound to have far-reaching repercussions. First of all, it affects his own personal and professional future. Secondly, it affects the future of Dr. Schwartz, who emerged as somewhat of a public hero from the Subcommittee hearing last Thursday (13) for which he was subpenaed to back up his charges that he had "evidence of payment of money" to an FCC member. Thirdly, it affects the future course of the Subcommittee investigation.

Experienced Washington observers point to portions of Schwartz's testimony which, they feel, will need conclusive evidence. It's pointed out, for example, that Schwartz left the impression in his testimony that Sen. George Smathers (D-Fla.) informed A. Frank Katzenstein, who had won the examiner's decision for channel 10, that Mack was "pledged" to Whiteside. Transcript of the testimony, however, appears to raise some doubt on this point.

It's also being asked, if the evidence is conclusive, why Schwartz felt it necessary to point to the high reputation of the examiner, Herbert Sharfman, who wrote the initial decision. And it's wondered whether Schwartz can absolutely verify information obtained from a losing applicant.

Under questioning yesterday (Mon.) regarding the award of channel 10 in Miami to National Airlines, Schwartz testified that the subcommittee files contain "numerous allegations" that Col. Gordon Moore, brother-in-law of Mrs. Eisenhower, influenced the vote of three commissioners in the case—former Chairman George C. McConnaughey, Robert E. Lee and Doerfer. Moore, he said, was a partner with National officials in a shipyard in the Dominican Republic.

Questioned further, he said he did not know whether the allegations were "true of false" but that they should be pursued to bring out the facts.

Questioned about the FCC award of channel 5 in Boston to the Boston Herald-Traveler, Schwartz said the investigation is in a preliminary stage and he preferred not to discuss it.

Subcommittee put into the record an affidavit by J. Frank Katzentine, who had won the examiner's nod for channel 10 ,which Schwartz referred to earlier in the hearings. Schwartz testified he obtained the affidavit from Sen. Estes Kefauver (D-Tenn.).

According to the document, a "powerful Republican," whom Schwartz was unable too identify, informed Katzentine that National would receive the channel 10 award.

The affidavit further stated that Katzentine was told by John Knight that the latter was informed by an attorney for National that channel 10 was "in the bag" and that three members of FCC were lined up solidly for the air line.

In testimony today (Tues.), FCC Examiner Herbert Sharfman declared "there is no question in my mind that I made the right decision in ruling against National Airlines and favor of Katzentine's WKAT in the initial examiner's decision on the Channel 10 grant. He said he was more certain of this decision than of two others which the Commission upheld, and stated he "was surprised" at the FCC's reversal of his decision. However, he felt that it was possible for another examiner to reach a different decision with propriety and added there is nothing unusual about an examiner's decision being reversed.

Sharfman said he did not grade the four competing applicants for Channel 10, but if he had, National Airlines' Public Service Television subsid would have been graded the lowest of the four. Thus, Sharfman confirmed some of Schwartz' earlier testimony on the qualifications of National Airlines.

Later, Judge Robert H. Anderson testified that when he was practicing law as a member of the firm which handled National's affairs, he brought attorney Thurman A. Whiteside into the case. But soon after, he was appointed a judge, withdrew from practice and lost touch with the case. He said he first learned of the award (of the channel to National) through the newspapers.

TV Exhibition Planned For London to Lure Advertisers to Medium

London, Feb. 18.

A European Television Exhibition will be held in London from May 19 to 24 with the main purpose of attracting potential advertisers to the medium. The exhibition, which is planned as an annual event, will deal with developments in European tv. The first show will be confined exclusively to trade and professional interests.

A new company, Prestige Promotions Ltd., has been formed to organize and present a series of such exhibitions at Park Lane House. Its managing director is Colin M. M. Simpson, who represented the Finnish-British Trade Association at the British Trade Fair and Exhibition in Helsinki last September.

Taking part in the first exhibition will be leading advertisers and advertising agencies, production companies, tv programmers and equipment manufacturers. Admission will be by personal invitation only.

AFTRA

Continued from page 27

ecutive secretary, the man who was singled out by the four A's because of the AFTRA resolution, said that every branch "has the inalienable democratic right, in representing its members," to speak out as it wishes, just so long as it doesn't try to speak for other four A's member branches.

Retaliatory missive was directed at the chiefs of the other four A branches—Screen Actors Guild, American Guild of Musical Artists, Equity, and American Guild of Variety Artists, the latter being the only branch that was not involved in the remonstration of Conaway.

Syndication Reviews

Continued from page 24

folksy voice, the kind you can trust, which is just right for this kind of show. But there seems to be one host too many with Bill Mason popping up again and again, and the show is crowded where it should be smoothest—at the intro points. Interviews and narration on the film clips are done by stringers, top farmcasters in their own locales, like Dick Passage and Dana Burnett who contributed to the opus caught for review.

Show never condescends to the stix and is nicely photographed and well edited. And there's enough flexibility in the format for changes until the most successful feature fodder can be determined. *Les.*

SATELLITES, SCHOOLS & SURVIVAL
With Charles Van Doren, narrator, others
Producer: Telenews
Director-Writer: Richard Krolik
Distributor: National Education Assn.
30 Mins.

In the midst of criticism of our educational system, the National Education Assn., the largest and oldest professional teaching organization in the U. S., has put together a half-hour documentary on the state of the nation's schools. Largely, the documentary shaped up as a defense of America's school system, despite Russia's spectacular success with Sputnik.

Produced by Telenews for NEA, the film is being distributed to nearly 200 stations for local telecasting. Because NEA was able to obtain the services of Charles Van Doren as commentator, NBC affiliates have first crack at telecasting the documentary. Van Doren is under contract with NBC. Most stations will be showing the film on March 1 and 2.

Notables and authorities included in the round robin query about the state of education in the U. S. were Vice President Richard Nixon, Senator Lyndon Johnson, H. Rowan Gaither, Jr., board chairman of the Ford Foundation; Dr. William G. Carr, exec secretary of the NEA; and Dr. James R. Killian Jr., science advisor to the White House.

NEA exec secretary Carr came through most effectively. He underlined that our concept of education differs from that of totalitarian Russia, and should remain different. He acknowledged some of our educational problems, and the cost in terms of money and energy needed to solve them.

Most of the other notables were interwoven via film clips, giving the documentary a static and formal air. Historical perspective was given a visual lift by the use of some excellent stock footage.

Many questions were raised, but left unanswered, a characteristic of any discussion of education. But one good effect was to tone down the hysteria voiced by critics, and turn the spotlight on some real problems like teachers' salaries and overcrowded school conditions. *Horo.*

'Hoppy' Aussie Sale

The hour-long version of "Hopalong Cassidy" has been sold to ATN, Sydney, Australia, by Fremantle. The overseas tv distributor also sold the 39 half-hour Spanish-dubbed episodes of the "Hopalong" series to the CMQ Network in Cuba, with Malta, a local soft drink manufacturer picking up the tab.

French TV: 'Let's Avoid U.S., Anglo Problems on Pix'

Paris, Feb. 11.

With video set sales hitting the 700,000 mark and film boxoffice fluctuating all over France in a curve from solid to off biz, filmites are again bringing up video as a possible present competitor, and definitely a future one. It is felt that the rapport between films and tv should be looked into now to try to avoid the sudden disastrous circumstances, in many cases, it had on films in the U.S. and England.

It is felt that in spite of its slashed budget the state subsidized tv setup, under Radiodiffusion-Television Francaise, is now in a fairly steady financial orbit with hiked license prices bringing in revenue. It has advantages in not having the tax problems of the film, and it can offer good old or fairly recent pix at best weekend hours, plus the number of growing sets in public places such as cafes, community rural centers, schools, etc.

A special commission, created to study film vs. tv problems, has not come up with any concrete views as yet and film exhibs feel they must take things in hand themselves. Key cities are not affected too much by tv as yet but rural centers are. They feel that the government should not sked feature pix on video during the weekends, which is the top filmgoing time.

Producers who are getting better prices for video usage of their pix, are not against their showing after a film has run its regular exhib course. But exhibs naturally are and this has also led to intramural frictions. So with 1960 to see all of France within video range, plus a second, possibly commercial, channel in the offing, film people feel it is now the time to set up a working agreement with video before it becomes too great a medium to live in harmony with other show biz facets.

Don McGannon

Continued from page 23

potential" occasioned by option time, he said.

McGannon was scornful of what he called the Barrow group's unorthodox methods." He said Westinghouse was asked to comment on radio and radio networks, rather than tv and "in these 1,400 pages of report there's not one word about radio and radio networks except to suggest some inquiry into radio ought to be made in the future."

He claimed the Barrow recommendations were evolved in a "manner neither logical nor valid" and said WBC would have a lot more to say on the subject before the FCC in early March.

Albany—Thomas S. Murphy, general manager of WTEN-TV and WROW, is a new director of the Albany Chamber of Commerce.

IN PROVIDENCE . . .

ZIV SHOWS PACK 1-2 PUNCH

#1 HIGHWAY PATROL 26.9
with 78.0% of audience
#2 HARBOR COMMAND 21.7
with 51.9% of audience

Time after time in city after city
ZIV SHOWS RATE GREAT!

Syndicated Film Ratings ARB Oct. '57

ZIV TELEVISION PROGRAMS INC.

LEE CAPTURES NEW YORK!

(PEGGY, that is...)

VARIETY February 12th

Copacabana, N. Y.

"If there's nothing like a dame, there's also nothing quite like an in-person version of Miss Lee, who's gorgeously coiffed and gowned. A reviewer, who last caught her flashing in the flesh way back nearly five years ago at ex-Copa impresario Monte Proser's ex-La Vie En Rose, had nearly forgotten how quietly electric this singer can be. Her television appearances have meant money in the bank to cry with, but a Lee doing a couple of numbers to rigid production requirements and the sometimes slip-happy video cameras is, at best, no substitute for the mccoy live done vis-a-vis customers who breathe and are in a position to react so that a performer can catch the pulse then and there . . .

The phrasing, the articulation, the authentic charm and the sincerity show all the way through, finally to encase the audience in an indefinable aura; they know they've been had, by a singer who sneaks up on them without them being aware of it. There's hardly anyone in the business more artful, that way and in others, than Miss Lee. Significantly, she avoids current songs like the Asian flu, has a romp or a serioso session with the old standards or special material, capped by such fascinatin' rhythms as "Don't Fool Around with Calico," "When My Sugar Walks Down the Street," ad infinitum.

Her edition of "My Heart Stood Still" is andante cut about in half, or slower than Rodgers & Hart intended it to be, perhaps, but as done by this thrush, a thorough winner. She has a carload of other stuff in other tempos, with "You Give Me Fever" a particular smash, complete with spotlight and tom-tom effects. She will segue from the cheerful to the ballady stuff, oozing sensitivity and enveloping as the accomp pianist directs the beat and the fiddles fiddle the jernt in a mood, and then into "St. Louis Blues" for another score. One of her encores, "Nothing," is a beaut. Ditto the whole turn."

Trau.

New York World-Telegram, Feb. 7th

Peggy Lee Is Star Of Copacabana Show

By ROBERT W. DANA

"A great performance demands the respectful attention of the audience, even in a night club, where glasses, silverware and careless tongues can create a distorted and annoying symphony of noises. You could hear the proverbial pins dropping all over the Copacabana last night as the well-behaved customers paid tribute to Peggy Lee at one of her greatest triumphs.

Warmth and Rhythm

As I recall the richness, the warmth, the exciting rhythm and the naturalness of her performance, I try to pinpoint the high spots. Since there were no low ones, this is a task."

HY GARDNER

Herald Tribune, Feb. 14th

"I think Peggy Lee is the dreamlest purveyor of torch tunes to play the Copacabana since Lena Horne hynotised New Yorkers at the Waldorf. She weaves a spell that even leaves the customers out in left and right field spellbound and with a drinking audience. That's music magic."

New York Mirror, Feb. 10th

LEE MORTIMER

Peggy Lee at Copa (Oh, Boy!)

"Don't say I didn't tell you, I mean that the new Copacabana extravaganza is one of the most entertaining ever offered by Prof. Podell, that's saying a lot, because in the past the professor has offered some of the greatest shows ever seen anywhere.

BLONDE AND BEAUTIFUL

Peggy Lee is one of the all-time top singers, but you will not be blue when you hear her because, well, because she's Peggy Lee and what more can I say? (I could say I love you, Peggy, and I do.)

What a showman, or woman—that is."



JULES PODELL'S
COPACABANA, Inc.
10 East 60th St., New York 22, N. Y. PLaza 8-1060

February 17, 1958

Dear Peggy:

Our way of thanking a big star for bringing an especially fine show with great performances, is to offer our own Copa Bonnet and say,

"Peggy, you were truly sensational.

Along with those customers who were turned away, we hope you will come back to New York and the Copa soon!

Sincerely,
Jules Podell
JULES PODELL

JP/rfc

Capitol RECORDS

Direction
GAC

Personal Management:
FRAN JACKSON

DEEJAY HEARTBEAT
With Frank Sinatra, Rosemary Clooney, Eddie Cantor, Art Ford, Dick Whittinghill, others
Writer-Director: Irwin Lewis
Producer: Hal Marc Arden
25 Mins., Fri.; 9:30 p.m.
ABN, from New York

Frank Sinatra, Rosemary Clooney and Eddie Cantor topped off a 25-minute transcribed salute to the 1958 Heart Fund Campaign by the Disk Jockeys of America which was beamed at various times last week by ABN, NBC and MBS. Appropriately enough, overall title of this melange of pop tunes was "Deejay Heartbeat."

Presence of Sinatra and Miss Clooney ostensibly stemmed from the fact that they were chosen by the disk jocks' org in a nationwide poll as "America's King and Queen of Hearts." While the entire program obviously was a sincere step to help get the public behind the current heart drive, the continuity was far from smooth due to use of what seemed to be more than a score of voices on the sound track.

When excerpts of Sinatra crooning "Young in Heart" or Miss Clooney softly warbling "When You Wish Upon a Star" were inserted, the show had some undeniable entertainment values. Likewise, the stars' merry banter with Eddie Cantor who posed as an engineer also had its rewarding moments. But the rapidfire snatches of dialog from a myriad of platter pilots in so short a time tended to mar the show's effectiveness.

Battery of platter spinners was led by Art Ford and Dick Whittinghill, national co-chairmen of the Disk Jockey Committee of the American Heart Assn. A Cantor-Eddie Fisher duet, "You Gotta Have Heart," was a natural lead-in for a funds plea for research. As Cantor himself put it: "I'm a cardiactor, but I don't sit around and mope."

Aside from voices of innumerable deejays, producer Hal Marc Arden also worked the voices of such top show biz names as Bing Crosby, Bob Hope, Jimmy Durante, Helen Traubel and Doris Day into the tape. Sandwiched in between were vocals from standard pop records. From a technical standpoint the tape often had the spontaneity of a live broadcast. But the sheer number of participants made this a busy 25 minutes for the ear.
Gilb.

FRONTIER GENTLEMAN
With John Dehner, others
Producer-Director-Writer: Antony Ellis
Musical Director: Jerry Goldsmith
25 Mins., Sun., 2:30 p.m.
CBS Radio, from Hollywood

In an effort to repeat the success of "Gunsmoke," which began on radio in 1952, CBS Radio recently launched another Sunday westerner, but from what was revealed last Sabbath (16), "Frontier Gentleman" isn't likely to appeal anywhere near as much. John Dehner starred as an English correspondent in the west of the 1870's. He did everything—from fighting to doctoring drunks and gunwounds.

Producer, director and writer Antony Ellis strove to make his sounds and his action as realistic as those on "Gunsmoke" but he failed. It was hard for him to make a Belvederian character as realistic as the hard-breathing, often frightened hero of "Gunsmoke." And Dehner, perhaps because he was saddled with an unbelievable role, was hardly convincing or exciting as the lead.
Art.

Jigsaw

Continued from page 27

tied to the time period. So that we've got to not only give the new buyer what he wants, but satisfy some of our present sponsors.

"But even if this presents a brand new situation in network television—and I don't recall our ever getting as involved in juggling as this—the situation still looks pretty healthy. They're out there, waiting to be sold. They're working us to the bone—I don't ever remember having to sell so hard—but they've got the money and they want to buy . . . and there are plenty of 'em—we've got about 20 on our active list right now. As I said before, this season hasn't been that bad; those so-called failures have been near-sucesses, or at least near-average attempts, and for most of them, it was just a matter of not having the right program vehicle. So they're ready and willing to try again, and our major job is to manage to swing them into the right time periods and shows."



modern selling
modern service
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MODERN RADIO
—exclusively
ADAM YOUNG INC.
NEW YORK • CHICAGO • ST. LOUIS • BOSTON
LOS ANGELES • SAN FRANCISCO ATLANTA

SIGNAL TEN
With Carl Greyson, Trooper Tim McCarthy, others
Producer: Bob Prestegaarde
25 Mins., Sun., 6:05-6:30 p.m.
WGN, Chicago

Usually any public affairs effort is commendable if only for its good intentions, but the fresh approach is still rare on the local scale, and rarer yet is the ability to satisfy all levels of audience with a do-gooder show. Alexander C. Field Jr., pubaffairs chief for WGN Inc., has hatched an idea that makes it entertainingly possible to put up with nearly half an hour of traffic safety admonition—something normally accomplished on the air in a 20-second slogan.

It's done with the candid mike technique, letting the audience listen in on the highway interviews of an Indiana State Trooper with transgressors of the motoring laws. The trooper carries a pocket tape recorder with a wrist microphone, and the violator, of course, is totally unaware that he's speaking for the record. Naturally, the station is careful to edit out all identification and profanity. Initialer (16) focussed on several speeders, a tail-light violator, a hit-and-run suspect, and the post mortem to a head-on collision.

Each situation is a vignette bleeding with human nature, and for some reason there's always humor in a motorist's endeavor to cop a plea. Producer Bob Prestegaarde will be lucky to find a trooper with as sympathetic a carside manner as he had for the first show in Tim McCarthy of Post No. 1, Indiana State Police. Though he's gentlemanly, McCarthy is a firm executor of the law and a well-spoken moralist, and all the violators he apprehended were courteously whisked off to the clink.

Carl Greyson does a fine job of narrating in between arrests, but it becomes annoying to hear him reiterate the drive-carefully messages when the points are made so well implicitly. Also, while the highway noises lend credence to the on-the-spot interviewing, they sometimes invade the foreground and drown out parts of the conversation.

On the whole, though, it's an excellent pubaffairs idea well produced.
Les.

JAZZ FOR SATURDAY
With Canadian Jazz Quartet; David Scrivens, announcer
Producer: John Benson
Writer: Peter Shaw
30 Mins.; Sat.; 7 p.m.
Trans-Canada, from Ottawa

The 7 p.m. slot on CBC's Trans-Canada radio web is kept for music and for the next six or more weeks it will tote the solid jazz of the Canadian Jazz Quartet, a group that has built a big local following and should collect plenty dialer interest coast to coast via audio. In opener, combo benefited from okay technical production which knitted instruments as a group but simultaneously permitted them to be heard singly. CJQ uses the group sound even when soloes are being featured, to good effect. Champ Champagne, who fronted the Gatineau Club house band during last nitery season, heads the foursome on 88s, subbing on bass when bassist Pete Fleming goes to vibes. Russell Thomas handles alto sax, flute, clarinet, and Rick McDonald drums.

Thomas has the savvy to give the impression of other w.k. tooting styles (example: Johnny Hodges in the combo's Ellington medley) while never losing his own identity. Champagne's keyboarding is of the flowery jazz school with plenty chording and enough single-noting, earnest and sincere. McDonald's drumming has a brittle, accented unobtrusiveness blending neatly with Fleming's clicko bass performance to lift the group along.

Besides the Ellington grouping, standouts included a combo-backed vibe bit on "Imagination" and a hard-sell job on Toronto-man Moe Koffman's "Swinging Shepherd Blues."

This stint highlighted disking possibilities of the Canadian Jazz Quartet.
Gorm.

Brit. TV Heart Surgery

London, Feb. 18.

A delicate heart operation will be screened by BBC-TV next Tues. (25) in its "Your Life In Their Hands" series. The operation, filmed at a Birmingham hospital recently, shows how a surgeon made a hole in a patients heart, inserted his finger and manipulated the valve.

The film, which gives a description of the disease, stiffening and narrowing of the mitral valve in the heart, and its treatment, shows the operation taking place with hardly any sign of blood.

Inside Stuff—Radio-TV

Broadcast Music, Inc., once again, has collected its tv clinic papers on industry problems and made them available in cloth-bound book form. These collections can't be beat for usefulness and value. The latest is tagged "Television—Today and Tomorrow" and is the complete report of the five 1957 "tv talk" clinics staged by BMI in New York, California, Illinois, Georgia and Texas. Every conceivable problem arising in the field is explored in this big source book replete with questions & answers from the floor following delivery of each clinic paper. More than 35 industry specialists and government officers participated in the powwows and their words are recorded in full. Subject matter is as diverse as a variety store and runs the electronic circuit from problems on handling of film, children's programs, public service features, research and promotion to color tv and union relations.

Also, the bull session wrapups at the conclusion of each regional meeting make a worthy addition to the book. Probing papers have been contributed by Norman Knight on tv film; Sam Cook Digges on public service programming; Peter B. Kenny on station personnel; Easter Straker on tv equipment; Philip G. Lasky on children's programming; Frank P. Fogarty on weather, sports and special events; Grover Delaney on pros and cons of film programming; and a raft of others, mostly sound and practical.

Like the postman, television's touring flacks are out in the field in all sorts of rating weather; if the shows involved are hurting on the rating end, the flacks are out hypoing them, and if they are doing well, the tours are set to keep them up where they are. Example of the latter is General Public Relations, the Benton & Bowles subsid, which currently has two of its flacks on tour to push four shows, all of them high-rated, "Danny Thomas Show," "December Bride," "Loretta Young Show" and "Zane Grey Theatre." Eleanor Corrigan is hitting the midwest, covering Cleveland, Detroit, Chicago, Milwaukee, St. Louis and Kansas City, while Jean Meredith of the GPR Los Angeles office is covering San Francisco, Portland, Seattle, Denver, Dallas and Ft. Worth.

. Dropping of Ted Husing by CBS Radio a couple of weeks back stirred up a minor storm in the press last week. Husing, recovering from a brain tumor, was hired by the web's sports department last August at $150 a week. Since then, he's been able to do little because of the slowness with which his sight has returned, and his only stint for the web was a local KNX show in Los Angeles with Tom Harmon. Couple of weeks ago, when CBS began staff cutbacks in its news-public affairs operation (under which sports falls), Husing was notified he was being let go.

Budweiser wholesalers and distributors are being introduced to the 1958 radio campaign via a 45 rpm promotional record styled after pop record albums. Record has five one-minute spots on one side and three-minute instrumental version of "Budweiser" "Where There's Life . . ." melody on the other.

Cover album is a color reproduction of March Budweiser ad scheduled to appear in national mags, Sunday supplements and outdoor posters. Albums were distributed at brewery's recent sales meeting on the Coast and are now on their way to Budweiser dealers around the country.

North Carolina's sixth annual Farm Press, Radio and Television Institute has been scheduled for Feb. 28-March 1 in Raleigh. Sponsored by the N. C. Press Assn., the N. C. Assn. of Broadcasters (radio and television), and the N. C. Farm Writers Assn., and conducted by the division of agricultural information, the Institute annually attracts newspaper-farm editors, magazine editors, radio and television farm directors, agricultural public relations leaders and others interested in agricultural news reporting.

Institute opens with a dinner Feb. 28 with sessions on the State College campus.

Four regional meetings for affiliates were slated for February by American Broadcasting Network. Robert Eastman, the radio's web's proxy, flew to Frisco to open the first of the sessions Monday (17). Tomorrow (Thurs.) affiliates in the midwest start their conclave in Chicago, and on Tuesday (25) attention shifts to New York City.

Feb. 28, ABN affiliates meet in New Orleans.

Series of forums on copyright law is being conducted by the Copyright Society of the U.S.A. with the cooperation of the Copyright Committee of the Federal Bar Assn. of N. Y., N. J. and Conn. A March 11 session, location not set, will deal with copyrights in entertainment and advertising, while an April 8 forum will deal generally with rights under the copyright laws. Forum on copyrights in music and recordings was held last week (11) at NBC.

Windy City's educational station, WTTW (Ch. 11), officially launched its 1958 community drive for operating funds last week. Station estimates its budget this year, its third, will be around $735,000, with about $500,000 of that amount coming in via the sideline businesses of the station—national distribution, Chi Board of Education tv college courses, closed circuit production, and kinescoping work done for outside agencies and organizations.

Station has raised enough money so far, over $100,000, to pay for recent studio expansion and power boost but still needs some $235,000 from community donations.

THEY LOVE ME IN
CINCINNATI



Contact: RICHARD A. HARPER, General Sales Mgr.
MGM-TV, a service of Loew's Incorporated
701 7th Ave., New York 36, N. Y. • JUdson 2-2000

Video's $90-Mil Charley Horse

Continued from page 1

are so many westerns spanning the spectrum that the viewer, if put to a memory test, can no longer differentiate between sponsors.

The Tums pullout has already given NBC-TV's "Wagon Trai " sponsor distress, despite the show's success on the rating tallies. Whitehall has been offering its portion of "Restless Gun" for sale. "Sugarfoot's" sponsor has asked for relief. "Broken Arrow" sponsor gave it up a long time back.

What's Happening?

Yet what's happening? The tv networks will be galloping in with more and more of 'em next season, with ABC-TV alone setting aside a total of four hours a week an expansion of the hoss operas under circumstances which finds the network wedded to Warner Bros. for '58-'59 production deals totalling in the aggregate some $25,000,000. Already riding with "Maverick," the alternating "Sugarfoot"-"Cheyenne" Tuesday night hour and "Colt 45," a two-and-a-half-hour western parlay out of the WB stable, ABC will not only retain these properties but has negotiated for an additional two and a half hours of weekly WB fare, 90 minutes of which are in the western category.

These include the full hour "The '49ers" and a 30-minute "Deputy" series designed for Sunday nights 8:30 to 9 following "Maverick." (Other WB actioners in preparation for the ABC-TV sked: an hour "Public Enemy" series; actually a "modern western"; a half-hour series based on the Cary Grant "Always Room For One More" feature; an FBI series, the pilot of which will be based on an upcoming WB theatrical feature, and "77 Sunset Strip," with the pilot based on WB's "Girl On the Run" feature.).

CBS-TV will, of course, ride again with "Have Gun" and "Gunsmoke" and has an hour "Rawhide" series in preparation, the creation of Charles Marquis Warren. In collaboration with Screen Gems, CBS will also bring in "Stage Coach" either in 30-minute or full hour form.

NBC-TV's Trendex-happy trio—"Wagon Train," "Restless Gun" and "Wells Fargo"—gets another go-round next season, plus three other western entries. These are the full hour "Cimarron City" series (out of the MCA-Revue lot); "Pony Express," which Ashley-Steiner will deliver either in half-hour or 60-minute form, and the Metro-produced "Northwest Passage" which, like "Pony," will be either a 30-minuter or an hour weekly showcase. Also on the NBC agenda is Lou Edelman's "Five-Pointed Star," western of the post-Civil War period.

Indicative of the ABC-WB "togetherness" next season, the network's production nut on the studio's shooting schedule will tote up to $500,000 weekly. Under the web's sponsorship scheme, the WB output is designed to fetch approximately $50,000,000 in annual program-time billings.

All that's needed now are sponsors.

FM in Chi

Continued from page 23

AM station of those call letters. Electronic Music Co. is headed by John Engelbrecht, who owns a UHF station in Knoxville, Tenn., and Steve Cisler, who has just moved back to Chicago after selling KEAR-FM in San Francisco.

In another recent FM grab, Buddy Black, former WGN announcer-deejay, acquired the 93.9 frequency for a station that will locate in the Edgewater Beach Hotel. Black, it's understood, has applied for WEBH, the old call letters of a former AM station because it contains the initials of the hotel.

In Cleve, Too

Cleveland, Feb. 18.

FM listening is in for major upbeat in this area as three stations complete plans for increased power and activity. The three, KYW, WERE and WDOK, except to have increased voltage in operation soon with WERE building a new 40,000 watt transmitter, doubling its present size.

WDOK has applied for a new transmitter to up its 9,000 watts to 40,000 and KYW is moving its FM transmitter into a new unit at Parma along with AM and tv facilities for more powerful coverage.

WGN-TV and Chi Trib City Room Get Together; Revamp Program Sked

Chicago, Feb. 18.

In a significant move to bolster its news status, WGN-TV this week incepted early evening news strip originating in the city room of the Chicago Tribune, its parent newspaper. Although the Trib staff has been feeding stories and leads to the WGN Inc. news department, and vice versa, this is the first time the tieup is being made evident, save for the last election night when the station telecast returns from the gazette's city room.

The news show, supplanting a 15-minute travelog at 5:15 p.m., will use Lou Boudreau, former ballplayer and baseball manager, on the sports side and Carl Greyson on the straight news.

Station has made several other recent changes, cutting back the dance party stanza, "Club 9," to half an hour in order to accommodate a strip of Roy Rogers westerns at 4 p.m. "Supermarket Quiz" and a syndicated film were dropped in the 1:30 p.m. hour to make place for "Mother's Matinee," another feature film program, this one carrying 50-60 minute shorties from the Warner Bros. package. And "Blue Fairy" starts at 7:15 p.m. this week replacing the Jackie Van colorcast.

WGN-TV this week started signing on a quarter hour earlier, at 8:15 a.m., with another new show, "First Call." This strip involves news, weather, farm and market reports, and a religious prayer by a clergyman representing one of the three major faiths.

NBC-ABC Near NABET Accord

Continued from page 20

fore they were turned down by the rank-and-file. The offers considered tentative, and to the members of only some of IB's locals.

NABET, the other hand, spent nearly two weeks printing up the ABC-NBC offers, with the intention of formally presenting them to its entire membership. By NABET's own interpretation of the volatile situation, the act of formally passing the networks' offers along to rank-and-file, even though the negotiating committee had the right to strike without further consultation with the membership, is, in effect, commensurate with sanctioning what NBC and ABC are willing to give.

The NBC-ABC contract, it was stressed, offers NABET technicians and engineers a 6% top minimum increase amounting to $10 a week. Actually, this 6% only brings NABET up to par with IBEW, which was promised roughly 2.8% in top minimum increases. Under those terms, top wage would be $180 a week for each, but NABET said that the $10 hike growing out of NABET's 6% was twice the improvement that IBEW was able to achieve via a $5 increase (2.8%). This, the union felt, made a great difference.

A scattered sampling of IBEW members proved they were unhappy with CBS because the last web offers did not offer "job security." When queried about this, NABET said its bargaining group was satisfied for the time being with its own security provisions. NABET manager to get ABC and NBC to approve an additional pay clause which the union bargainers felt would compensate employees under certain "important" circumstances. The two networks are forced to give NABET members six months notice before they are laid off. And if a technician should find another job or just decide to leave before the six months are up, it would amount to quitting and not being fired, yet NABET got the webs to agree to give three additional months pay to anyone quitting within the six months. Plus this, everybody leaving, either within six months on his own or at the terminus of six months, as the result of a layoff, gets regular severance pay.

It has long been felt that if a tv camerman is fired, there is no place else for him to go, due to the relatively limited job openings. But NABET said the other day that it sees a cause for hope in the probability of new stations coming on the air, saying that a cameraman who once had network identification should be in demand at the local level.

Despite the bullish feeling at ABC, NBC and at NABET, everyone's aware that the union's rank-and-file still could fail to ratify the printed offers going out to them now.

Writers Guild

Continued from page 27

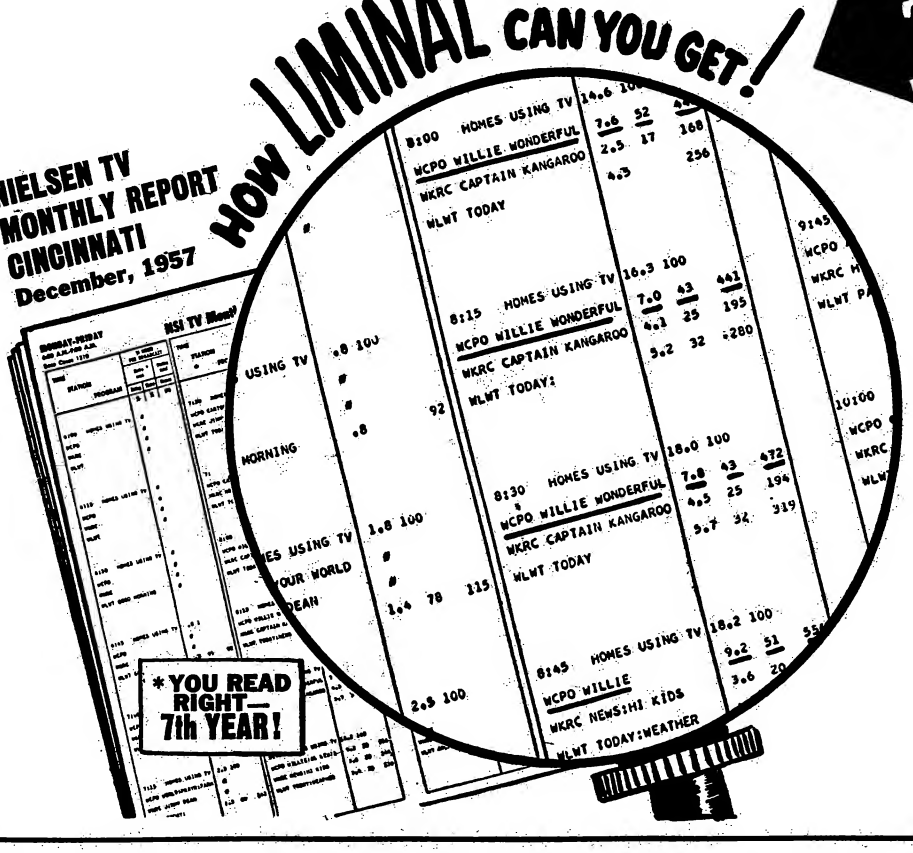
clause," which demands financial satisfaction for a doctored script which has been blasted by one or several columnists, is evidently designed as a penalty against the webs, whom WGA recently accused of running rampant in the number and kind of revisions they made themselves or demanded of the writers. The writers, except in rare individual instances, are not additionally compensated for late changes they have been asked to make.

The "critic clause" shapes as the toughest nut in the contract dickers with the webs. The old Dramatists Guild had an inviolability clause in its legit contract, and some observers feel that the clause forced legit producers to go elsewhere for material, virtually killing the Guild at the time. The DG did not ask for penalty payments in the event of bad notices, making this type of demand a first of WGA.

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Call or Wire Collect

Foreign TV Reviews

Continued from page 31

varian radio station and was received by all West German tv stations. It will be kept in mind for quite a while. *Hans.*

IS ART NECESSARY?
With Sir Kenneth Clark, William Clark, others
Director: Leonard Brett
30 Mins., Sun., 10:05 p.m.
Associated TeleVision from London

"Is Art Necessary?" an excursion into culture on commercial tv, planned by Associated TeleVision to contribute to a balanced program schedule, made a weak debut which neither answered the question posed, clarified the point of the offering, or provided any illuminating entertainment. Sir Kenneth Clark (former Chairman of the Independent Television Authority), who introduced the program, tried to inject some charm into the proceedings, but his halfhearted attempts were nipped in the bud by William Clark, who helped out with the emceeing, and tended to smother Sir Kenneth with some aloof and matter of fact statements worded in question form.

First in this series, entitled, "Isn't He Beautiful," set out to determine the beauty of animals and pottery, with a lot of film and some dry and obscure interviews. The show became somewhat odd when Wart Hogs were described as "rather charming," and pieces of pottery as "animal like." One of the main faults with the program was the use of too many film clips and some negative interviews, which were confusing. At the close of this dull 30 minutes, the only lasting impression made was the description of a pig, which was raised from a farmyard provider of bacon and pork to a "classical piece of art." *Bary.*

THE WITCH
With Michael Hordern, Geraldine McEwan, Beatrix Lehmann, Nora Nicholson, Ernest Milton, Tom Criddle, Madeleine Christie, Keith Smith, Roy Wilson, Leslie Glazer, Robert O'Leary, Donald Eccles, Frances Cuka
Writer: Jan Wiers Jenson
Adaptation: Susan Pearson
Pridducer-Director: Peter Potter
90 Mins., Wed., 8:30 p.m.
Associated TeleVision from Birmingham

Primitive terror, eerie atmosphere, and downright shock tactics were all deployed to the full in this ATV production of Jan Wiers Jenson's almost overpowering hair raiser, "The Witch." Aired for the first time on tv, the play succeeded in maintaining a gripping tension which was broken only by the intrusion of commercials. A high standard of production and suitably austere decor set a morbid atmosphere of underlying evil for convincing performances by Geraldine McEwan, Michael Hordern, Tom Criddle and Nora Nicholson.

Opening with a witch hunt, followed closely by a burning at the stake, the piece hit hard with its initial impact, and then settled back to a more leisurely pace in order to develop a new tension. The plot, set in Norway during the 16th Century, when Protestantism was grimly fanatical in its belief in witchcraft, related how the young wife of an aging pastor found she had unusual powers after being told that her mother was a self-confessed witch. Using those powers, she seduced her stepson and willed her husband to death. The final showdown came when she was accused before the coffin, and proved guilty by the test of touching the dead.

The cast was well chosen and set a good standard in this piece which relied mainly on atmosphere. *Bary.*

JOAN MacLEOD SINGS
With Joan MacLeod, George Keenan orch
Director: James Sutherland
Producer: Rai Purdy
15 Mins.
Scottish Television, from Glasgow

Why must the song tradition of Scotland always be pictured in a sad and sorrowing light? Question is posed again by this average 15-minute program, aimed at local audiences, and painting a picture of sad-eyed islanders in wistful vein.

Joan MacLeod, local thrush with Highland background, concentrates on native Gaelic tunes from the islands, occasionally mixing the Gaelic with a song in English. She rarely smiles as she moves against an authentic island-and-mountain backcloth, while Edith MacArthur, not seen on the screen, speaks an offstage commentary.

Program is good of its kind, but remains limited in appeal. The George Keenan Studio Players, resident outfit, provide showbacking. James Sutherland directs and Rai Purdy produces effectively. The Charles Reading sets are good. But program, as a whole, is not likely to set any heather a-fire despite Scot viewers' fondness for tradition. *Gord.*

Foreign TV Followup

Chelsea at Nine

Granada's "Chelsea at Nine" continues to add up to one of the sleekest, most stylish shows on commercial tv. It's had its flop moments, but these have been largely outweighed by some excellent click spots. The latest edition (11) has been one of the most ballyhooed of the series, much play being given to the fact that it was to feature excerpts from Francois Sagan's ballet, "The Broken Date," alleged to be so naughty and blush-provoking that it had to be censored before being performed by Prince Rainier and Princess Grace.

The ballet, which bowed into the Dominion Theatre, may prove to be a shocker in its full stage version. But what Granada elected to show in "Chelsea at Nine" could not have offended the most prurient. It turned out to be an innocuous, well-danced frolic with a lot of amiable young men and women enjoying what might have been a lively sesh at a jive party. First scene had the lovers meeting in a park and the second stanza showed the young man waiting at his flat for the girl to keep a date. She didn't turn up but some friends did to throw a party. Among the guests was a vamp who tried to get the young man for herself but failed despite some pretty sexy shenagaling in a bathroom.

Noelle Adam, a blonde sizzler who played the vamp, stole the show with some mighty sinuous dancing and Toni Lander and Vladimir Skouratoff did their best to support her with more limited opportunities. Bernard Buffet's imaginative decor and some pleasant but not highly inspired music by Michel Magne and played well by Peter Knight's orch helped this agreeable diversion considerably.

An outstanding hit was made by Ron Moody, a brilliant young comedian, who with a minimum of wigs and props showed how the Hamlet soliloquy might be put over by such varied entertainers as Groucho Marx, Bing Crosby, Trevor Howard, Tommy Cooper Alastair Sim and others. His takeoff of Groucho was particularly outstanding and the whole act revealed Moody as an entertainer of considerable wit and shrewd observation. David Hughes warbled a couple of musicomedy ditties adequately and the Granadiers were their usual slick dancing selves.

Jack Hawkins emceed the proceedings but though nearly falling backwards in his attempt to be nonchalant and gay he was far too heavy-handed for such a show and only the producer and Hawkins could possibly know why he elected to link the ballet scenes wearing a slouch hat and a battered rain coat. Hawkins was far more at home in an amusing sketch with Donald Sinden and Janette Scott in which he found himself the fall guy acting as buffer between a quarreling husband and wife. Peter MacFarlane's direction and the camerawork were neat and funfussy. *Rich.*

Sunday Night At The Palladium

Don Ameche, making his British tv debut as bill topper of Associated TeleVision's, "Sunday Night At The Palladium" (9), had a tough time in this lofty spot substantiating his starring status. Much out of the public eye here for many years, and an unknown quantity with younger audiences, the American had no act and depended largely on the ideas of producer Brian Tessler to carry him through the spot. Ameche opened with a passable rendering of "All Of You," from "Silk Stockings," surrounded by six pretty girls and did some ballroom dancing with the femmes, before engaging in gab with Henderson about being a grandfather. He closed his act, strongly supported by local songstress Joyce Blair, with a medley of Irving Berlin songs.

Supporting headliners were British comedy duo Jewel & Warriss who relied on broad humor to win the yocks, with a liberal dose of slapstick thrown in. Page & Bray delivered a faultless and highly polished dancing routine. They showed class in their grace and proficiency to win a big hand. Opening act, Reco & May, a couple of wire walking comics, were amusing and skilled. The George Carden Dancers pleasantly ankled through several numbers. The Cyril Ornadel orch was as reliable as ever with the accompaniments. *Bary.*

Rep. Keating

Continued from page 23

polish for the "amateur" job Keating calls it.

Show is filmed every other Wednesday in the House Recording studios, to which more than half the members of the House of Representatives regularly beat a path in this tv-conscious age. It is used on the participating stations the following Sunday at varying time periods, depending on the individual station. Stations ,incidentally, pick up tab for print.

With an estimated audience of 4,000,000, it is undoutedly seen by more people than any other Capitol Hill show. It is also the only program of its kind to appear in New York City on a regular basis.

Besides making him known throughout the state, the far-flung show has had many side effects. Clips of it have been picked up by practically every network tv news show. ("Let's Look at Congress" incidentally, crosses conventional web lines in its eight-station distribution.) Copies have been borrowed for use in other states. In addition, Keating himself is constantly in demand as guest on such shows as Dave Garroway, and virtually all the various network news panel shows.

Keating is openly delighted with response to his show. He feels its keynote is "complete naturalness." He adds, "Sure it could be improved technically, but it becomes apparent when you try to act." His formula, asking questions and never stating his own views, has paid off in repeat performances by guests in the "most wanted" category. And his bi-partisan policy has reaped goodwill in both parties throughout New York state.

Stations in the "Keating Network" are WROC-TV, Rochester; WSYR-TV, Syracuse; WROW-TV, Buffalo; WNBF-TV, Binghamton; WKTV, Utica; WROW-TV, Albany; WCNY-TV, Watertown; and WOR-TV, N. Y. C.

TV Followup Comment

Continued from page 31

there. Both chats were lucid and meaningful.

For the windup the cameras went to Port Charlotte, Fla., site of a colony for retired folks. The show was wrapped up nicely here with several illuminating talks with the residents. *Gros.*

The Twentieth Century

Sensational Kefauver Committee hearings in 1950-51 were reprised on film and in half-hour form on CBS-TV's "The Twentieth Century" Sunday (16) in a segment titled "Crime & the Committee." If the Kefauver hearings rate as one of the high points of 20th Century America (and that's seriously open to question), it's not so much because of their revelations as because of the impact upon the public of the "you are there" immediacy of television.

But Don Kellerman's script was almost studious in its avoidance of that point, and in doing a straight-laced treatment of the hearings, with the emphasis on the revelations of nationwide crime syndicates and political protection, the show had a flat, dull and detached quality. Its values lay in a pale sort of memorabilia. Show focussed on the testimony of Tony Anastasia, Virginia Hill, Bill O'Dwyer and Frank Costello, and on the verbal duels of the late Senator Charles Tobey. But in the capsulized form, the thrill was gone.

As an updated factor, Sen. Estes Kefauver did a filmed interview with host-narrator Walter Cronkite in which he called for the formation of a permanent Senate crime committee and reviewed the achievements, legislative and otherwise, that came out of his committee's work. But never a word about television. *Chan.*

'Playhouse 90'

If this 90-minute weekly CBS-TV entry is going to retain any stature as a dramatic showcase, it'll have to come up with something better than "No Time At All," last Thursday (13) night's offering.

Filmed show, produced under the banner of the net's own CBS Filmaster, was a diffuse, uninteresting outing, hardly worthy of the competent acting displayed. Many bit parts were played by old faves such as Sylvia Sidney, Chico Marx, Jack Haley, James Gleason and Buster Keaton. But they couldn't do anything to lift the proceedings from its cliche-ridden, lifeless rut.

The idea for the story, while not fresh, was a good one. A New York-bound passenger plane from Miami has its electric circuit going out, leaving it without radio contact and a perilous trip and landing ahead. Story picks up lives affected by the journey, the pilot's ex-wife, current girl friend, passengers' parents, etc. But in the hands of scripters David Swift and Charles Einstein it becomes a deadening affair, the people portrayed flat and unengaging. Script was based on a novel by Einstein.

Main roles were played by William Lundigan, as a newspaperman; Betsy Palmer, as his girl friend, as a would-be singer; and Keenan Wynn, as the airline boss. Direction by Swift did nothing to help the proceedings. Jaime del Valle produced. *Horo.*

Seven Lively Arts

For its kissoff stanza on CBS-TV after bucking adverse ratings and unresponsive bankrollers for the past season, "The Seven Lively Arts" last Sunday (16) came up with an engrossing musical self-portrait by composer Norman Dello Joio. Although this type of highbrow show was not calculated to reverse the wheels of commerce, it was nonetheless a firstrate presentation which will make this series' quietus a matter of regret for those interested in the furtherance of adult teevee.

The aim of the show was to explain the sources of Jolo's musical ideas and the techniques of his writing. With a format very similar to that used by Leonard Bernstein on his several "Omnibus" appearances to explain Bach, jazz, etc.; Joio was backed up by a symphony orch under Alfredo Antonini, a ballet company, and the Wilbur DeParis dixieland crew and cool pianist Toshiko to illustrate various facets of his music.

Jolo handled the commentary himself, working from a piano where he could simplify the melodic and rhythmic patterns that were to be employed in the major work on the show, "The Ballad of the Seven Lively Arts," performed during the last 15 minutes. He touched upon his musical debt to his father, a church organist who was shown rendering a religious work.

One of the most fascinating segments was Jolo's discussion of his writing for films with a spotlight on one section of his score for the "Air Power" tv series, together with the runoff of the film. Joio also succeeded in illuminating some of the problems in writing for the dance, using a simple, but effective ballet sequence with dancers Bambi Linn and Jacques D'Amboise acting out the story.

As host of the series, John Crosby was on camera only for the first few seconds of the show. *Herm.*

McFadden

Continued from page 27

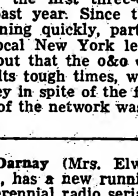
the "fresh blood" approach overlooks the fact that while McFadden held the post and title of v.p. over the division, very few of the policy decisions were his, with Denny riding herd on that operation throughout, with McFadden executing those policies.

With McFadden, a 24-year veteran of NBC, getting bumped, Reber turned in his resignation Thursday (13), reportedly because he felt he couldn't go along with the changes.

As for Denny, his new function at RCA has been described as developing, "through longrange planning, the direction the Corporation should take in its evolving process of growth. He will have overall guidance of product planning and the development of new activities." Denny says he has coveted the RCA switchover for nearly 10 years.

O&o division is currently heading toward a record first-quarter net, although it had its toughest going in the first three-quarters of the past year. Since then it's been gaining quickly, particularly at the local New York level. It's pointed out that the o&o division, even in its tough times, was making money in spite of the fact that the rest of the network was flat on its back.

Toni Darnay (Mrs. Elwood C. Hoffman), has a new running part in the perennial radio serial, "Our Gal Sunday," via Air Features.


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Art Ford's showmanly buildup with an audience-participation for grand prizes—a made-to-order mink coat, a $5,000 college scholarship, a three-week all-expense trip for two to Europe, and a 1958 Ford Thunderbird—undoubtedly was very worthwhile to his WNEW (N.Y.) station and sponsors, judging by the 25,000 contestants and, of course, the countless untallied listeners. Ford wisely enlisted five air toppers as his jury: Mitch Miller (Columbia), Sid Sholes (Victor), Milt Gabler (Decca), Voyle Gilmore (Capitol) and Bobby Shad (Mercury)—and left it to the Edgar M. Henry Organization to tally the replies. The winners had to coincide with the five a&r executives' choices and it is notable that the No. 1 winner only picked nine of their 10 choices; No. 2 picked eight out of 10, etc. The top all-time pop greats (which, as Ford anticipated, will probably be a matter of discussion pro-and-con for some time) are:

Ella Fitzgerald—"A-Tisket, A-Tasket" (Decca).
Tommy Dorsey with Frank Sinatra—"I'll Never Smile Again" (Victor).
Rosemary Clooney—"Tenderly" (Columbia).
Artie Shaw—"Begin The Beguine" (Bluebird).
Glenn Miller—"In The Mood" (Victor).
Patti Page—"Tennessee Waltz" (Mercury).
Bing Crosby—White Christmas" (Decca).
Gene Austin—"My Blue Heaven" (Victor).
Nat 'King' Cole—"Nature Boy" (Capitol).
Benny Goodman—"Sing, Sing, Sing" (Victor).

Putting in Their 2-Cents' Worth

Compulsory Licensing Provision of Copyright Act Up for Airing Between Pubs and Diskeries

The most controversial issue between the disk and music publishing industries, that of the compulsory licensing provision of the Copyright Act, was thrown open for debate among music business attorneys at a meeting last week of the Federal Bar Assn. of New York, New Jersey and Connecticut held in cooperation with the Copyright Society of the U.S.A.

For the publishers, Lewis Dreyer, legalite for the Hill & Range combine, attacked the compulsory licensing clause under which publishers are required to license their songs for disks to all comers willing to pay the statutory 2c right. Dreyer stated that compulsory licensing sets an "unfair bargaining framework" which gives an edge to the disk companies. Music publishers have consistently attacked that section of the Copyright Act for limiting their control of copyrights vis-a-vis the diskers, since they can never charge more than 2c per side no matter what the nature of the song is.

For the disk companies, both Sidney Diamond, lawyer for London Records, and Alfred Lorber, vice-prexy and counsel for Columbia Records, defended the retention of the compulsory licensing

(Continued on page 45)

G. Liberace-Siegel Publishing Firm

George Liberace and Paul Siegel have teamed in a new publishing operation to be called Libsieg Music Publishers. Firm will have offices in New York and Hollywood.

Siegel, who represents foreign publishers and recording firms in the U. S., will work through Liberace's Hollywood office to buy pic music for his European firms and to place foreign tunes in Hollywood pix.

Siegel will leave for Europe shortly to confer with his Berlin affiliate. Edition Takt and Ton, and to line up film score work for Al Hoffman and Dick Manning whom he will meet in Milan in April. Siegel also has set up a talent firm, ITA, under the direction of Martin Greenholtz, which will bring in from Europe foreign recording artists for U. S. tv appearances and place U. S. diskers on concert tours in Europe.

Hildegarde's Groovings

Hildegarde has pacted with Design Records to put 26 sides into the groove. Design is the low-price LP line prexied by Cy Leslie.

Decca also is in on the Hildegarde act with a new album set for release April 14.

JAPANESE AND R&R

Teeners in Tokyo Make Just Like Yanks

Tokyo, Feb. 11.

Normally sedate Japanese teenagers are cutting loose in the extravagant tradition of their international brethren at a rockabilly show that opened at the Nichigeki Theatre here Saturday (8).

First three days counted some 20,000 devotees of the plunging and bleating guitars registering at the boxoffice to listen and look at Japanese editions of Presley in the lotus land of carbon copy popular entertainers.

Topping the all-wiggle lineup are Matsaaki Hirao and Mickey Curtis (Eurasian) who are drawing paper streamers and squeals from the Japaneses version of bobbysox patrons.

Feather in MGM's Cap Via Critic's 24 Jazz Sets a Yr.

In a move to strengthen its foothold in the mushrooming jazz LP market, MGM Records has tapped jazz critic Leonard Feather to set up an extended jazz program for the label. He'll produce a minimum of 24 albums a year under the guidance of Arnold Maxin, label's prexy. Diskery has allocated a heavy budget to the project which will include the signing of jazz artists on an exclusive basis.

First album in MGM's jazz drive will be a treatment of the score from the current Broadway tuner, "Oh Captain!" Among the personnel in the package, which was directed by Feather and Dick Hyman, are singers Marilyn Moore and Osie Johnson and jazz soloists Coleman Hawkins, Tony Scott, Zoot Sims and Oscar Pettiford.

Feather had been previously as-

(Continued on page 45)

JUKEBOX HOODS & PHONY PLATTERS

Chicago, Feb. 18.

Crackdown here less than a fortnight ago on disk piracy has cracked open a tangled tale of mobster efforts to control the lucrative coin and juke-box machine industry hereabouts. Involved are alleged acts of violence against operators and their coin-machines, a shadowy trade association "official," and a union business agent.

Chicago area has about 10,000 machines in action—games of pool, bowling, or shuffleboard in restaurants, cafes and bars. It's estimated the weekly take is at least $200,000, with the operators said to receive half.

Spotlight on syndicate terrorism and efforts to muscle in was turned on last week by a series of expose pieces in the Chi Tribune, which linked the hoods to the counterfeit disk distributing firm which state's attorney cops raided Feb. 7. One of two figures arrested was the outfit's owner, later identified as a syndicate lieutenant named Eglise, who used the alias English. He's out under $2,500 bond, charged with counterfeiting popular records—a criminal offense under Illinois statute. State's attorney's office said Eglise had been involved in the sale of more than 125,000 bogus records since last Dec. 1.

'Free Wheeling Exec Secr'y'

A mysterious key figure in the imbroglio, according to the Trib, is one Thomas (Red) Waterfall. Waterfall is described by the newspaper as the "free wheeling executive secretary" of the Chicago Independent Amusement Assn., which reps the coin ops, and which some of them blame for the industry violence and terror.

Waterfall himself isn't an opera-

(Continued on page 48)

Tops' Answer To MPHC: Catalog Nix

Carl Doshay, prexy of Tops Records, has struck out against recent action of the Music Publishers Holding Corp. to sue his indie label.

Doshay claims that the MPHC action is abortive and the effect is to embarrass and harass Tops with its own accounts. Doshay stressed that the lawsuit is the first legal action ever taken against his company in the 11 years he has been in business, and because it is a spite suit, Tops has discontinued using all MPHC music in its catalogs.

The Tops prexy also said that due to the recent decision handed down in the "Sam Goody" case, Tops Records will be the first major record company to completely indemnify its accounts against any possible lawsuits involving his label.

Doshay figures that MPHC writers this year will lose approximately $150,000 in royalties because they will not be represented in the Tops catalog.

A letter signifying Tops being indemnified against lawsuits, etc., is being forwarded to all its accounts. Additionally, Tops is increasing its album line from 110 numbers to 200.

Warners' Plunge Completes H'wood's Pix 'n' Disk Coupling; Conkling Prexy

Imperial-ist Expansion

Hollywood, Feb. 18.

Lew Chudd's Imperial Records is expanding its distribution setup in the foreign market. Move is in line with the upbeat of disk sales in the European belt and with Chudd's plans of expanding his company. Latter still denies he is selling his label to Columbia Pictures although studio claims a verbal agreement had been made.

Whether or not Chudd sells the diskery, he leaves for Europe in May to add four more distribs in Italy, Denmark, Spain and Portugal. He is insisting that all foreign deals in the future include his own label instead of going into release under a foreign tag.

Masters-Minded Col Putting 'Date' Label on Singles

Columbia Records is making a stab at the fast-moving pop singles field with the formation of a new subsid label, Date Records. Launching of the new line, according to Col execs, stems from the current need of a flexable operation to meet the changing patterns of the pop market.

With Date, Columbia now has an outlet for the purchase of independently-made masters. The buy-up of masters has become standard procedure with most of the majors in the past year. Col had been one of the few holdouts relying on its own artsts & repertoire staff for its pop push.

The Late line will be run by Bob Burrell who had been sales promotion manager for Col's country & western platters. Burrell, who'll be based at Col's homeoffice in New York, will be responsible for the buy-up of masters as well as the cutting of new material if the situation ever arises.

Date is bowing in 10 markets this week with disks by Billy Farrell and Jim Sweeney. Both platters were masters bought by Date. The line will be handled through Col's distribution and sales outlets in those areas. Burrell already has put on special promotion men in the 10 markets to push the disks.

Date will work independently of Col's a&r operation headed by Mitch Miller. Col's other subsid label is Epic Records, which works through its own distribution setup.

ABC-Par's Indie Links

ABC-Paramount is expanding its sales and distribution ties with indie labels. Already rolling with the Colonial and Chancellor lines, ABC-Par last week added Explorer Records to its lineup.

The first Explorer release to be handled by ABC-Par will be a coupling of "Doin' The Stroll" and "Smile," by the Four Winds.

The entry of Warner Bros. into the electronics field, with James B. Conkling heading the new operation, now makes the tieup of major Hollywood studios with disk subsids unanimous. In recent months, such pic companies as United Artists and 20th Century-Fox have opened disk subsids, while Paramount, Metro, RKO and Universal already have been in the disk biz for varying periods. Columbia Pictures is in process of wrapping up a deal with Imperial Records.

Warners' new subsid, which will manufacture disks as well as audio equipment, represents an extension of the company's policy of diversification. WB has been associated with the development of sound equipment, having been the first company to produce and distribute talking films.

Conkling, who exited Columbia Records as prexy a couple of years ago, will headquarter at the Warner Bros. studios in Burbank. Ever since leaving Columbia, Conkling, who has received various offers from other companies, has been waiting for the right spot. Conkling's acceptance of the WB job indicates that the film company plans a full-scale entry into the disk and hi-fi field, with heavy financial support.

WB is already in the music business via its Music Publishers Holding Corp., which is the biggest repository of pop standards in the music business. MPHC's 50,000 copyrights now earn nearly $2,000,000 annually from ASCAP income alone.

Indie Publishers Organized in N.Y.

The Assn. of Independent Music Publishers finally got off the ground at its first membership meeting in New York last Friday (14) afternoon when Joe Csida, who had been acting as temporary prexy, was elected as regular prexy. While a meeting scheduled a couple of weeks ago failed to draw a quorum, last week's meeting saw a full turnout of the 29 member firms.

Also elected were Howie Richmond as v.p., Dave Krengle as treasurer, and George Levy as secretary. Veteran publishers Ralph Peer and Herbert Marks were named honorary veepees. On the board will be Moe Gale, Hal Fein, Freddy Beinstock and George Paxton.

The key committee on issues, which will come up with answers on what issues the AIMP should take a stand on, includes the officers of the association plus Al Brackman, Ed Burton, Hal Fein and Marvin Cane. While the AIMP is generally regarded as being sympathetic to Broadcast Music Inc., particularly in its fight against the ASCAP songsmiths, the AIMP expects to take positions on a wide range of problems covering the copyright bill, the jukeboxes, etc.

IRVING DEUTCH NAMED BUCK RAM'S GEN'L MGR.

Irving Deutch has taken over as general manager of Buck Rams' music biz activities. Deutch will direct the activities of Ram's personal management, publishing and recording firms.

Deutch had been general manager of Southern Music when the firm scored with the publication of Rams' "The Great Pretender" and "The Magic Touch." Appointment of Deutch now leaves Ram more time for recording and writing and to accompany his group, the Platters, to Europe where he'll also complete his network of publishing and recording ties. Jean Bennett will accompany him to Europe to handle promotion for the Platters.

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Jocks, Jukes and Disks

By HERM SCHOENFELD

Tony Bennett (Columbia): "ALONE AT LAST"-"MY FOOLISH HEART" (Paramount-Joy*), a blend of two songs, with "Foolish Heart" as counter-melody, adds up to first-rate class ballad material for potent projection for Tony Bennett who could buck the prevailing winds with this one. "YOU'RE SO RIGHT FOR ME" (Livingston & Evans*), from the "Oh Captain" score, has a neat, pop favor with a jumping beat.

Harry Belafonte (RCA Victor): "THE MARCHING SAINTS" (Clara*), an adaptation of "When The Saints Go Marching In," is given a powerful, handclapping, revivalist workover by Harry Belafonte for strong pop impact. "DID YOU HEAR ABOUT JERRY" (Clara*), a Caribbean work song, is handled in Belafonte's striking style, with some haunting echo effects.

The Chordettes (Cadence): "LOLLIPOP" (Marks†), a rocking item with a cute lyric, is given a highly catching ride by this combo. "BABY, COME-A BACK-A" (Budd*) is another good contemporary-styled item, also neatly sold.

The Travelers (Andex): "TEEN AGE MACHINE AGE" (Andrea†) is a swinging, clever teenage-angled item socked over by a smooth rocking combo. Could go all the way. "WHY" (Andrea†) is a typical slow rocking ballad.

The Rio Rockers (Capitol): "MEXICAN ROCK 'N' ROLL" (Emperor†) is rocking Latin instrumental with a catching melodic line played by a small combo with a piano and guitar lead. "MEXICAN BABY" (Emperor†) is a rocking item with a tricky beat and a typical lyric.

Al Hibbler (Decca): "GLAD I'M NOT YOUNG ANYMORE" (Lowal*), from the "Gigi" score, is a standout ballad with strong pop potential via this Al Hibbler rendition. "MY HEART TELLS ME" (BVC*) is another topflight number due for spins.

Della Reese (Jubilee): "HOW CAN YOU LOSE" (Planetary*), a solid rhythm tune with an above-par lyric, is belted for maximum returns by this songstress. "IF NOT FOR YOU" (United*), a slow, ballad, is also handled in commercial style.

Ronald & Ruby (RCA Victor): "LOLLIPOP" (Marks†), in this version, gets a bouncing ride by a juve-sounding combo. "PICKLE BABY" (Marks†) is routine stuff in the same idiom.

Kirby Stone Four (Columbia): "IT'S A REALLY BIG SHOW TONIGHT" (Alpha*), topflight material for this nitery team, is the occasion for a smart takeoff on Ed Sullivan. Excellent side which could get lotsa pop spins. "WHISPERING-GROOVIN' HIGH" (Miller-Fisher-Leeds*) is a swinging medley of the oldie, "Whisperin," and a progressive jazz tune, "Groovin' High."

Dick Jacobs Orch (Coral): "THE MARCHIN' DRUMMER BLUES" (Coliseum†), a blend of marching and rocking ideas, is dished up in a driving instrumental by Dick Jacobs. "7-11 MAMBO NO. 5" (Peer†) is a swinging slice with a mambo beat.

Cindy & Lindy (ABC-Paramount): "SITTIN' IT OUT" (Gil†), a juve-angled tune, is given an approved rocking slice by this duo for pop impact. "SHARIN'" (Sheldon†) has a catching Latin rhythm peg which could appeal to the kids.

Joanne Gilbert (GNP): "GLITTER AND GLOW" (Gilbert-Kahn*), a bright ballad in a non-rocking idiom, is projected with smart phrasing by this songstress. "THE ONE I LOVE BELONGS TO SOMEBODY ELSE" (Kahn-Bantam*), the oldie, is also handled stylishly.

The Weavers (Vanguard): "DONE LAID AROUND" (Sanga†), a bright folk tune, is handled in slick fashion by this combo which is hereby making its reentry into the pop single field after a long hiatus. "TAKE THIS LETTER" (Sanga†) is another attractive folk-styled number.

Richard Maltby Orch: "THE PORTRAIT PAINTER OF PAREE" (Rush†) is a charming orch and choral slice with a clever lyric which may, however, not be up the current juve alley. "THE MUSIC BOX" (Peer†) is another colorful piece of special programming material.

Jack Hill: "LOVE THEME FROM "THE BROTHERS KARAMAZOV" (Robbins*), theme from the MGM pic, is a melancholy Russian melody, effectively played on the cymbalon by Jack Hill with orch backing. "TAKE ME IN YOUR ARMS" (Mills*), the oldie, also is done up as an atmospheric instrumental.

Candy Reed (Vanguard): "LOVE, OH, LOVE" (Eden†), a rocking entry, is shaped into an arresting side by this new blues-styled songstress. "GIVE ME LOVE" (Sanga†) is similarly grooved material, aided by a catching beat.

Jo Stafford (Columbia): "SWEET LITTLE DARLIN'" (Mellin†), a rhythm side with a slight country flavor, is delivered in appealing style by Jo Stafford, with multiple dubbing effects. It's her most commercial side in some time. "IT'S NEVER QUITE THE SAME" (Livingston & Evans*), from the "Oh

(Continued on page 49)

Best Bets

TONY BENNETT ..... **ALONE AT LAST-FOOLISH HEART**
(Columbia) ..... *You're So Right for Me*

HARRY BELAFONTE ..... **THE MARCHING SAINTS**
(RCA Victor) ..... *Did You Hear About Jerry*

THE CHORDETTES ..... **LOLLIPOP**
(Cadence) ..... *Baby, Come-A Back-A*

THE TRAVELERS ..... **TEEN AGE MACHINE AGE**
(Andex) ..... *Why*

THE RIO ROCKERS ..... **MEXICAN ROCK 'N' ROLL**
(Capitol) ..... *Mexicali Baby*

AL HIBBLER ..... **GLAD I'M NOT YOUNG ANYMORE**
(Decca) ..... *My Heart Tells Me*



LAWRENCE WELK
And His Champagne Music
Present "ONE-NOTE POLKA"
(Coral No. 61937) with The Sparklers
b/w "Lovers On The Park Bench"

Album Reviews

"The Many Sides of Pat Suzuki" (Vik). Pat Supzuki, a Coast songstress, of Japanese descent, registers as a socko talent in her first album outing. Miss Suzuki has nothing Oriental about her vocalizing. She projects with powerful, belting pipes that are, however, capable of subtle sensitive shadings typical of the topflight stylists. Miss Suzuki definitely will be heard from in the disk market. In this set, she does a program of familiar standards, including "From This Moment On," "A Sunday Kind of Love," "Solitude," "Always True to You in My Fashion" and a medley of picture tunes. Henri Rene's orch supplies consistently tasteful backing.

"Mardi Gran Time With the Dukes of Dixieland" (Audio Fidelity). Volume six in the series of dixie albums with this New Orleans combo, this package is atly timed for the Mardi Gras season in that city. Once again, this well-integrated crew dishes up a full course of two-beat standards in swinging, colorful arrangements, including vocals by various sidemen. Recording quality maintains the high standards of the previous Dukes' albums. Among the top sides are "Way Down Yonder in New Orleans," "At the Mardi Gras," "King Zulu Parade" and "Loveless Love."

Vic Damone: "Angela Mia" (Columbia). In a format that has been used before, Vic Damone returns to his ancestral bailiwick for a repertory of Italian songs. It's a highly melodic package of sentimental ballads, ranging from the "title song, through such titles as "Anema e core," "Non dimenticar," "Arrivederci Roma," "O solo mio," "Luna rossa," and such Italo-based songs as "I Have But One Heart," "Just Say I Love Her," "Tell Me That You Love Me" and "You're Breaking My Heart." Damone delivers in an easy style, at home both in the English and Italian lyrics. Glenn Osser backs up appropriately with fiddles and accordions.

Abbe Lane: "Be Mine Tonight" (RCA Victor). The tipoff to this package is that no space is wasted on any liner notes. Both sides of the jacket are filled with eye-catching photos of Abbe Lane. Miss Lane, who's now in the legit musical, "Oh Captain," is a competent, if not standout, songstress who is savvy enough not to go beyond the range of her talent. In this package, she does several Latin numbers and some pop standards in south-of-the-boarder tempo. Tito Puente's orch lays down a solid beat.

"Andy Williams Sings Rodgers & Hammerstein" (Cadence). Andy Williams, a fine crooner who knows how to vary his approach to differing material, wraps up this Rodgers & Hammerstein showtune medley in slick commercial style. Williams ranges easily over thi R&H material, swinging when necessary as on "Getting to Know You," romantically crooning tunes like "Some Enchanted Evening" and "Hello Young Lovers," and brightly chirping "Surrey With the Fringe On Top" and "Whistle a Happy Tune."

Liane: "Paris Midnight" (Vanguard). Liane is an expert Conti-

(Continued on page 48)

RETAIL DISK BEST SELLERS

VARIETY
Survey of retail disk best sellers based on reports obtained from leading stores in 21 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker	Pittsburgh—(Stedeford's)	Miami—(Spec's Record Shop)	Memphis—(Trent-Wood)	Louisville (Variety Records)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary Music)	Cleveland—(Record Rendezvous)	Kansas City—(Katz Drug Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	1	**SILHOUETTES** (Ember) Get a Job	2	..	3	..	1	..	3	3	..	2	3	..	10	3	7	4	..	1	7	..	8	97
2	10	**PERRY COMO** (Victor) Catch a Falling Star	7	..	..	3	..	..	4	5	9	5	..	7	1	1	..	..	10	7	..	1	3	80
3	7	**BILLY VAUGHN** (Dot) Sail Along Silvery Moon	..	..	9	7	10	7	2	..	3	..	..	2	5	..	..	..	4	8	3	4	2	77
4	4	**ROYAL TEENS** (ABC-Par) Short Shorts	4	..	1	10	2	9	..	1	..	1	..	1	6	..	..	..	..	..	9	5	9	74
5	6	**ELVIS PRESLEY** (Victor) I Beg of You	1	..	..	..	..	..	2	2	..	1	..	..	..	4	..	3	..	1	3	7	65
6A	11	**ELVIS PRESLEY** (Victor) Don't	1	..	10	..	3	..	..	..	..	6	..	5	2	..	..	..	..	5	..	1	55
6B	3	**DANNY & JUNIORS** (ABC-Par) At the Hop	5	..	..	..	..	1	1	9	..	..	9	..	7	..	8	5	9	3	..	9	..	55
8	2	**CRESCENDOS** (Nasco) Oh, Julie	..	9	..	6	..	..	..	..	..	3	2	..	9	..	..	..	2	4	..	2	..	51
9	9	**McGUIRE SISTERS** (Coral) Sugartime	..	..	6	..	..	3	5	..	..	..	..	..	..	..	3	7	..	9	8	6	..	41
10	20	**CHUCK BERRY** (Chess) Sweet Little Sixteen	..	2	..	1	8	..	..	..	..	..	..	..	..	5	..	8	6	..	..	..	..	36
11	..	**FOUR PREPS** (Capitol) Twenty-Six Miles	..	..	..	4	7	..	..	10	..	10	..	..	3	..	2	..	..	6	..	..	..	35
12	19	**PAUL ANKA** (ABC-Par) You Are My Destiny	..	..	..	5	6	6	..	..	7	..	..	..	..	..	..	3	5	..	..	..	..	34
13	..	**CHAMPS** (Challenge) Tequila	..	1	..	..	..	..	..	..	..	..	..	..	..	..	9	..	1	..	..	2	..	..	31
14	5	**DIAMONDS** (Mercury) The Stroll	6	..	..	..	..	..	..	4	..	9	6	..	4	..	10	..	..	..	..	8	..	30
15A	12	**CHANTELS** (End) Maybe	9	..	..	..	4	..	..	7	10	..	..	8	..	..	9	2	..	..	..	..	..	28
15B	15	**BILLY & LILLIE** (Swan) La Dee Dah	..	..	..	..	..	..	..	8	..	..	5	..	..	..	..	..	..	2	..	..	..	..	28
17	25	**FRANK SINATRA** (Capitol) Witchcraft	..	..	2	..	..	..	7	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	22
18	14	**RICKY NELSON** (Imperial) Stood Up	3	..	..	..	..	..	..	6	8	..	7	..	..	..	..	..	..	..	..	..	10	21
19	..	**ANDY WILLIAMS** (Cadence) Are You Sincere	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	6	18
20A	13	**FRANKIE AVALON** (Chancellor) Dede Dinah	8	6	8	..	..	..	..	..	..	..	8	..	8	..	..	..	..	..	..	..	..	17
20B	18	**MITCH MILLER** (Columbia) March from River Kwai	..	..	5	..	..	5	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
20C	21	**LITTLE RICHARD** (Specialty) Good Golly Miss Holly	..	..	..	2	..	..	..	..	..	4	..	10	..	..	..	..	..	..	..	..	..	17
23A	..	**MOE KOFFMAN** (Jubilee) Swingin' Shepherd Blues	..	..	4	..	..	10	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	15
23B	..	**PAT BOONE** (Dot) It's Too Soon to Know	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	5	..	5	15
25	8	**PERRY COMO** (Victor) Magic Moments	..	..	..	..	5	8	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	14

Putting In 2c Worth

Continued from page 43

provision. The clause was inserted into the original 1909 law with the idea of blocking any single large disk company from obtaining a monopoly of song material from publishers.

Lorber stated that the need for revision of the copyright statute was frequently "exaggerated" among lawyers. He said that despite possibly archaic or ambiguous aspects of the statute, the various components of the industry had realistically worked out customs which accorded with the practicalities of their business. Diamond defended the 2c limit as not being unfair on the grounds that, despite inflationary tendencies since 1909, two cents paid by the consumer buys him more music on a record that it did in 1909. In short, two cents buys a longer musical segment than it did on the relatively high-priced and shorter-running disks of four and five decades ago.

William Kline, of the Hays, St. John, Abramson & Heillron office, also participated in the forum but confined his remarks to the problem of disk publication and copyright.

Ted Jackson, of the Gilbert & Gilbert law firm who chairmanned the meeting, commented afterwards to VARIETY that a two-cent ceiling on royalties, in his experience representing music publishers, did affect negotiations with disk companies. It has been pointed out previously that the 2c maximum in effect tends to drive the disk royalties below two cents and, in fact, most pop tunes today are recorded under cut royalty rates.

Series of upcoming copyright discussions under the same auspices, held at the NBC studios in Rockefeller Center, N. Y., will cover such subjects as "Copyright Litigation in the Entertainment, Publishing and Advertising Industries," March 11; "Rights Under the Copyright Law," April 8; and "Copyright Law and the Legitimate Theatre," May 13.

MGM

Continued from page 43

sociated with MGM in the production of jazz packages on a spasmodic basis. He produced such MGM packages as "Hot Vs. Cool," "Cats Vs. Chicks," "West Coast Vs. East Coast" and more recently the "Hi Fi Suite" in collaboration with Dick Hyman.

Release plans call for an immediate scheduling of the "Oh Captain!" set as well as listing a scehdule for the next three months of an anthology titled "48 Stars of American Jazz," an expansion of the "Cats Vs. Chicks" set to a 12-inch LP, and a package tagged "The Swinging Seasons" which will feature original music by Feather and Hyman. Already scheduled for release is a jazz treatment of the Alan Jay Lerner-Frederick Loewe score from the Metro pic, "Gigi," by the Dick Hyman Trio.

British Disk Bestsellers

London, Feb. 18.

Story of My Life....Holliday (Columbia)
Jailhouse Rock .....Presley (RCA)
Oh! Boy .....Crickets (Vogue-Coral)
At the Hop..Danny & Juniors (HMV)
Magic Moments .....Como (RCA)
All the Way.....Sinatra (Capitol)
April Love.....Boone (London)
Great Balls of Fire....Lewis (London)
Love Me Forever.....Ryan (Pye-Nixa)
You Are My Destiny....Anka (Columbia)

20th-Fox Label Looking Over Its Thesp Roster

Hollywood, Feb. 18.

With the formation of 20th Century Records, subsid of 20th-Fox Studios, the label under guidance of prexy Henry Onorati has begun to eye studio contract players as possible disk bait.

20th has a full roster of young talent under pact, some of which are graduates of the Ben Bard dramatic school on the lot. Studio's awareness as to the potential of its contract players being successful on wax is cued by the prosperity several indie labels have had by signing actors to recording contracts.

Of course, the new label will also concentrate on developing talented disk finds for theatrical films.

Muse-Art Hits ASCAP With $1-Mil. Trust Suit; Lengsfelder Case Ruling

Philadephia, Feb. 18.

A $1,000,000 treble damages antitrust suit aimed against the American Society of Composers, Authors & Publishers' licenseing setup was filed in Philadelphia Federal Court last week by Muse-Art, operators of a wired music service. The plaintiffs made a special target of ASCAP's alleged power to refuse to sell performance rights to individual songs in its repertory or to fix such "exorbitantly high rates that a purchase of performance rights to a single composition becomes impractical."

Muse-Art also charged that ASCAP "can and does require its purchasers to take at a monopolistically fixed annual fee the entire repertory of all compositions controlled by the combination." The plaintiff contended that the Society holds an "illegal monopoly" on about 95% of U. S. and foreign copyrights and that ASCAP's "blanket licensing" practice "forces a customer to purchase the rights to thousands of unwanted compositions in order to get performing rights in a comparative few that he may desire."

In addition to damages, Muse-Art is asking for an injunction to restrain ASCAP from enforcing its control over compositions.

Stolz's Victor LP

Robert Stolz, perhaps the last of the great surviving Viennese composers, is recording a 12-inch LP for RCA Victor in Vienna, keyed to "Vienna Waltzes Today." Instead of the pre-World War I musical idioms of Franz Lehar, Gustav Kerker, Gustav Luders, Johann Strauss senior and junior, Josepf Lanner et al., Stolz's baton will put accent on the late Emmerich Kalman, the late Oscar Straus, the late Dr. Ralph Benatzky and his own works ("Two Hearts In Three-Quarter Time," "White Horse Inn," etc.).

While the composer has returned to his native Austria, where he has been making his headquarters post-war, he still maintains an apartment in New York.

Sam Cooke & Co. $18,000 For 2 in Frigid Pitt

Pittsburgh, Feb. 18.

Despite biting cold, Sam Cooke show pulled total attendance of 4,800 and gross of nearly $18,000 for two shows in one-nighter last week at 3,800-seat Syria Mosque.

Advance had been slow and it was figured weather would kill attraction's chances, but surprisingly strong window sale developed at last minute. Cooke had with him the Silhouettes, Dubs, Drifters, Ernie Freeman and Thurston Harris.

Lengsfelder-ASCAP Suit Earmarked for Trial

The suit of publisher Hans J. Lengsfelder against the weighted voting procedure of the American Society of Composers, Authors & Publishers will come up for trial to determine the facts in the case, according to a ruling handed down by N. Y. Supreme Court Justice Owen J. McGivern last week. McGivern, in ruling on a motion by the plaintiff to strike the various defenses made by ASCAP, stated that some question involved in Lengsfelder's charges that a small group of top publishers control the Society can only be decided at a trial.

The judge, however, ruled against Lengsfelder in upholding ASCAP's defenses that Lengsfelder has no grounds for legal action since, in joining ASCAP, he agreed to abide by all the Society's bylaws, even if fraud was involved in adopting the weighted vote.

The judge's decision represents a preliminary skirmish won by Lengsfelder since the judge, in effect, ruled that there was enough substance in his charges to determine whether or not they are true. The procedurel alternative would have been that the judge could have ruled that even if all of Lengsfelder's charges were true, it still would not have been the basis for an action.

Lengsefider, represented by the law firm of Weinstein & Levinson, has charged that ASCAP's weighted voting system, in which each member's ballots is proportionate to his earnings, is against public policy.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Music)	Boston—(Mosher Music Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Midtown Records)	Pittsburgh—(National Record)	Chicago—(Lyon-Healy)	Kansas City—(Katz Drug)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Memphis—(Trentwood Records)	Louisville—(Shackleton Piano)	Atlanta—(Rich's Dept. Store)	Minneapolis—(Dayton's Dept. Store)	Cleveland—(Higbee Dept. Store)	Portland—(6th Ave. Records)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	3	**FRANK SINATRA** (Capitol) **Come Fly With Me** (W 920)	1	1	1	5	..	2	3	8	..	1	3	6	2	..	..	10	3	4	2	1	1	4	140
2	1	**JOHNNY MATHIS** (Columbia) **Warm** (CL 1078)	2	3	2	2	..	..	1	1	..	2	1	..	3	1	1	9	..	5	4	2	3	7	138
3	4	**AROUND THE WORLD** (Decca) **Soundtrack** (DL 9046)	9	..	4	3	2	..	..	6	8	6	2	..	..	2	..	4	2	..	..	..	5	3	87
4	2	**MY FAIR LADY** (Columbia) **Original Cast** (OL 5090)	8	..	3	1	3	4	..	7	..	3	..	..	..	4	7	2	..	..	..	..	7	..	6	77
5	5	**PAL JOEY** (Capitol) **Soundtrack** (W 912)	3	4	5	..	..	..	4	5	1	5	7	..	..	..	8	..	10	..	..	..	..	7	5	68
6	8	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	..	9	8	..	..	1	..	2	..	10	10	..	5	10	..	1	4	..	7	10	6	9	62
7	6	**RICKY NELSON** (Imperial) **Ricky** (IMP 9048)	4	5	..	4	8	..	..	3	2	4	6	..	..	..	..	..	..	1	..	..	..	..	..	52
8	7	**PAT BOONE** (Dot) **Pat's Great Hits** (DLP 3071)	10	..	..	9	1	..	..	4	4	..	5	..	..	..	..	..	..	..	..	..	4	10	..	41
9A	13	**TENNESSEE ERNIE** (Capitol) **Hymns** (T 756)	..	..	..	10	..	..	..	..	7	..	..	3	..	8	4	..	..	..	..	..	5	..	..	29
9B	9	**ROGER WILLIAMS** (Kapp) **Fabulous Fifties** (KXL 5000)	..	..	..	..	9	..	..	10	..	..	9	..	..	..	2	5	..	..	..	..	..	..	2	29
11	11	**OKLAHOMA** (Capitol) **Soundtrack** (SAO 595)	..	..	..	6	..	..	..	..	..	..	..	..	..	3	5	7	..	10	..	..	..	..	8	27
12	12	**KING & I** (Capitol) **Soundtrack** (W 740)	..	..	..	..	7	3	..	..	..	..	..	..	..	..	..	3	5	..	..	..	..	..	..	26
13	10	**MANTOVANI** (London) **Film Encores** (LL 1700)	..	..	..	..	..	..	..	..	..	7	..	..	1	..	..	6	..	..	..	..	6	..	..	24
14A	23	**JOHNNY MATHIS** (Columbia) **Wonderful, Won'ful** (CL 1028)	5	..	..	..	..	..	..	9	..	..	..	..	..	9	6	..	..	7	..	..	..	9	..	21
14B	..	**RAY CONIFF** (Columbia) **'S Marvelous** (CL 1074)	..	..	..	..	..	..	..	..	..	..	..	4	..	..	10	..	..	6	..	3	..	..	..	21
16	17	**NAT KING COLE** (Capitol) **One of Those Things** (W 903)	7	..	..	8	10	..	..	..	9	9	4	..	..	..	..	..	..	..	..	..	..	..	..	19
17	14	**APRIL LOVE** (Dot) **Soundtrack** (DLP 9000)	..	..	..	..	4	..	7	..	..	8	..	..	..	..	..	8	..	..	..	..	..	..	..	17
18A	15	**WEST SIDE STORY** (Columbia) **Original Cast** (CL 5230)	..	2	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
18B	20	**GLENN MILLER ORCH** (Victor) **Carnegie Hall C'cert** (LPM 1056)	..	6	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	15
20A	21	**JIMMIE RODGERS** (Roulette) **Jimmie Rodgers** (R 25020)	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	14
20B	25	**FRANK SINATRA** (Capitol) **Where Are You** (W 855)	..	..	..	..	5	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
22	19	**DAKOTA STATON** (Capitol) **Late Late Show** (T 876)	..	..	6	..	..	9	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
23	..	**NAT KING COLE** (Capitol) **Love Is the Thing** (W 823)	6	..	..	..	6	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	12
24A	..	**PERCY FAITH** (Columbia) **Viva** (CL 1075)	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	10
24B		**TENNESSEE ERNIE** (Capitol) **Spirituals** (T 818)									6					6										10

Cleve. Blows Whistle On DJ's 'Igor,' Under Ban By WERE; Clerics on Leerics

Cleveland, Feb. 18.

WERE disk jockey Bill Randle was clipped off the air by Sam Elber, program manager, when Randle started to play "Igor," banned because of bad taste. In Randle's place, a commercial was read. Each time Randle sought to refer to the record and dispute, he was clipped.

Randle protested this was censorship, and that the record although "unsavory was not pornographic," and he allowed it was up to the public to determine the record's value.

Elber's contention was that "pornography alone does not make for bad taste. The record has a vile lyric." He added that "when management makes a decision, the performer has no right to defy it."

Decca Ups Paul Baio

Paul Baio, Decca salesman in the Indiana territory, has been promoted to midwest promotion rep for the label.

He'll work under Martin P. Salkin, national publicity chief.

Top Record Talent and Tunes

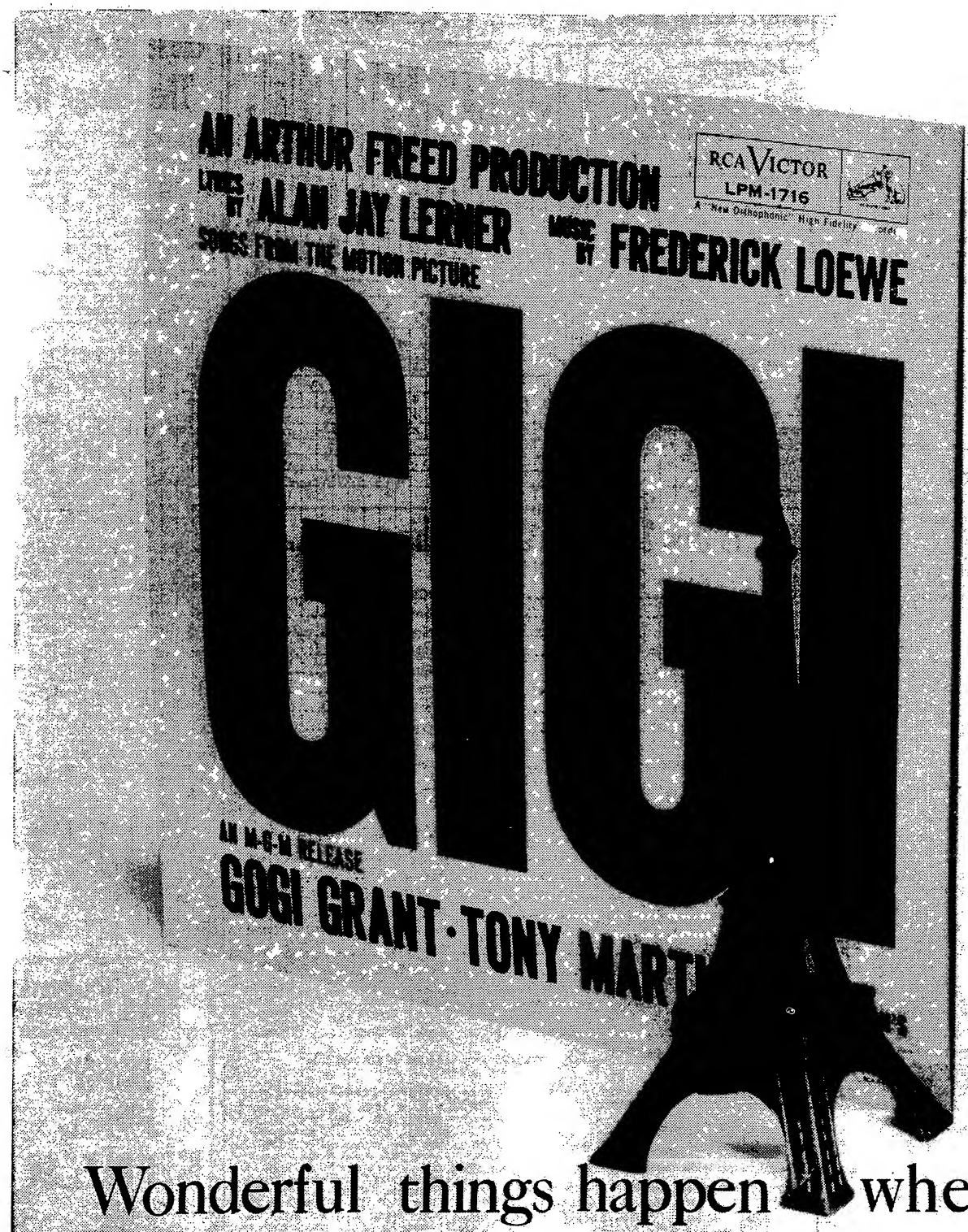
VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Lonny Starr—WNEW—New York	George E. LeZotte—WAVZ—New Haven	Milton Q. Ford—WOL—Washington	Ken Garland—WPOR—Portland, Me.	Al Burns—WMEX—Boston	Ed Gary—WKNE—Keene	Donn Tibbetts—WGIR—Manchester	Al Meltzer—WEBR—Buffalo	Bob E. Lloyd—WHEC—Rochester	Earle Pudney—WGY—Schenectady	Dan Fusco—WRUN—Utica-Rome	Bill Wright—WIBG—Philadelphia	Jack Bennett—WHWB—Rutland	SOUTH: Bob Kaye—WQAM—Miami	Jim Carley—WPIN—St. Petersburg	Paul Drew—WGST—Atlanta	Bob Elliott—KENT—Shreveport	Gary Owens—WNOE—New Orleans	Jerry Linger—WDXB—Chattanooga	Jim Lowe—WRR—Dallas	Larry Kane—KXYZ—Houston	Beauregard Davis—WLOW—Norfolk	MIDWEST: Wally Phillips—WGN—Chicago	Tom Brennan—KFBI—Wichita	Bob Bradley—WLOL—Mpls.-St. Paul	Hank Busse—KOWH—Omaha	Rod Lucier—KVOX—Fargo	Will Lenay—WSAI—Cincinnati	Johnny Bell—KYW—Cleveland	Bill Dawson—WLMJ—Jackson	Chuck Phillips—WEMP—Milwaukee	FAR WEST: Frank Pollack—KRUX—Phoenix	Al Radke—KFRE—Fresno	Tray Bayly—KIEV—Glendale	Jack Wagner—KHJ—Hollywood	Bob Osterberg—KHJ—Los Angeles	Bill Adams—KSLR—Oceanside	Dick Cook—KSFO—San Francisco	Bob Holmes—KSJO—San Jose	Larry Carmella—KPOJ—Portland, Ore.	TOTAL POINTS
1	2	9	McGuire Sisters	Coral	†Sugartime	1	2	8	6	10	..	6	..	10	8	4	4	4	5	10	..	3	..	1	..	..	..	..	2	9	..	..	2	..	1	..	..	..	1	3	..	..	1	..	3	149
2	4	6	Perry Como	Victor	*Catch a Falling Star	10	..	3	1	..	..	2	2	..	6	5	7	2	..	3	..	..	..	..	..	7	..	5	6	..	..	..	7	10	3	..	7	..	2	10	..	..	4	4	..	125
3	11	6	Silhouettes	Ember	†Get a Job	..	..	..	..	..	3	..	..	..	..	..	3	..	6	..	2	..	7	2	1	2	2	2	..	3	1	..	10	3	..	..	..	..	..	..	..	..	..	1	117
4	12	4	Elvis Presley	Victor	†Don't	..	..	..	..	..	1	..	..	..	..	..	2	..	3	..	3	..	3	..	..	4	4	9	4	1	..	3	4	8	..	..	10	..	..	..	..	..	..	..	5	101
5	3	10	Danny & Juniors	ABC-Par	†At the Hop	..	..	..	..	..	2	..	..	..	..	..	1	8	4	..	..	..	2	5	..	5	..	..	7	6	..	5	..	..	..	6	..	2	..	1	..	..	2	98
6	1	6	Frank Sinatra	Capitol	*Witchcraft	..	..	1	2	..	..	1	..	1	7	..	..	6	..	..	10	..	..	..	..	..	..	6	..	..	..	..	..	..	5	..	3	..	6	3	..	6	..	..	87
7	13	5	Four Preps	Capitol	†Twenty-six Miles	..	..	..	..	..	..	..	1	4	..	..	..	6	..	..	..	..	..	5	..	..	..	8	..	..	..	2	5	10	2	..	9	..	5	..	8	2	10	76
8	18	6	Frank Sinatra	Capitol	*Tell Her You Love Her	2	..	..	..	7	..	..	8	9	4	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	2	4	..	..	4	..	1	..	69
9	7	7	Diamonds	Mercury	†The Stroll	..	..	2	..	..	5	..	..	..	..	..	8	..	2	..	4	..	..	..	3	..	..	..	..	8	9	8	3	..	..	..	8	..	..	2	..	..	6	65
10	6	5	Perry Como	Victor	*Magic Moments	3	..	..	..	6	4	..	..	2	..	3	..	..	..	..	..	..	..	..	2	..	..	..	..	5	..	..	..	..	1	..	..	..	..	..	..	..	..	..	62
11	9	8	Mitch Miller	Columbia	*March from River Kwai	..	..	10	..	1	6	..	6	..	..	8	..	..	..	4	..	..	..	..	..	..	..	10	..	..	8	7	..	..	8	..	9	..	..	..	4	10	3	..	60
12A	10	4	Johnny Mathis	Columbia	*Come to Me	4	..	7	7	..	..	..	..	3	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	2	6	..	1	..	..	..	59
12B	26	4	Royal Teens	ABC-Par	†Short Shorts	..	..	..	..	5	..	..	..	..	..	..	5	10	..	..	4	..	..	..	..	9	5	4	..	7	6	9	..	1	..	..	..	..	..	..	..	..	10	9	59
14	24	4	Elvis Presley	Victor	†I Beg of You	..	..	..	..	..	..	..	..	..	..	..	..	9	1	..	..	..	5	1	4	..	..	..	..	..	4	6	..	..	..	..	5	..	..	..	..	..	..	8	56
15	30	6	Ricky Nelson	Imperial	†Waiting in School	8	..	..	..	..	..	..	..	..	..	..	..	..	8	1	..	..	4	3	..	..	..	5	..	..	..	4	..	..	2	..	..	..	1	..	..	..	..	..	53
16A	8	4	Patti Page	Mercury	*Belonging to Someone	..	9	4	5	8	..	10	10	5	..	7	..	..	8	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	7	..	..	48
16B	25	3	Crescendos	Nasco	†Oh Julie	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	7	3	..	2	2	1	..	..	..	..	..	..	..	..	..	..	..	..	..	48
18	14	5	Paul Anka	ABC-Par	†You Are My Destiny	..	..	..	4	..	..	..	..	..	..	..	6	..	..	6	8	..	9	..	..	1	7	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	46
19	5	9	Billy Vaughn	Dot	*Sail Along Silvery Moon	..	8	6	8	..	..	..	9	3	..	..	9	7	..	8	..	..	..	..	10	..	..	..	9	10	5	..	..	..	..	..	..	..	..	..	7	..	4	43
20	23	16	Pat Boone	Dot	*April Love	..	5	..	..	..	..	5	..	..	10	2	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	39
21	28	4	Moe Koffman	Jubilee	†Swinging Shepherd Blues	6	4	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	1	..	4	..	..	..	..	..	38
22	35	4	David Rose	MGM	†Swinging Shepherd Blues	..	..	5	..	..	..	7	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	4	..	..	..	8	2	..	..	..	..	37
23	21	3	Four Voices	Columbia	*Dancing with My Shadow	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	5	..	8	..	..	..	..	..	..	..	..	5	..	30
24	27	2	Jimmie Rodgers	Roulette	*Oh, I'm Falling in Love	..	..	..	..	2	9	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	3	..	26
25	..	5	Playmates	Roulette	†Jo-Ann	..	1	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	25
26	..	11	George Hamilton IV	ABC-Par	†Why Don't Th'y Und'rst'd	..	..	..	..	..	..	..	7	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	3	..	6	..	..	..	..	..	..	..	9	..	..	21
27A	22	10	Four Lads	Columbia	*Put Light in Window	..	7	..	..	..	..	..	..	..	9	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	20
27B	31	2	Pat Boone	Dot	*It's Too Soon to Know	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	8	..	5	..	..	..	..	20
27C	..	17	Frank Sinatra	Capitol	*All the Way	..	..	..	..	..	..	..	..	..	..	1	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	20
30	29	6	Roy Hamilton	Epic	†Don't Let Go	9	..	..	..	..	..	..	..	..	..	..	..	..	..	7	1	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
31	44	9	Debbie Reynolds	Coral	*A Very Special Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	3	..	3	..	..	..	..	..	..	..	18
32	42	2	Patti Page	Mercury	†Bring Us Together	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	17
33A	..	3	Joe Darensbourg	Lark	*Yellow Dog Blues	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
33B	38	2	Andy Williams	Cadence	†Are You Sincere	..	..	..	9	..	..	9	..	..	..	..	..	..	..	5	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	15
35	16	4	Nat King Cole	Capitol	†Angel Smile	..	..	..	..	..	..	..	5	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	9	..	..	..	..	..	14
36A	17	10	Johnny Nash	ABC-Par	*A Very Special Love	5	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
36B	..	17	Johnny Mathis	Columbia	*Twelfth of Never	..	..	..	..	..	..	4	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
36C	..	1	Frankie Avalon	Cancellor	†Dede Dinah	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
39A	15	13	Buddy Holly	Coral	†Peggy Sue	7	..	..	..	..	..	..	..	..	..	10	..	..	..	10	10	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
39B	..	5	Sam Cooke	Keen	†For Sentimental Reasons	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	3	..	..	..	8	..	..	..	..	12
41	..	10	Jerry Lee Lewis	Sun	†Great Balls of Fire	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	6	7	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	11
42A	20	5	Ricky Nelson	Imperial	†Stood Up	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	10
42B	..	1	Chuck Berry	Chess	†Sweet Little 16	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10
42C	32	2	Johnny Pate	Federal	†Swinging Shepherd B'ues	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	7	..	10
45	..	19	Sam Cooke	Keen	†You Send Me	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	9

Reserved



Wonderful things happen when Gogi and Tony and "Gigi" get together on RCA Victor records!

Gogi Grant and Tony Martin sing the lively, *lovely* Lerner-Loewe score from "Gigi." Backed by an exciting consumer campaign on radio, ads in the New Yorker, special point-of-sale display material! On Long Play (LPM-1716) and 45 Economy Package (EPA-4258). Order from your RCA Victor distributor *today*.

RCA VICTOR

Merc's Sales Gabs In N.Y., L.A. & Chi; 400G Ad Budget

Chicago, Feb. 18.

Annual sales meeting of Mercury Records will be a three-city, three-day affair aimed at saving time and coin. Company powwows are skedded for Feb. 21, 22, 23 in N. Y., Chi. and L. A., respectively, with prexy Irving B. Green presiding in each town.

It's understood that major points to be covered are a sales incentive plan and the possible integration of sales staff with promotion department. Discussion is also expected on the diskery's future advertising projects. Mercury account recently went to the Chi ad shop of Henri, Hurst & McDonald, with an announced 1958 budget of around $400,000.

Other Mercury execs at the meeting will be v.p.-comptroller Irwin H. Steinberg, a&r veepee Art Talmadge and promo-ad director Kenneth Myers.

Disk Piracy

Continued from page 43

tor. When he was "appointed" to his post in July, 1956, the 300 or so coin-machine owners here had their tax-per-machine boosted from 50c monthly to an even buck. It's believed, also, that he was the pivotal figure in setting up a curious contract with Local 134, International Brotherhood of Electrical Workers. Fred Tom (Jukebox) Smith, local's business agent, got the association to sign a contract requiring coin-machines to have a union sticker. Under the contract, service workers are required to be Local 134 members, but the Trib says it was told by some operators their workers aren't unionized. Local 134 business manager Thomas Murray, who said he was unaware of the organizing of the coin-machines, termed the contract "very unusual."

Three-Way Probe

Arrest of Eglise uncovered depth of hoodlum penetration into the local jukebox industry, which currently is under scrutiny by Federal, state and local authorities. The Trib said it was told by some juke ops that they "went along" and bought supplies from Eglise "when they saw that profitable jukebox locations were lost by operators" who refused to deal with him. State's Atty. Benjamin Adamowski said the ops had been "muscled" to buy from Eglise who, he added, "was attempting to take over the distribution to more than 8,500 Chicago operators."

"THE GIFT OF LOVE

THE GIFT OF LOVE

ROBBINS MUSIC CORPORATION

RETAIL SHEET BEST SELLERS

VARIETY Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Cleveland—(Grossman Music)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*April Love (Feist)	10	1	1	1	4	3	2	1	1	1	4	5	98
2	7	*Catch a Falling Star (Marvin	1	..	5	7	1	1	1	..	3	5	3	6	77
3A	4	*Silvery Moon (Joy)	2	..	4	..	3	2	5	4	7	6	5	3	69
3B	3	†Sugartime (Nor-Va-Jak)	3	10	8	..	5	4	6	3	2	7	2	2	69
5	2	*All the Way (Maraville)	9	3	3	2	7	6	..	2	4	4	10	..	60
6	6	†At the Hop (SMV)	6	..	6	4	9	10	..	6	..	8	1	..	38
7	5	*Liechtensteiner Polka (Burl.)	..	..	..	..	2	..	3	5	5	10	..	7	34
8	8	*Around the World (Young)	..	5	..	3	8	..	..	8	9	3	..	..	30
9	..	*Witchcraft (Morris)	8	..	2	..	..	5	7	..	..	..	..	8	25
10	14	*Magic Moments (Famous)	4	..	7	..	..	8	4	..	..	..	..	..	21
11A	9	*Fascination (Southern)	..	7	..	..	10	..	8	..	..	2	..	..	17
11B	13	†Shepherd Blues (B-Kahl)	..	..	..	..	6	9	..	..	..	..	..	1	17
13	..	*Chances Are (Korwin)	..	4	..	6	..	..	..	..	..	..	..	..	12
14	..	*Till (Chappell)	..	2	..	..	..	..	..	..	..	9	..	..	11
15		*Pretend Don't See (Meadow)		8						9			7		9

VARIETY 10 Best Sellers on Coin Machines

1. SUGARTIME (5)	*McGuire Sisters*	*Coral*
2. GET A JOB (3)	*Silhouettes*	*Ember*
3. AT THE HOP (5)	*Danny & Juniors*	*ABC-Par*
4. SAIL ALONG SILVERY MOON (4)	*Billy Vaughn*	*Dot*
5. OH JULIE (1)	*Crescendos*	*Nasco*
6. DON'T (1)	*Elvis Presley*	*Victor*
7. WITCHCRAFT (1)	*Frank Sinatra*	*Capitol*
8. CATCH A FALLING STAR (1)	*Perry Como*	*Victor*
9. IT'S TOO SOON TO KNOW (2)	*Pat Boone*	*Dot*
10. SWINGING SHEPHERD BLUES (1)	*Moe Koffman*	*Jubilee*

Second Group

MAGIC MOMENTS	*Perry Como*	*Victor*
THE STROLL	*Diamonds*	*Mercury*
YOU ARE MY DESTINY	*Paul Anka*	*ABC-Par*
I BEG OF YOU	*Elvis Presley*	*Victor*
SHORT SHORTS	*Royal Teens*	*ABC-Par*
PEGGY SUE	*Buddy Holly*	*Coral*
26 MILES	*Four Preps*	*Capitol*
SWEET LITTLE 16	*Chuck Berry*	*Chess*
RAUNCHY	*Bill Justis* / *Billy Vaughan* / *Ernie Freeman*	*Phillips* / *Dot* / *Imperial*
ARE YOU SINCERE	*Andy Williams*	*Cadence*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Album Reviews

Continued from page 44

nental chanteuse who doesn't strive for dramatic effects, but gets the desired effect out of her lucid handling of the material. nI this package, she delivers a set of Gallic standards, including "La Vie En Rose," "Parle moi d'amour," "Domino." An instrumental trio backs up capably and is spotlighted on several instrumental numbers.

"Hi-Fi Drums" (Capitol). Seven top drummers are let go in this entry and, although this concentration of percussive effects may prove to be too much for sensitive ears, it adds up to a useful anthology of contemporary skinbeaters. Buddy Rich's pyrotechnic display on the title song, backed by Woody Herman's band, may be worth the price of admission alone. There are also some superb drumming displays by Louis Bellson, Chuck Flores, Dave Black, Alvin Stoller, Stan Levey and Irv Cottler. Levey, Cottler and Stoller join up in one long number for some triple tympany of effects. Other orchs heard in this set behind the drummers are Billy May's, Duke Ellington's and an all-star combo.

Art Tatum-Buddy DeFranco Quartet (Verve): The late Art Tatum, a jazz keyboard virtuoso, and Buddy DeFranco, a brilliant clarinetist, whipped up some nifty sounds while working together. In this disk folio Tatum drives through long solos on eight standards, closely pursued by DeFranco and Callender, bassist, and Bill Douglas, on drums. A fine posthumous tribute to Tatum.

Leon Merian: "The Magic Horn" (Decca). Leon Merian, a trumpeter with a lush, highly commercial quality not unlike that of Harry James', gets a full showcasing in this instrumental collection. Merian has a full, warm sound and a load of technique that he shows on such numbers, as the title song, "Harlem Nocturne," "Someone to Watch Over Me," "When You Wish Upon a Star" and other ballads.

"The Immortal Hank Williams" (MGM). The late Hank Williams, the talented country singer and composer who died several years ago at the age of 30, recorded a vast catalog of his own tunes which MGM has been releasing gradually. Williams was an authentic hillbilly singer, who was able to gather up folktune elements into direct and honest expressions of sentiment.

Camarata: "Summer" (Disneyland). In the dead of winter, this music to wish for summer by should draw hefty response. Camarata, with a large stringed orch, evokes that hot weather mood with an appropriate songalog including "Summertime," "Heat Wave," "Stars Fell on Alabama," "Summer Love," "Softly As in a Morning Sunrise," "The Night Is Young," etc.

The Music Maestros: "Time for Dancing" (Brunswick). As the title puts it, this is strictly for dancers. The tempos are easy and clear; the arrangements are of the society band type; and the book includes some three dozen varied standards, including dixieland polka, waltz and foxtrot rhythms. This combo is under the triple baton of Monte Freed, Lester (Buster) Braun and Jack Waltzer.

Herm.

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How to Play Jazz Close to the Vest The College Way

San Francisco, Feb. 18.

A pair of Santa Clara U. students caught deejay-promoter Charley Stern with his flank exposed last week and immediately cut him out of the profits of a promotion.

Stern sold Dave Rudolph and Don Doherty, students at the University 50 miles south of Frisco, Turk Murphy's seven-man band, Earl (Fatha) Hines' Trio and singer Barbara Dane for a "jazz concert." Stern's price was $600 against 60% of the gate. He assured the students he had Murphy, Hines and Dane under contract for the gig.

But when Doherty, visiting Murphy in Frisco the following week about publicity for the concert, learned Murphy wasn't under contract.

Student discovered Murphy's band was to get $235 for the date, found Hines expected to go on at 8 p.m. in order to be back in Frisco to start work at the Hangover Club 90 minutes later. Student added up the figures, found Stern inevitably would get at least $125 profit, with Santa Clara doing all the promotion.

So Doherty contracted for Murphy's band directly, got in touch with Hines and learned Hines couldn't make the show and contracted directly with Miss Dane.

A couple of nights before the show, Stern got in touch with the students and offered them Murphy's band and Miss Dane for $400. The students nixed this and added that they considered their contract with Stern void because of "an anticipatory breach"—that is, they knew Hines wouldn't make the date. Result was that the concert, scaled at $1.50, went on with Murphy's band for $235, Miss Dane for $50 and the Kingston Trio, up from Los Angeles, for $200—total of $485.

Weiss Back to Paris

Bobby Weiss, chief of the International division of Edwin H. Morris Music's operation, planes back tonight (Wed.) to his Paris headquarters following powwows with Buddy Morris in N. Y. Weiss is planning a quick trek around the Continent later this month to pick up new material.

The HIT! OF THE WEEK

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VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	5	**ELVIS PRESLEY** (Victor)	Don't† / I Beg Of You†
2	2	**SILHOUETTES** (Ember)	Get A Job†
3	6	**PERRY COMO** (Victor)	Catch A Falling Star* / Magic Moments*
4	7	**BILLY VAUGHN** (Dot)	Sail Along Silvery Moon† / Raunchy†
5	1	**DANNY & JUNIORS** (ABC-Par)	At The Hop†
6	4	**McGUIRE SISTERS** (Coral)	Sugartime†
7		**ROYAL TEENS** (ABC-Par)	Short Shorts†
8	3	**CRESCENDOS** (Nasco)	Oh Julie†
9		**PAUL ANKA** (ABC-Par)	You Are My Destiny†
10	9	**DIAMONDS** (Mercury)	The Stroll†

TUNES

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	4	*SAIL ALONG SILVERY MOON	Joy
2	8	*CATCH A FALLING STAR	Marvin
3	2	†SUGARTIME	Nor-Va-Jak
4	6	†GET A JOB	Ulysses-Bagby
5	1	†AT THE HOP	S-Sealark
6	3	*APRIL LOVE—"April Love"-F	Feist
7	..	†SHORT SHORTS	Admiration
8	7	†OH JULIE	Excellor
9		†DON'T	Presley
10		†I BEG OF YOU	Presley

(*ASCAP †BMI F-Films)

On The Upbeat

New York

Robbins Music (Big Three firm) has acquired U. S. rights to "Nel Blu Dupinto Di Blu," No. 1 prize-winner at recent "Festival of Italian Songs" at San Remo, Italy . . . Jubilee Records cutting an on-the-spot album with **Della Reese** during her current stand Kelly's, Chicago . . . **Bill Hayes** set to appear in Allied Artists' "Rock and Sock" . . . **Neal Hefti** to do some commercials for Young & Rubicam . . . Publisher **Jerry Lynn** to Europe and the Midde East this month for a series of publishing and recording huddles . . . **Tommy Fredericks & The Hi Notes,** Carlton diskers, back in Gotham after a Boston plugging tour for "Prince of Players."

Al Hibbler cancelled his March 23 date at Birdland to take off on a European concert tour . . . **Hughie Barrett,** pianist, and the **Al Lozito Trio** currently at the Sea Crest, Hollywood, Fla. . . . Juggy Gayles, Carlton field manager, on a plugging trip through the south and midwest . . . **Bernie Nierow** opens at the Embers March 3 . . . **Jeri Southern** cut two songs from "Oh Captain!"—"Life Does A Girl A Favor" and "We're Not Children," for her first Roulette pop single date . . . **David Rose** guests on CBS-TV's "ig Record" tonight (Wed.) . . . **The Four Voices,** Columbia diskers, at the Club Safari, College Point, L. I., (21-22).

Hollywood

Ken Tobey, star of the "Whirlybirds" vidpix series, has waxed "Music From Above" for the Hi-Fi label . . . Producer **Robert E. Kent** has penned words and music for his Warners' release, "Badman's Country." . . . **Dorothy Shay** will wax an LP for Imperial Records entitled "Songs For Stouthearted Men" . . . **John Elliott** and **Jack Meakin** will pen music for UPA's "Ham and Hattie" cartoon for Columbia release . . . **Dwayne Hickman** cuts his initial sides for ABC-Paramount Records this week . . . **Chris Heman** will record "Songs For Honeymooners" for the Verve label . . . **Stan Jones** will wax the theme music from C. V. Whitney's "Missouri Traveler" for Disneyland Records . . . **Earl Grant Quartet** on a one-month deejay tour to plug latest Decca LP, "The Versatile Earl Grant."

Chicago

Oscar Peterson Trio set for Chi's London House for four weeks, opening June 11 . . . **Teddy Wilson** into St. Louis' Congress Hotel Feb. 19 for 11 days . . . A couple of one-weekers inked for **Gene Krupa's** quartet—May 7 at the K.C. Orchid and June 2 at the Embers in Ft. Wayne . . . **Dorothy Donegan** and her trio start April 7 on a two-framer at McCurdy Hotel, Evansville, Ind. Pianist also has a fortnight slated at Ft. Wayne's Embers starting April 21, followed by a two-week turn at the St. Louis Congress . . . **Hal Otis,** who used to baton for society terping at Chi's Sheraton-Blackstone, has a quartet current at the Flame, Duluth . . . **Dukes of Dixieland,** who first made it in Chi at the Preview, launch a four-weeker at the Blue Note June 4. They played a week there recently by way of adjusting to the jazz flagship . . . **Lurlean Hunter** and **Buddy Greco** quartet are back in Chi at the Brass Rail through March 12 . . . After his Kansas City date, **Gene Krupa** sets up at Chi's Blue Note for a pair. The Note also gets **George Shearing** April 23 . . . **Cindy & Lindy** inked for two rounds at the Ft. Wayne Embers, kicking off March 17 . . . **Slim Gaillard** added to the Chi Cloister Inn bill which also has the **Eddie Higgins Trio** and **Kim Karter**

San Francisco

Johnny Mathis plays an afternoon show next Sunday (23) at the U. of Cal. gym at Brkeley and an evening show same day at the Berkeley Community Theatre. **June Christy, Cal Tjader, The Lancers** and **Claude Gordon's** band on the same bill . . **Anson Weeks'** Fantasy album has gone over the 7,000 mark in Frisco . . . **Peter Rabbit** at Fack's I . . . **Modern Jazz Quartet** booked into the Blackhawk for April — Scribe **Ralph Gleason's** reported, incidentally, that **John Lewis** was rumored leaving the quartet and that **Billy Taylor** and **Mary Lou Williams** have been contacted to take over the group's piano.

Dallas

With **Denise Lor** current, Statler-Hilton has **Davis & Reese** succeeding Feb. 20, **Earl Wrightson & Lois Hunt** set for March 6, **Three Suns** in March 20, **Jackie Miles** inked for an April 3 opening, followed by **Senor Wences** on April 17, **Jose Greco** dated for May 1, **Carol Channing** due May 29 and **Marie MacDonald** following June 12 . . . **Chavela** bowed Feb. 15 for a fortnight at the Tree Club . . .

Jocks, Jukes and Disks

Continued from page 44

Captain" score, is a pleasing classy ballad, also wih pop chances.

Tracey Twins (East West): "HEARTBREAK HILL" (Reserve-Progressive†), a tear-jerking rocking ballad, is marked by a highly commercial vocal and an unusual soprano sax background. Could be very big. "DON'T MEAN MAYBE BABY" (Westport†) also has an offbeat sound that could put it over.

Champ Butler (Keen): "HEARTBREAK CANNONBALL" (Meridan), a blues ballad, is delivered with a dramatic flourish by Champ Butler. But it's outside of the current pop trends. "MISSISSIPPI MUD" (Shapiro-Bernstein*), the oldie, is snappily vocalled with an oldfashioned flavor.

Billy Farrell (Date): "YEAH YEAH" (T.J.†), a swinging rhythm tune with a lyric that doesn't go much beyond the title, is handled niftily by Billy Farrell, a singer who was rocking long before that idiom became popular. "SOMEDAY" (Duchess†) is a good ballad that gives Farrell more of a chance to vocalize.

Tony Martin (RCA Victor): "GIGI" (Lowal*), title song of the MGM pic which has been stacking up a lot of disk versions, gets another classy slice by Tony Martin who does an all-out selling job on this one. "NOCHE DE AMOR" (Alta*) is a lush Latin-styled ballad, also belted all the way home.

The Dusters (ABC-Paramount): "COOLATION" (Salem†) is a rocking instrumental with a strong repetitive melodic phrase which the kids seem to be going for these days. "PRETTY GIRL" (Pamco†) is routine r 'n' r stuff.

Rock Murphy (Verve): "GIT WITH IT" (Vivid*) is a hardhitting instrumental with a guitar lead and a rocking beat. "THE GAY EVENING" (Vivid*) is a less striking slice.

Donnie Elbert (King): "PEEK-A-BOO" (Instant†) is a knockdown rocking tune projected with all the bluesy gimmicks by this songstress. "MY CONFESSION OF LOVE" (Men-Lo†) is a fair slow ballad.

(*ASCAP, †BMI).

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To Hull-and-Out by Midnight— Puzzler in Quebec's 2 A.M. Curfew

By PAUL GORMLEY

Ottawa, Feb. 18.

While Montreal nitery bonifaces clamor angrily at an enforced 2 a.m. closing law, their counterparts in Hull, Que., spots are blistering the wallpaper at the same law but with sharper and more painful teeth. By some legal juggling, the Quebec Province law that closes Montreal clubs at 2 a.m. shutters other Quebec clubs at 1 a.m., but the curfew in Hull is midnight.

No explanation of the apparent discrepancy has come and the club and dancery operators in Hull are bewildered. Previous closing time was 2 a.m. and, operators claim, biggest biz was between midnight and 2, not only at the bar but for checkrooms, eateries (whether their own or across the street), taxis, others. One immedaite result was the dismissal of 25 staffers (barmen, waiters, others) at Standishall and Chez Henri Hotels.

Also hit hard by the curfew is Henri Moreault, operator of the Circus Lounge and downstairs Grill in the Ottawa House. Both rooms run three shows nightly. Problem now is getting three shows over before midnight. Problem also is attracting pre-midnight business, most of it from Ottawa. "How," Moreault asked a reporter, "can anyone in this business make money with a midnight closing time? It's impossible." Moreault books acts on a weekly or two-week basis, 99% of them from the United States, and maintains small house bands in both rooms.

Area's two larger niteries are closed for the snow months but were expecting to reopen in late March or early April. Like the people still doing business, managements of the Chaudiere and Gatineau clubs have their fingers crossed in the expectation that a provincial law that blasts business and might well shutter the places permanently just can't last long.

Quebec Hotel Owners Assn. is huddling to try to find a solution to the problem that could possibly deprive this and other districts of clubs, niteries, lounges and danceries.

CANDY BARR'S 15-YR. RAP FOR NARCOTICS

Dallas, Feb. 18.

A district court jury last week convicted Candy Barr of possessing narcotics illegally and set the penalty for the stripper at 15 years in prison. She displayed no emotion as the verdict was delivered.

The night club stripper tried unsuccessfully to make a last-minute appeal in her own behalf shortly before the jury received the case. She remained in jail as her attorneys prepared a motion for a new trial.

Charged and tried under her real name of Mrs. Juanita Dale Phillips, she called the verdict "ridiculous" and added, "my spirit is not broken."

Autry's Havana Rodeo

Gene Autry with World's Championship Rodeo has signed for a 10-day stand at the Sports Palace, Havana, starting Feb. 28.

Autry wound up 10-day session on Saturday (15) at the San Antonio Livestock Show. Included in that layout were Gail Davis (Annie Oakley), Foy Willing and Riders of the Purple Sage.

Agent-Impersonator Of Ed James ('Father Knows Best') Slapped in Jail

Toronto, Feb. 18.

For impersonating an agent and defrauding a client of $640, Ed James was sentenced in Magistrates Court here to four years in Kingston Penitentiary. Former broker's clerk had passed himself off as the real Ed James, Hollywood-based original writer of the "Father Knows Best" radio series. The myth led to a job in the press information bureau of the Canadian Broadcasting Corp., with contacts gained there permitting the Toronto-born Ed James, 27, to branch out as a theatrical agent, with posh headquarters in the new Westbury Hotel.

As first advance in "furthering her career," Phyllis Marshall, singer, testified that, on Dec. 26, James had thrown a party for her in the King Edward Hotel here and billed her for $640 which she paid after receiving an itemized receipt from James. She was later billed by the hotel for the amount which James said he had paid.

Fast With Crack, Slow at Track, Joe Frisco Dies on Coast at 68

Joe Frisco, the stuttering comic, was responsible for more stories of the racetrack than possibly even Damon Runyon. Reputed to have been on the longest losing streak vis-a-vis anyone in show biz, he was the acknowledged king of wit of the horserooms. In his latterday vaude appearances, he did a routine on betting that to insiders was one of the funniest bits extant. Viewers with no such similar background generally didn't dig the idiom.

Frisco, who died Sunday (16) at the Motion Picture Country House and Hospital, Hollywood, had earned as much as $50,000 a year, but like most horseplayers was virtually penniless to the end.

There was one instance in which it was reported that Frisco was seen entering a Chicago horseparlor with a Bible. He told a friend that if he liked it there he would stay over Sunday. In another story, he was supposed to have gone out with eating money to buy a chicken plus other foodstuffs. He stopped in at the bookie's on the way to the supermarket. When he returned to his diggings, he was asked, "Where's the chicken?" "It c-c-c-c-came in f-f-fifth at Santa Anita, Frisco sputtered.

With another foray at the track, he heaved a sigh of relief at breaking even "and d-d-did I need the money." One time, he boasted of a fine day at the track. "I got a ride home."

Frisco broke into show business as a dancer in Chicago where he worked for coins pitched at him. He developed a distinct style of dancing to "Darktown Strutters Ball" along with his name which he adopted. He was born Louis W. Joseph in Iowa. He came to New York in 1917 and was a hit in the top spots. He worked in the "Ziegfeld Follies" and at the Palace. He also worked Loew's State, among other theatres and cafes in New York.

There was one period in Frisco's career in which he abstained from work because he couldn't get his established salary which he claimed was $1,000 weekly. However, there were nitery operators on 52d St. who got him to work free, merely by placing a bottle in front of him at the bar, and having him make with the wit for the greater amusement of the patronage.

His reputation as a storyteller was similar to that of Dorothy Parker in another field. When stories couldn't be published in the columns or elsewhere, they got a printed airing by being "hung" on Frisco, just as other types of yearns were attributed to Miss Parker.

His initial forays in vaude were under the billing of Frisco, a jazz dancer. He later worked in an act called Frisco & His Jazz Band, and at one time as a comedy and dance twin billed "Frisco with McDermott & Cox." It was while working in this act that he branched out as a comedy talker. There was also a period when the act was known as Frisco & Co., a troupe of five. At the Palace, N.Y., in 1926, he introduced a new kind of dance which stopped the house. It was a "Jewish Charleston."

A few days before his death, Frisco was voted an honorary membership by the American Guild of Variety Artists, and there had been several testimonials in his behalf on the Coast.

Ricky Nelson's Tex. Date

Dallas, Feb. 18.

Ricky Nelson will headline a pops and rock 'n' roll show March 15 at State Fair Music Hall. Gordon McLendon, prexy of KLIF, is sponsoring and will add other acts.

Station previously had Cotton Bowl appearances by Elvis Presley (1956) and Pat Boone (1957), during the annual Texas State Fair.

BRITISH AGENTS CROWD N.Y. FOR TALENT PROWL

British talent buyers are making the annual visit to the U. S. to look over availabilities. In New York at this time are producer Jack Hylton, Al Burnett, operator of the Stork Club, London, and agent Lew Grade, of the Lew & Leslie Grade Agency in that city. Harry Morris, operator of the Colony Club, London, returned to England last week after a brief visit in New York.

Grade, in addition to looking over availabilities in the variety field is seeking properties for British commercial television.

M. Clifton Maxwell has been named to succeed Francis R. Deering as director of public properties at Houston. The post includes management of the Sam Houston Coliseum and allied facilities.



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TONI CARROLL

MGM RECORDING Artist

"FILM SINGING BEAUTY WOWS REVERE CLUB"

George Clarke, Boston Daily Record

"There's a black haired beauty who really sings up a storm at the Frolics. Hot from Hollywood where she was in 'The French Line, with Jane Russell, and 'The Merry Widow' with Lana Turner. Best description of her work is that she is a non sepia Lena Horne. She's tall, slim and terrific."

VARIETY

Le Cabaret, Toronto

"After eight weeks with George Jessel in 'Showtime' TONI CARROLL breaking in new song act with Jonathan Lucas staging. Miss Carroll supplies warbling, good looks, the chassis and lush wardrobe. Brings lady like class to her singing and sounds good."

VARIETY

Ottawa House, Hull, Que.

"Toni Carroll's chirping is nicely constructed, and so is she. Canary's songalog solidly produced, tune by tune, for strongest impact, strictly commercial and customers buy it. Has clicko pipes but could sell her stanza on scenic value alone." Gorm.

DAVID C. SIMONSON

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LAS VEGAS

Roxy to Fold Stageshows on Entry Of CineMiracle; Music Hall Loner

The Roxy Theatre is bowing out of stageshows following the current run of the present bill with "Farewell to Arms" topping. The New York house will close for installation of the Cinemiracle screen, which will take up the entire front of the stage, and thus preclude the possibility of any form of stage entertainment. Opening date for the new process hasn't been set. The first film under the new process will be "Windjammer."

The Roxy, since resumption of stageshows about two years ago, had been on an iceshow policy. This policy was expanded under Robert C. Rothafel to include largescale icers. At one time Sonja Henie headlined there.

Elimination of the stage fare at the Roxy leaves only the Radio City Music Hall in midtown New York as the sole stageshow exhibition spot. In Manhattan, the only other house is the Apollo.

The Roxy at one time was one of the most important showcases in New York. When A. J. Balaban was managing director and booker was Sammy Rauch, it spent as much as $25,000 weekly on talent. The late Grace Moore, Carmen Miranda, Jack Benny (who got $40,000 with overages), Abbott & Costello at their height, and others headlined there.

Roxy stageshows were cut out completely when "The Robe" in the Cinemascope process was shown, and was revived some time later as a general aid to business.

The Roxy may run another film following "Arms" and close April 13. However, in the event that doesn't occur, and theatre shutters on the original date, "Windjammer" will open April 8, two days after its preem at the Chinese Theatre in Hollywood.

Because of projection problems, the Roxy will lose approximately half its 6,000 seats since the mezzanine and balcony will be eliminated and the booth installed in that area. It's a hard-ticket show, of course.

Siders PM for Monroe

Irving Siders, a veepee of the Gale Agency, resigned last week to be Vaughn Monroe's personal manager and to sign talent for the Barclay label. Monroe will continue to be booked by General Artists Corp. Monroe was handled for many years by Willard Alexander.

Siders has been with the Gale office for about three years. Prior to that was with the Shaw agency and had worked as an indie for a time. Presently agency prexy Tim Gale has no plans for filling Sider's spot.

Even Raids Come Giant-Size in Tex.; 25 Privateries Hit

Houston, Feb. 18.

The biggest liquor raid ever organized by the Texas Liquor Control Board swept into 25 privateries here last week (14). Thousands of booze bottles were confiscated, ops and employees were carted off to the hoosegow, and the entire after-dark fraternity was given bad case of the jitters.

When the smoke had cleared, the police blotter showed 61 had been arrested, each held on $400 bond. Bonifaces were charged with operating open saloons, the employees with assisting them.

Woody Mints, local Liquor Control Board chief, said the laxness of privatery owners brought on the raid. "Our investigators have been visiting these clubs for over a month. They made note of all the places in which they could buy mixed drinks without having membership cards. We took our time

(Continued on page 54)

Signpost

Last week's House Reviews VARIETY took in three vauderies—all foreign. Not one new U. S. vaudery was reviewed.

The foreign music halls given critical attention by VARIETY global correspondents were the Bobino, Paris; Empire, Glasgow; Opera, Santiago.

Vancouver Vaude 4-a-Day, 50-60c At 'New' Majestic

Vancouver, Feb. 18.

One price, four-a-day vaude returns to Vancouver when the newtitled Majestic Theatre, 1,300-seater, opens early in March."

Isy Walters, who turned his Cave nitery over to Richard Walters, his son, last fall, will co-boniface Vancouver's new vaudery with Charlie Nelson, headman of Mandarin Gardens cabaret and longtime film exhib.

Majestic was a Pantages house in 1911, was later the Beacon Theatre, and latterly the Hastings Odeon film situation until pencilled out early last year. Theatre's inside facilities were completely refurbished three years ago, to the tune, said Nelson, of some $227,000 spent by Odeon circuit, features 19 dressing rooms, new plumbing, plus full vaude-legit staging facilities.

"We're open for road shows, stage bands, variety acts and all road attractions," Walters said. "We're also going in for volume trade. One price—50c till 6 p.m., 60c after that"

Vaudery will operate from 2 p.m. to 5 a.m., with stageshows at 3:30, 7:30, 10 and 2:30, and will use a line of eight, later 16.

Reentry of vaude is well-timed in this area. Centenary activities are expected to jam the town with tourists, with consequent bonanza for wicket trade in all aspects of local show-biz.

Bright's 'Filibuster,' OK of 20G Award Highlight AGVA's 4-Day Board Meet

By JOE COHEN

The national board of the American Guild of Variety Artists in its four-day meeting at the Hotel New Yorker, N. Y., which ended in the small hours of Saturday (15) morning, exonerated itself for having voted permission to the union's national administrator, Jackie Bright, to use the AGVA treasury to pay off a personal $20,000 libel award. To a demand by board member Russell Swann that Bright be ousted for "deception" and "Gestapo tactics," the board voted an exoneration and complete whitewash of the episode, in a vote of confidence for the national administrative secretary.

How the voting would go was evident very early in the meeting when president Georgie Price suggested that those members who had participated in benefits of the union's sick and relief fund abstain from voting on AGVA fiscal matters. The proposal was howled down with bitter comment by many members from the floor. Some apparently felt that if such a measure were adopted ,there wouldn't be a quorum left to vote on any matter involving the union's treasury.

Actually there were very few legislative accomplishments at this meeting, primarily because of the confab's modus operandi which permitted Bright to utilize the bulk of the four-day meeting for his report. Under the parliamentary procedure adopted, Bright's report couldn't be interrupted with questions from the floor or for comment. However, under Bright's reports, came other reports of branch managers,, and officers. Bright finished his report on the final day, which left little time for discussion. By that time it was too late for a thorough analysis.

See 'One-Man' Unionism

However, it was evident that Bright had steered AGVA into what many members fear—one-man unionism. At the outset of his report he said, "Make no mistake—I

(Continued on page 54)

Borge's 9G to U. of Conn.

The U. of Connecticut scholarship fund was given nearly $9,000, the entire receipts of a Victor Borge concert at the university's auditorium in Storrs last Thursday (13). House was sold out two weeks in advance of the date, and space on the stage and standing room were sold on the night of the concert. Gross was a new high for the auditorium.

Borge, a resident of Southbury in that state, donated his fee to the scholarship fund.

Casino, Cafe Must Make It on Own At Hilton-Havana

The soon-to-be-opened Hilton-Havana will have a unique setup insofar as the operation of the nitery and casino is concerned. It will be the first hotel in Havana in which the nitery and the casino will be completely divorced. The casino will be an entity separate and apart from the hotel, dining room and cafe. The Cuban syndicate, paying $1,000,000 annually for the gaming privilege in that inn, will have nothing to do with subsidizing the entertainment, or with paying any of the cost of the hotel operation.

Just how this will work out is hard to determine at this point. At this time, when casino and hotel operation in the boom Cuban town is at its competitive height, cafe names are being used to lure the players and any deficits in the nitery rooms are borne by the greenfelts. However, this will not be the case at the Hilton.

The entertainment being planned

(Continued on page 52)

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Liberace Ducats on Aussie Date To Hit Record $11 Top, Plus Tux

By ERIC GORRICK

Sydney, Feb. 18.

Lee Gordon, ex-GI who runs the Stadium loop here, is moving into the ritzy theatre zone in a bid for a run with Liberace at the 3,000-seat Trocadero, plush dancehall, Feb. 27, with a top scaled at $11 and formal dress (tux or white tie and tails). Pianist will give around 10 concerts in this key, with Melbourne and other Aussie centres to follow.

Understood that Gordon figured Liberace carries "too much class" to spot in the local Stadium with its seating capacity of 13,000, located in a not-so-funny section of this city. Gordon has gotten plenty here though with toppers like Johnnie Ray, Nat King Cole, Louis Armstrong, and rock 'n' roll. Bob Hope called the Stadium "Texas with the roof on" when he played it.

Local showmen are anxious to see just how Gordon will make out in the swank midtown sector at an 11-smackers top on his initial bid with Liberace, who is reported taking out the highest coin ever paid a solo act here.

Gordon hit the b.o. jackpot again Jan. 30 at the Stadium with Paul Anka, Jerry Lee Lewis, the Crickets, Buddy Holly, and Jodie Sands.

Show, smartly paced and easily one of the best setups yet imported by Gordon, pulled around 20,000 on the initial twice-nightly schedule at a $3 top. Each act clicked handsomely after working at top pressure in steamy tropical heat for a lengthy span, highlighting with such numbers as "Diana," "Whole Lotta Shakin' Goin' On," "That'll Be the Day," "Peggy Sue," "With All My Heart," plus a host of other platter pops.

U. S. toppers have hit the big coin for Gordon in his "Tin Shed"; now it's up to Liberace to show what he can do in the plush spot at $11.

Hilton Casino

Continued from page 51

for the Havana edition of the chain will be along the lines of the Monseigneur, Paris, and the Villa Fontana, Mexico City. Inn is seeking a quiet and class type of divertissement, along instrumental and polite vocal lines.

The hotel's opening exercises are set for March 19 to 23. About 250 guests will be invited for the preem, and only that number of rooms will be opened. The entire inn will be open right after the premiere.

The Hilton-Havana literature will mention the casino only as one of the facilities available at the hotel, along with the dining room, supper club, swimming pool etc. It's in keeping with the policy established in all the Hilton hospices where casinos are operated. Sole control of the casino operation by the hotel will be only in the matter of standards and decorum.

Billy Vine Testimonial

A testimonial dinner to the late Billy Vine is being planned for the Old Romanian, N.Y., on March 31. Vine was to have started at that spot last Wednesday (12), the day of his funeral.

Testimonial is being organized by some close friends and is being plugged by The Troupers, femme theatrical organization.

Hilltoppers' U.K. Dates

Newcastle, Eng., Feb. 18.

The Hilltoppers, U. S. vocal group, open on a return vaude trek at the Empire here April 7, following with dates at Leeds, Glasgow and Edinburgh.

Group, which last played here in 1956, are expected to be booked for tv dates during their stay here.

Steele's Palladium 'If'; Wants More Than $5,000

London, Feb. 18.

Rockster Tommy Steele has been offered a two week billtopping stint at the London Palladium commencing April 7. So far, the offer has not been accepted because of failure to agree on terms.

A spokesman for the Harold Fielding office, which handles Steele, said that the rocker was offered in the region of $5,000 a week. "That," he commented, "was not enough."

Bed of Roses For Booker Dvorin Via Sealy's Hoopla

Chicago, Feb. 18.

Booker Al Dvorin, who's been siphoning off what he considers his share of the industrial market, has landed his biggest plum to date—a one-shot package for Sealy Inc., the bedding manufacturer. Show's to play next Sunday (23) at the Sheraton-Blackstone Hotel before an audience of plant managers and key salesmen from the 31 Sealy franchised-factories in the U.S. and Canada.

Dvorin's especially elated over the sale because it marks Sealy's first attempt to bring entertainment to one of its sales sessions.

Unusual angle is that show and sales pitch will be integrated and paced to run from 9 a.m. to 3 p.m. Production will involve a chorus of eight and about 30 local thespers from the broadcasting-film ranks. Dvorin himself will baton a 10-piece band. Entire production has been scripted by Roy Kane who books club dates and one-nighters for the Dvorin shop.

Previously, Dvorin has provided sales meeting talent for such firms as Seagram's, Eastman Kodak, and Standard Oil (Indiana). He also assembles supporting casts for Elvis Presley concert tours.

Ice Show Review

Holiday On Ice

European production of Maurice Chalfen presentation in two acts. Produced by George and Ruth Tyson with Dolores Pallet; scenery and choreography, Maria Carr, Roy Buchanan, Helen Smith, Gun Hammarin, Inez Matzoll; orchestrations, Paul Sumney; composer and arranger, Andre Muscat; conductor, Sem Kapper. With Kay Servatius, Arnold Shoda, Jack Raffloer, Rosemarie & Robert Unger, Rastellis (4), Werner Mueller, Jerry & Kay Mapes, Helen Smith, Manfred Wollschlaeger, Werner Kornemann, Glamour Icers & Ice Spires. At Kongresshalle, Frankfurt, Feb. 18, '58; $3 top.

After one has seen a few ice shows, the format becomes as stylized in its perfection and balance as a well-planed bigtime vaudeville show — providing lookers, singers, good music, the man-who-jumps-the-barrels, the man-who-skates-on-stilts, a couple of comedy bits utilizing the audience whenever possible, giant production numbers, spectacular costumes and trick lighting, the classic waltz and swing waltz, some trick jumping and spins.

And after a few years comes the the question, "What can they do that's new and fresh and entertaining?"

The answer, in the case of the 1958 European edition of "Holiday on Ice"—one of six such productions throughout the world — is plenty. It's the same studied format that the producers know the audience has come to enjoy, and they've added some new twists to make this a must for the whole family. The '58 edition, like its predecessors, is a mighty fine parcel of entertainment. Here in Europe, it's set for fine business.

An extra plus has been added for the German performances, with the singing of some outstanding local skaters such as Werner Kornemann, excellent for German publicity and news breaks. The American-produced show has European savvy in not being "strictly for Americans." Although much of the recorded music is sung in English, introductions and explanations are made throughout in German.

Show starts with blonde looker Kay Servatius, and packs talented entertainment into split-second timing all the way. Biggest mitt gges to comic Guy Longpre, who acts as if the ice is liquid and takes a bath in it, carefully splashing all over his body and doing a hilarious backstroke and crawl while gliding over the ice. His antics of running up into the audience on skates, to, draw big applause. The black-faced clowns, the Rastelli four, who combine unbelievable versatility on playing two or three instruments at a time while skating, are also a major hit.

A good audience participation stunt is "Sweetness for All," with pretty girls drawing animal-shaped carts and selecting kiddies from the audience to be paraded across the ice in one of the "spectaculars." Show builds to a beaut of a finale with the big "Carnival by the Eskimos" number.

Once again "Holiday on Ice" has done it with an evening packed full entertainment, color, costume and fantasy. *Haze.*

Saranac Lake

By Happy Benway

Saranac Lake, Feb. 18.

Lester Rose, treasurer of NVA and the first office boy for VARIETY (1905), shot in from Forest Hills, L. I. He's now under observation.

Herbert Gladney of 20th-Fox in Chicago and chairman of our "We The Patients" entertainment committee, took nine months to rate an all-clear.

Ann Budd, sister of Francis Zingler (Warner Bros.), visited by her husband Ed who planed in. Her progress is tops following surgery.

Arlene Fatta, whose father Frank is a freelance cameraman, in from Glendale, N. Y., for the annual checkup and rated above par, having taken 15 months to overcome her illness and back to work she goes.

Write to those who are ill.

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Vaude, Cafe Dates

New York

Elena Giusti inked for the Capri, Havana, starting Feb. 28 . . . **Bob Lewis & Ginny** go to the Coral Isle Hotel, Bermuda, April 14 . . . **Myron Cohen** down for the Eden Roc, Miami Beach, March 30 . . . **Joey Bishop** pacted for the Latin Casino, Philadelphia, May 22 . . **Bobby Short** renewed at the Blue Angel for a second month . . . **Jose Greco** inked for a concert at the Lewisohn Stadium July 19 . . . **Marie McDonald** set for the Statler Hilton, Dallas, June 12 . . . **The Chantels** added to the touring **Alan Freed** package headlined by **Jerry Lee Lewis, Chuck Berry, Frankie Lymon & Buddy Holly** . . . Show to tour with **Alan Gale** in a series of hard-ticket vauders to include **Dunhills, Fran Warren, Arnold Dover** . . . **Blackburn Twins & Jerry Collins** started at the Town & Country Club, Brooklyn, yesterday (Tues.) . . . **Alan Drake** goes to the Flamingo, Las Vegas, Feb. 3.

Chicago

Ciro Rimac Revue (7) starts a two-weeker Feb. 28 at the Muehlebach in K.C. . . . **Myron Cohen** and **Johnny Bachemin** arrive at the Chi Chez Paree Feb. 17, with **Sammy Davis Jr.** set to follow Feb. 28 . . . **Yonely** goes to the Queen Elizabeth Hotel in Montreal June 30 for three stanzas . . . New Orleans' Roosevelt Hotel on a big-name policy with **Jimmy Durante** opening May 1. **Jose Greco** supplants May 15, and **Roberta Sherwood** starts June 12 . . . **Corinne Calvet** set for a pair at the Monteleone, New Orleans, starting March 18. She's also down for two weeks at the Dallas Statler-Hilton, May 15. Same hospice has a lineup that includes **Senor Wences** (April 18), **Jose Greco** (May 1), and **Marie McDonald** (June 12) . . . **Elaine May & Mike Nichols**, current in Gotham, return to Chi at Mister Kelly's April 7.

Hollywood

Gus Bivona orch opens a weekend booking at the Palladium beginning Feb. 28 . . . Comedy dance team of **Anthony Allen & Hodges** joins the **Jaye P. Morgan** show at Cocoanut Grove beginning Feb. 27 . . . Comic **Lenny Kent** and singer **Dick Kallman** hold over at the Slate Bros. club two weeks . . . **DeCastro Sisters** open a four-week stint at the Riviera, Las Vegas, beginning Sunday (23) . . . **Eydie Gorme** set for a return to El Rancho, Las Vegas, opening July 7, co-headlining with **Joe E. Lewis** . . . **Connie Towers** set for a two-week stand at the Statler Hotel, Cleveland, Feb. 24. **Mills Bros.** and the **Dave Pell** orch open the new show at the Crescendo tomorrow (Thurs.) . . . Deal is cooking for pianist **Roger Williams** to attend the Brussels Fair in May.

Atlanta

Jay Marshall headlines new show at Henry Grady Hotel's Paradise Room, backed up by **Mobiles**, dancers, and **Erv Hinkle** band . . . **Jack Sargent** has returned to Paradise Room as assistant to mgr. **Lark Bragg** . . . Harem Club, Atlanta's newest dine & dance spot, bowed a new show Monday (17) topped by **Collette Divine, Terry Collins** and **Freddie David** . . . Chuck and Bill, doing business as **The Kentuckians**, headlining at Anchorage Room in Clermont Hotel, supported by **The Characters**, . . . **Don Bradfield**, pianist, opened Monday at Danny Demetry's Zebra Lounge in lobby of Howell House . . . **Doris Angers**, Canadian beauty contest winner, held over at Leb's Pigalley . . . **McConnell & Moore**, jugglers, and singer **Freddie Martell** continue in Empire Room at Atlanta Biltmore Hotel . . . **Four Mints** are playing a return at Domino Lounge in Imperial Hotel, heading bill which features **Marta Dane** and **Bill Bernardi** . . . Among holdovers: **Cotton Watts & Chick, Lalin Francis, Joy LaSeur, Betty Dixon** at Club Peachtree, joined by **Jean Chapel** Monday (17).

Scotland

The Hilltoppers, U. S. singing group, lined up for the Empire, Glasgow, April 21. **Olsen & Johnson** may headline at same vaudery April 14 . . . **Terry Dene**, English rock 'n' roller, set for Glasgow March 17 . . . **Eddie Calvert**, trumpeter, staging his own roadshow at Empire, Edinburgh, March 31 . . . **Jimmy Logan** pacted young singer **Don Peters** for vaude stint at Aberdeen Feb. 24 . . . Unit led by comedian **Jack Anthony** and featuring young comedian **Andy Stewart** doing good biz at Gaiety Theatre, Ayr . . . **Jack Milroy** set as comic for summer stint at Gaiety, Ayr.

Blackpool Bookings

Blackpool, Eng., Feb. 18.

The Nitwits, English comedy-musical group, are pacted for summer revue at Blackpool Hippodrome, where Tom Arnold and local showman Jack Taylor will stage a new summer production. Stars already announced for this date are Winifred Atwell and Michael Holliday. Opening in mid-June, show is likely to run for about 12 weeks. The Nitwits appeared at the Hippodrome here in 1956.

Shirley Bassey, colored songstress currently in Australia, and comedian Norman Evans are both set for local impresario James Brennan's show at the Regal Pavilion on Blackpool South Pier.

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Bright's 4-Day Filibuster

Continued from page 51

am the branch manager of every branch in AGVA." He continued by saying that without him none of these people could operate with 100% efficiency and he is the liaison that holds this vast structure together.

In Bright's report were included such matters as the reading of minutes from various branch meetings, a bit on how he made the last days of an old performer in Buffalo happy by giving him an honorary membership card, how the Denver branch was brought into solvency, etc.

There was another proposal, also for the future, among them, the purchase of a $180,000 home in Florida for old members and where working performers and their families would be able to vacation at $3 per person per day. The extension of the N. Y. auditions program throughout the country was also suggested. There was also a proposal for an Oscar award for supporting performers on variety shows. It was felt that the headliners already had enough honors heaped upon them.

There wa sanother proposal, although not from Bright, designed to keep the executive board members happy and voting with the administration. This was that some time in the future, all exec board members should be paid. Rex Weber, a former treasurer and a board member, was voted the job of comptroller, a position vacant since the death of John Donohue. The work has been done by the clerical staff, and there has apparently been no need to fill the job. However, a 1955 resolution stipulated that when the post was to be filled, Weber would be considered. Alan Walker was also voted to be recommended for the post of manager of the Welfare Trust Fund, a step that also has to be approved by the members of the fund.

Extended a Day

The meeting had been extended an extra day when it became apparent, very early in the proceedings, that Bright would never finish his report in the alotted time. Bright suggested the meet hold over for the extra day. He finished on the evening of the extended day. All matters not touched upon by the national board, constitutionally, are to be acted upon by the executive committee.

In this matter, the Los Angeles delegation apparently has some qualms. Instructions to the Hollywood group included a motion that executive board meetings shall contain representatives from all parts of the country even if they had to transport from either coast. Under present conditions, it is possible to carry on all exec board sessions with only four members (constituting a quorum) carrying out the business. Four members, invariably friendly to Bright, have been holding the bulk of the exec confabs, okaying junkets, expense accounts and sundry other business.

For example, the exec board voted to poll the national board on okaying the payment of $20,000 out of the AGVA treasury to satisfy Dick Jones' libel award against Bright. AGVA had already been absolved as a defendant in this case and an award had been assessed against Bright and his predecessor, Jack Irving, for libelous articles in AGVA News, written on their behalf by a tradepaper reporter who was promised $400 for the job but given only $175.

Bright explained the entire action to the board on the basis that $5,000 was for the libel award and $15,000 for settlement of an injunction suit in which Jones sought the return of his membership card. He displayed two checks at the meeting, across the face of which were written these purposes. Jones, however, claimed that the $20,000 was for settlement of the libel action, and he dropped the injunction suit in return for the privilege of speaking to the national board and return of his membership card. He said that his attorney in New York couldn't remember any writing on the face of the check at the time he received them from AGVA. Jones also said that his attorney's secretary didn't recall any such markings on the check, although she copied its information on the check for her records.

Other resolutions passed at the meeting included the following subjects: contracts covering the Hilton Palmer Hotel, Chicago, and the "Holiday on Ice" and "Ice Follies," a $1 per-capita expenditure to come out of the AGVA operating fund to fight California's "right to work" laws; appointment of Irving Grossman and Price to a special 4A committee for "revitalization of the 4A's."

Also the granting of an honorary membership card to Joe Frisco (who died shortly afterward); that the national administrator report on negotiations regarding cruises; reaffirmation of the new minimums for USO tours; that the juvenile delinquency program in conjunction with the AFL-CIO Community Service be accelerated.

It was reaffirmed that the next AGVA convention take place in Mexico City, starting June 9 for three days, to be followed by the national board meeting on June 13 for three days. Bright left immediately after the board meeting for Mexico City to arrange details.

It's estimated that the cost of an AGVA national board meeting runs to about $7,500, which includes transportation, lodgings, per diem allowances, etc. Its major accomplishment was hearing Bright complete his report.

Raids Come Big

Continued from page 51

getting the information, then we moved," he declared.

State law forbids running an "open saloon," Mints explained, and includes sale of liquor-by-the-drink in the definition of the term. But as in so many Texas statutes, here is a big gap: nowhere is the term "private club" used or defined. Result is that status of membership bistros is entirely in the hands of the Liquor Control investigators.

"The law has never been contested in the courts," said one privatery manager. "We'll never find out where private clubs really stand, until that happens."

Though some of the clubs provide combos, singers, or pianist, police did not hit the Cork, International or Crescendo clubs, only spots in town now booking acts. Nevertheless, the raiders, 35 L-men and 52 police officers ("practically the entire night traffic detail") who struck during the cocktail hour in 25 places simultaneously, did include several ultra pusheries: The Match-Box, Club De-Laine, and the Park Towers. They hauled in 8,400 bottles from all locations.

Hypnotist Byron 'Clears' AGVA But Sez New Vote Should Have Been Taken

Dave Byron, a hypnotist based in Chicago who sprang to trade prominence recently as a result of his demands for an investigation into the affairs of the American Guild of Variety Artists, sent a letter to the union's national board meeting "clearing" the administration of any wrongdoing, except in one instance. The administration, he said, having erred in the wording of referendum 84 which polled the board on whether the union should pay for national administrator Jackie Bright's personal assessment of a $20,000 libel rap awarded to Dick Jones, should have sent out a new poll, correctly worded, and a new vote taken. Otherwise, the administration was "exonerated" by him of any wrongdoing.

Byron said he conducted his investigation with his attorney. However, on questioning by VARIETY, he has refused to divulge the name of his lawyer who worked with him on this case, and whom he claimed was sent to New York to look at court records.

Sidelle to Chi for Shaw

Chicago, Feb. 18.

Shaw Artists Corp. has shifted Ira Sidelle from L. A. to its Chicago office to book nitery acts.

Sidelle has been with the agency for a year and before that was with General Artists Corp.

Exotic Too Erotic, Mass. Cops Clink Her & Nitery Op

Lowell, Mass., Feb. 18.

In the first state police raid on strippers in some time, exotic dancer Helen Shumway, 31, was pinched in the middle of her act at the Celebrity Lounge early Thursday (13). The police contingent, led by Capt. Carl M. Larsen of the Framingham barracks, stayed through two shows before they made the arrest.

The terper, charged with "participating in an immoral show," and club owner Manuel J.Bello, 37, of Lowell, charged with "presenting an immoral show," were carted off to the Lowell hoosegow, where the dancer was released in $500 and Bello in $1,000 bonds.

The cops also arrested a belligerent customer who found the police attitude unsporting and vented his feelings in fisticuffs. Police provided overnight lodging for the defender of exotic dancing.

Police charged the dancer's terping was more erotic than exotic and described it as a kind of "Oriental tease." The dancer was a big draw at the club and had played to SRO for the first show, but only a few patrons were on hand to o.o. the troopers ringing down the curtain.

Last year, a series of raids were made by state police on offbeat niteries and roadside clubs.

Dunn's Illness

Henry Dunn, former national administrative secretary of AGVA and now a national board member from Hollywood, was taken ill in New York shortly after arriving at the confab. He was taken to Polyclinic Hospital, the first beneficiary of the union's hospitalization plan. Illness was diagnosed as lobar pneumonia, and after getting shot full of antibiotics, he was discharged Monday (17).

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SATURDAY EVENING POST, February 15, 1958
"I CALL ON ED SULLIVAN"
by PETE MARTIN

"A lot of the fans feel that my walk is an expression of personal conceit. They say, 'It makes you look smug and stuck-up.' When I read that I started putting WILL JORDAN on my show to do imitations of me, I thought it would indicate to the viewers that I am so far removed from excessive egotism that I enjoy being joshed about the way I handle my body."

"I've watched you while he's doing his imitations," I said. "And you seem to get a kick out of them."

"He exaggerates my mannerisms until he's more like me than I am myself," Sullivan went on. "When he gets going he breaks me up. People like JORDAN have a special oral facility. When he does me, he changes his voice until it's right on the button. I can close my eyes, stand off in the wings and tell myself I am hearing my own voice."

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St. Regis, N. Y.

Denise Darcel (with Fred Stammer), Milt Shaw & Ray Bari Orchs; $2-$3 cover.

The St. Regis' Maisonette is now on le kique Francais with Denise Darcel succeeding Doretta Morrow. Miss Darcel, who hasn't been in a major N.Y. showing since her last date at the Hotel Pierre's Cotillion Room, inspired an opening that had maitre d' August hopping strenuously, crowding extra tables wherever the tiniest space permitted, and even asking VIP to take some less desirable quarters. By the preem's indications, Miss Darcel should continue to inspire business.

Miss Darcel came into the Maisonette with an act that needs considerable pruning as of opening night, and no doubt the process has been completed by now. She has improved considerably as a singer and as a performer since her stage bow at the Strand Theatre some years ago when she had a male quartet hide her rough spots, which were considerable in those days. Today, she has learned to personalize over these defects and the audience can find them rather entertaining. However, on her preem, she formed a pattern of operation which held the audience during her songs and she lost them during the patter—which ran on for considerable lengths. It's in this area that the tightening and editing process should be ruthless.

Miss Darcel has a good tune selection, comprising pops both en Anglais and in her native tongue, and they generally please the audience. In the talk department, Miss Darcel apparently found that she had to abandon audience participation. Her "Alouette" was jettisoned in midstream because of the failure of the males to participate. But in her other vocal endeavors, Miss Darcel performed such staples as "C'est Si Bon," "My Man," "I Love Paris," "Chattanooga Choo Choo" and a few others. Generally, she laid the basis of doing well in this room—with correction of certain defects, of course.

Miss Darcel's piano accompaniment is by Fred Stammer. The Milt Shaw group provides fine backstopping and dansapation and Ray Bari's crew takes over for the relief. *Jose.*

Dunes, Las Vegas

Las Vegas, Feb. 11.

Jesse White, Sid Fields, Harold Minsky's "Folies International," Smith & Dale, Dior Dancers (4), Five Fredonias, Boubouka, Carol King, Sunny Knight, Cee Davidson Orch (12); choreography, Mme. Kamarova; $3 minimum.

Harold Minsky's "Folies International" doesn't stray from the traditional Minsky something old-new-borrowed-blue. This lavish splash, a natural for the balding burley claque, is highlighted by Smith & Dale in their w.k. "Dr. Kronkhite" sketch. Word of mouth about the bra-less babes—more of 'em than ever before—doubtless will hypo the hotel's casino action, as will the "adults only" tag.

Jesse White is teamed with one of Ben Blue's partners, Sid Fields, and they revive some of the Blue material, now familiar on the Strip—a fact most of the tourists probably won't notice and about which the nudity oglers won't give a hoot.

The Dior Dancers (4) is an exceptionally good Apache-type act in which the lone femme partner is tossed about with skilful abandon. The Five Fredonias—actually six because a pre-teenage sister has been added—is an act from Germany which registers high in the acrobatic department. Boubouka, Carol King and Sunny Knight are the three "exotic dancers," latter doing a standard strip and all giving generously with the leer-luring bumps and grinds. Choreography by Mme. Kamarova is imaginative; Cee Davidson batons the orch (12) for revue. *Duke.*

Ambassador Hotel, L. A.

Los Angeles, Feb. 11.

Eydie Gorme, Kovach & Rabovsky, Skinnay Ennis Orch; $2-$2.50 cover, $3 minimum.

Eydie Gorme was advertised for her Cocoanut Grove opening as "the charming recording and television star." Charming is a meagre description of this young singer who gives in her first L. A. club appearance all indications of being a sky-rocketing personality of unusual dynamism and magnetism.

Nothing Miss Gorme has done in tv or records can prepare one for her in-person authority and command and the casual ease with which she uses them to belt across the blues, croon a ballad and infect an audience with the atmosphere that something special and wonderful is taking place. Miss Gorme has the same air of heartbreak that characterized Helen Morgan and she also has a good sense of fun. The joy she apparently feels in just being out in front of a crowd communicates with great impact.

Opening night, Miss Gorme was obviously suffering from a cold. Some of her tones were slightly nasal and without being coy about it or attempting to inspire sympathy (a misplaced emotion at a night club), she had recourse several times to a handkerchief to relieve obviously annoying congestion. But these minor (to the audience) flaws were used by Miss Gorme for humor and, as her voice warmed up, the flaws in the vocal texture disappeared and the tones came across clear, true and sweet. Miss Gorme does standards, some of them now identified with her and some she boldly appropriates from her elders, including "Swanee" and "Rockabye." It is a solid act that should be a sellout for her three-week turn at the Grove.

Nora Kovach & Istvan Babovsky, stars of the Hungarian ballet who fled their country three years ago, do an impressive combination of classic and modern dance, smartly costumed and choreographed, as the opening act. Skinnay Ennis and his band are doing a fine job of standing in while the perennial Freddy Martin is on a three week lay-off. *Powe.*

Fontainebleau, M. B'ch

Miami Beach, Feb. 11.

Liberace, with Sid Krofft, Christine Callas, Gordon Robertson, Sacasas Orch; $3.50-$7.50 minimum.

Bring-in of Liberace at this time of season is serving to attract some new patronage to the La Ronde—the type of customer rarely seen around the oceanfront cafe run, and comprising the conservative set, who rarely are lured to a night club.

Liberace's new act is a big deal with them, as it is with the regulars who drop in for a view of the melting-voiced personality boy and remain to portion out surprised plaudits. The guy is commercial all the way, from the self-kidding manner in which he explains away the frequent changes in glittering, metallic gleaming tux-costumes; his not-so nimble attempts at hoofery and the self-effacing "jokes" he makes about press and public reactions to his eccentric manners and reputation. He has aimed more to the cafegoers in the new setup, eliminating the classic vein portions, with Gershwin and other moderns replacing them in his repertoire of Baldwin tinklings. Addition of two new acts adds to potency of the staging.

Sid Krofft is the big item in support. He's a fine puppeteer with an inventive bent in the figurines he manipulates. They're colorful and the workout against his black-trouser backing comes off in showmanly style. The act is worthy of a spotting on its own. Liberace takes full advantage of Krofft's capabilities in a finale bit which has a Liberace figurine, complete to costume and jewelry, brought on while he is offstage changing, with Liberace providing the mike-talk for the puppet. It rates the show-stop reaction raised.

Christine Callas is his replacement for Jean Fenn. A handsome brunet, she has the basics for a fine contralto soloist. As of now, however, she needs plenty of work to smooth the rougher edges. Withal, when she joins with Liberace in duetings and on the "accomp" sequence, she gets them to mitting warmly. *Lary.*

Cave, Vancouver

Vancouver, Feb. 12.

Billy Daniels, Simmy Bow, Pat Sides, Fraser McPherson Orch (8), Ken Cooper; $2 cover.

Billy Daniels once again sets the Cave's cash register jumping. He did it last July. This particular six-day stint is not quite SRO, but both floorshows play to near full house—which reverses the downbeat trend in the area's b.o., and helps set things up for marquee names Richard Walters will present this Centenary summer.

Same old BD stagecraft emerges and cops usual rave response. The pipes are in finest fettle, and trick of vanishing offstage twixt stanzas of "The Masculine Touch" (by now a new BD trademark), makes every verse a heavy-mitted encore. Songalog sets off a nostalgic binge, especially on medley of singer's load of former discliks. Benny Payne's mugging and riffing, plus solo on "St. James Infirmary Blues," net sock applause.

Simmy Bow is a racy young comic serving offbeat chatter with tuneful interruptions. The gags are novel, domestic-pegged and unquotable, and go over big. *Toms.*

Tropicana, Las Vegas

Las Vegas, Feb. 13.

Jayne Mansfield, Mickey Hargitay, Cathy Crosby, Elaine Dunn, Dante D'Paulo, Jack Ackerman, Lizanne Truex, George Chakaris, Sean Garrison, Showgirls (8), Line (7), Boys (4); original music for "Tropicana Holiday," Gordon Jenkins; staged by Earl Barton; settings, Glenn Holse; Nat Brandwynne & Orch; $3 minimum.

Within three short years, Jayne Mansfield has graduated from a no-name Hollywood starlet to a Las Vegas headliner. While this doesn't necessarily mean a phenomenal accrual of talent in that brief time, it does exemplify the miracle that can be accomplished by the close application of publicity values (plus a body to enhance them) by a girl of ambition. She has given as generousiy of her profile as Mate West once did so profitably with her promise of close friendship—and in payment to Miss Mansfield came a Broadway show, a 20th-Fox contract and now a $25,000 per-week deal for a minimum of four frames at the plush Tropicana Hotel.

If Miss Mansfield has shown fortitude to gain her aims, Monte Proser likewise shows extraordinary courage. He's not only taking a gamble in this dice town with a nitery novice (albeit a name) like Miss Mansfield, but he's placing his chips on the line with a complete show biz newcomer like Cathy Crosby, daughter of orchestra leader Bob of Der Bingle clan. However, while Miss Mansfield can more or less get by on her name value, Miss Crosby is not quite ready for this bigtime opportunity. Too obviously her voice and delivery are too much in need of seasoning and experience—something her truly striking brunet beauty cannot quite counteract—and she's held to but two numbers in the show.

Miss Mansfield, on the other hand, makes no pretense at any particular talent other than her scenic values. In extraordinarily tight-fitting dresses and gowns—on her feet or being twirled by strong-boy hubby Mickey Hargitay who has as much in Hungarian dialect as he has in muscles—she's strictly playing a sex-charged gal and Proser is playing her essentially in that light. She's a curiosity piece, something on the order of Marlene Dietrich, and as such should draw business. Basically, she's doing merely walk-ons in the show, disguised as comedy bits, but there are few laughs.

Per usual, Proser's production, "Tropicana Holiday" (with an unusual amount of plugs for the Mocambo in Hollywood), is lush, beautiful and extremely well costumed. With an original if undistinguished score by Gordon Jenkins, it makes as much use as possible of the fine talents of personality singer-dancer Elaine Dunn, hoofers Dante D'Paulo and Jack Ackerman, dancers George Chakaris and Lizanne Truex, and singer Sean Garrison, latter working principally with Miss Crosby. The eight showgirls are, per usual, gorgeous and gorgeously gowned; the seven chorines and four chorus boys are well choreographed, and Nat Brandwynne's orch expertly plays the show. While this show's most obvious defect is a lack of comedy and an overabundance of vocals and dancing, Proser most certainly rates kudos for an A-1 production. The laughs may be better, as and when Edie Adams takes over as headliner in four weeks.

Opening night (12) was a sellout affair at $50 per plate for the March of Dimes, latter awarding plaques to the Tropicana Hotel and Monte Proser for their efforts in behalf of the charity. *Scho.*

Ben Blue's, Santa Monica

Santa Monica, Cal., Feb. 11.

Ben Blue, Barbara Heller, Kay Cee Jones, Lois Ray, Sammy Wolf, Ivan Lane Orch (5); $3.50 minimum.

Second time around at Ben Blue's Santa Monica nitery finds show comparably the same when caught at club's opening in November with exception of songstress Kay Cee Jones, brought in 10 days ago, to supplant Ann Mason. Chirp, who shares costar spot with Barbara Heller and Blue, is a canny type who knows what to sing and when to sing it. For this night, which was especially memorable because of a special eulogy given vet actor Charles Coburn on his 80th birthday by Blue, Miss Jones belted out a versatile repertoire which included "If I Was President," "Some Of These Days," "There'll Be Some Changes Made" and a specialty tune with an Oriental beat called "Oh What a Bhag-Dad Had."

Singer, under pact to Dot Records, scored throughout her 20-minute turn. She pleased the crowd with a Charleston routine that gave ringsiders a chance to eye some purty gams. Kay Cee Jones is a little girl who comes across real big and she bears watching.

Remainder of show continues to stand out with Blue's showmanship sparking the revue. Also billed is Barbara Heller, a slim-built comedienne who remains heavy on entertainment. Such bits as a satire on Judy Garland's "Born In A Trunk"—sung, of course, to different lyrics—score big with patrons. Remainder of show includes comic-stooge Sammy Wolf, Lois Ray and the Ivan Lane orch (5) who provide good backing on all fronts. *Kafa.*

Hotel Muehlebach, K. C.

Kansas City, Feb. 14.

Ginny Simms, Carl Sands Orch (8); $1-$1.50 cover.

Ginny Simms is a name long unheard in entertainment circles here, and her booking into the Terrace Grill came as something of a surprise. In her turn Miss Simms alludes to being "back in action," while actually she looks like she has never been away. The ingredients for a good show are there, but a few uneven spots came out in the opening performance and a house packed with conventioneers made its problem, too. The singing is first-rate, but the show in 30 minutes needs settling.

Repertory by Miss Simms covers a wide swath, some tunes included being highly familiar to the house, and some considerable strangers. Her "I've Got a Crush on You," "Just in Time" and "I've Got You Under My Skin" make for a lively opening. There's something to be desired with "Baby, Did You Hear Me," and her medley of Oscar-winning tunes gets going slowly but eventually brings around the customers. She registers strongly on a blues number and a rhythm version of "Cuddle Up a Little Closer," while "Who Wouldn't Love You" gets a big hand, too. A calypso at finish is not well chosen. Singing ability of the girl who was big in the Kay Kyser days is all there. It needs better routing. *Quin.*

Zutz's, Vancouver, Wn.

Portland, Ore., Feb. 12.

Bonnie Guitar, Billy Greenfield Trio; no cover or minimum.

This intimate nitery in nearby Vancouver, Wash. (across the river), has been relit (11) and is now under new management with a one-act policy. Formal preem has been set for early March after facelifting is completed. New bosses will have format of a semi-name or top talent and later will probably add one or two opening acts to the show.

Bonnie Guitar, native of Seattle, is in for two frames in her northwest debut-as a show topper. Gal slams out a variety of tunes with a fine change of pace. Stint is entertaining and interesting throughout and the customers are off their mitts all the way. She also plays an electric guitar skillfully as accompaniment in a country style presentation that's very refreshing. Using no gimmicks to sell her talent, Miss Guitar climaxes her 30 minutes with her pop platter stuff. Act could go major league with careful management and some special staging. *Feve.*

Adolphus, Dallas

Dallas, Feb. 14.

Tito Guizar, Joe Reichman Orch (7); $1.50-$2 cover.

Mexican troubadour Tito Guizar is on friendly "homegrounds" when he plays Dallas. He's been a fave for 20 years, and current fortnight is his second in nine months at the plush Century Room, where he drew a full house at opening (13).

He runs a full vocal course in 60 minutes of songs in Spanish and English, doing local musts—"Granada," "Malaguena" and "Guadalajara." Guizar mixes both languages for a great version of "Around the World," keeps building via a stage stroll, giving with numbers in English. Audience participation singsong welds his auditors. Smash bit is "Cielito Lindo" in Spanish, in waltz time and in rock 'n' roll tempo. "Jalisco" pulls palm praise and to clinch the long sesh he begs off with "El Rancho Grande." Only overdone bit is singer's constant "ladies and gentlemen" phrase in every sentence, which he could pare, or switch to "senoras y senores" occasionally.

Slick backing by Joe Reichman and crew abet Guizar's guitar, and there's a packed floor at terp time.

Act winds Feb. 26; next night, singer Betty Martin and dancers Mitzi & Lawrence open a fortnight. *Bark.*

Black Orchid, Chi

Chicago, Feb. 11.

Jonathan Winters, Jennie Smith, Joe Parnello Trio; $1.50 cover.

There wasn't much question how his preem audience would take to Jonathan Winters. It was one thing (and a very good one) to be Jack Paar's sit-in for a tv fortnight just prior to his arrival here; and it was another to have rhubarb frosting put on that cake by purple pundit Ashley Montagu. Hardly a surprise, then, that a packed Black Orchid greeted Winters' first appearance with a whistle-punctuated, table-pounding ovation—sort of a conquering hero's welcome.

Comic's pouch of pasquinades includes horror films (and some Boris Karloff mimicry), tv westerns ("those redskins never win"), fishing (with tackle that boomerangs), the new femme driver and ditto service station attendant (chaos for both), and a wonderfully adroit panto of a pitcher in a crucial ninth-inning situation. Last two sketches are especially effective, although the baseball bit could be a wee too parochial from the gals' viewpoint.

Winters wisely doesn't milk his material, though possibly this is the result of his work on tv with its relentless time compartments. At any rate, comic quits while he's ahead, and maybe that thesis decided him to polish off his assignment in but 28 minutes, ankling the stage to a rousing hand and no audible grumbling over the act's length, or lack of it.

Shows warmup spot goes to thrush JJennie Smith. It's the Chi nitery bow for this winsome gal, whose voice has a pleasant quality that needs to find a more deserving and identifying style. Her "How About You" and "Remember Me" are commonplace, but she makes amends with "Crazy Moon" and "It Had to Be You." Her 15-minute turn holds patter to a bare minimum. Good backing, per usual, from the Joe Parnello Trio, Mary Kaye Trio takes the topline spot Feb. 22. *Pit.*

Chez Plumeau, Paris

Paris, Feb. 11.

Pierre Dudan, Mory Perry, R. Marsan, Fred Orbeck Orch (5); $3 minimum.

Cozy candlelit room is located on the top of Paris in the Butte Montmartre. Decked with paintings, it gets the art crowd and those looking for vintage atmospherics. Pierre Dudan heads the unpretentious show and gives out 40 minutes of song and patter that's in for yocks and good listening.

Dudan is a tall, personable fellow whose songs are melodic, witty and deft. Some have been big in the U.S., like "Melancholy" and "Clipan Clopan," and he has many more that could make the trip. Clever, macabre stories, and his breathless-voiced renditions of his own songs make him in for big mitts.

Mory Perry is a pert blonde whose songalog is somewhat too torchy and her voice too piercing as yet. Toning down could make her a pleasant orch staple, but she lacks the individuality for solo singing. R. Marsan is a clever standup comedian. Fred Orbeck orch (5) provides interim and dance music. It is mainly a Gallic spot, for knowledge of the lingo is needed, but gets tourists wanting old-style Paris nitery surroundings. *Mosk.*

Windsor Hotel, M'treal

Montreal, Feb. 11.

Vicki Benet, Max Chamitov orch (4), Sandro Montero; no cover or minimum.

The luxurious figure and adequate piping of Vicki Benet grace the handsome, refurbished Embassy Room as the second performer in the hotel's new show policy. She scores handily.

Gowned in a clinging outfit that reveals but leaves little room for movement, Miss Benet sings in an expressive fashion but songalog needs updating and could include more original items. The old Gallic standards which most chantoosies with an accent could get away with several years ago have passed and even the most devoted Francophile becomes restless when "Pigalle" and such are belted.

Tempos throughout are varied enough to keep up the interest and patter is kept to a minimum. On night caught, Miss Benet battled a very talkative room and wasn't helped by the general acoustics.

Pianist Max Chamitov and his combo play their usual good show and split the interim sets with guitarist Sandro Montero. Room has been building steadily since recent opening and Miss Benet proves to be a strong contributing factor. *Newt.*

VARIETY BILLS

WEEK OF FEBRUARY 19

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; ( ) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (P) 20
Corps de Ballet
Jack Beader
Sondra Barrett
Rockettes
Glee Club
Lucille Manners
Foursome
Renald & Rudy
Roxy 20
Harrison & Kossi
Skating Squires
Roxyettes

AUSTRALIA

MELBOURNE
Tivoli (T) 24
Shirley Bassey
Vic Hyde
Lili Berde
Clifford Guest
Curibas (4)
George Holmes
Neal & Newton
Eleanor Gunter
Joe Martin
Lionel Easton 3
Jimmy Jeff
David Carlile
Irene Bevans
Rae Morgan
Reg Priestman
Norman Thorpe
SYDNEY
Tivoli (T) 24
Larry Griswold
Johnny Lockwood
Eagle & Man
A Robins
Hayes & Faye
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
B & D Stuchberry
Jimmy Parkinson
Edit Juhasz
Frank Ward

Cabaret Bills

NEW YORK CITY

Blue Angel
Bobby Short
Orson Bean
Will Holt
Carolina & Belen
Phyllis Dillon
Jimmie Lyon Trio
Bon Soir
Kaye Ballard
Tony & Eddie
Morgana King
Jimmie Daniels
Casanova
Jose Duval
Margrit & Adrienne
Chateau Madrid
Carmen Amaya Co.
Ralph Font Orc
Panchito Orc
Copacabana
Tony Bennett
Rowan & Martin
Paulette Sis
Cindy Tyson
Sammy Devens
Peggy Womack
Michael Durso Orc
Frank Marti Orc
Downstairs Room
Julius Monk
Ronny Graham
Ceil Cabot
Ellen Hanley
Jean Arnold
Gerry Matthews
Stan Stennett
El Chico
Marisa Terol
Lucerite Tena
Carlos & Myrna
Mellitas Del Campo
No. 1 Fifth Ave
Cedrone & Mitchell
Bob Downey
Harold Fonville
Joan Bishop
Hotel Pierre
Stanley Melba Orc
Joe Ricardel Orc
Betty Benee
Hotel Plaza
Geneviece
Ted Streeter Orc
Mark Monte Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Statler
Xavier Cugat Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Denise Darcel
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Goofers
Haller & Hayden
Malagon Sis
Peiro Bros.
Chandra Kaly
Martha Ann Bentley
Jamel Twins
India Adams
Bob Kennedy
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Gretchen Wyler
Old Romanian
McKenna Line
Avon Long
Margaret Tynes
Laverne Hutchinson
George Carl
Town & Country
Blackburn Twins
Jerry Collins
Buster Burnell
Ned Harvey Orc
Sicaris Orc
Vieux Carre Lantern
Laureano LeMay
Evelyn Sharpe
Ernest Schoen Orc
Paul Mann
Village Barn
Billy Kelly
Mae Sagan
Larry McMahon
Irving Harris
Belle Carroll
Piute Pete
Bobby Meyers Orc
Village Vanguard
Irwin Corey
Charlie Mingus
Melvin Stewart
Waldorf-Astoria
Mcguire Sisters
Emil Coleman Orc
Bela Babai Orc

CHICAGO

Black Orchi
Mary Kaye Trio
Joe Parnello (3)
Blue Angel
"Calypso Extravaganza"
Princess Abilla & King Christian
Lord Christo
Lord Rafael
Candelas Trio
Roger McCall
Blue Note
Gerry Mulligan 4
Leon Sash 4
Chez Paree
Myron Cohen
John Bachemin
Chez Adorables 6
Ted Fio Rito Orc
Cloister Inn
Eddie Higgins Trio
Kim Karter
Slim Gaillard
Conrad Hilton
"Big Top"
Glenn & Coleen Menchassys
Luparescos
Paul Castle
Darlene Sellik
Jo Ann McGowan
Fred Napier
Adrian Swan
Norman Crider
Tune Tattlers 4
Charlie Fisk Orc
Drake Hotel
Pat O'Day
Jimmy Blade Orc
Gate of Horn
P. Amaya & Teresa
London House
Carmen Cavallaro 4
Mister Kelly's
Della Reese
Phil Leeds
Marx & Frigo (3)
Palmer House
Nelson Eddy
Gale Sherwood
Morlidor Trio
Ben Arden Orc

LOS ANGELES

Avante Garde
Matt Dennis Trio
Ruth Olay
Shelley Berman
Ben Blue's
Ben Blue
Kay Cee Jones
Barbara Heller
Sammy Wolf
Lois Ray
Ivan Lane Orc
Coconut Grove
Eydie Gorme
Kovach & Rabovsky
Skinnay Ennis Orc
Crescendo
Mills Bros.
Daye Pell Orc
881 Club
Paula Morgan
Interlude
Hi-Lo's
George Kirby
Shelly Manne Orc
Largo
Frances Faye
Buddy Lester
Eddie Grady Orc
Larry Potter's
Supper Club
Ink Spots
Boodles Weaver
Mocambo
Alan King
Betsy Duncan
Paul Ebert Orc
Moulin Rouge
Will Mastin Trio
Donn Arden Line
Royal Guards
Eddie O'Neil Orc
Slate Bros.
Lenny Kent
Dick Kallman
The Threesome
Statler Hotel
Geo. Arnolds
"Rhythm on Ice"
Revue
Ed Bergman Orc
The Seville
Tantrums In Tempo
HiFi's
Jimmie Fields Dcrs
Ye Little Club
Toni Harper
Randy Sparks

HAVANA

Capri
Wences
Diahann Carroll
Ethel Martin
Dick Curry
Nacional
Patachou
Parisien Dncrs
Dancing Waters
W Reyes Orc
Riviera
Jaye P. Morgan
Dunhills
Leo Diamond
Casino Playa Orc
Sans Souci
Dick Lee
Dolores Perry
Gloria & Rolando
Rolando La Serie
Victor Alverez
Miriam Barreras
La Serie Orc
Ortega Orc
Tropicana
Nat King Cole
Erlinda Cortes
Alberto Rochi
Blanca Varela
Gladys & Freddy Riveros
Guaracheros
Monica Castel
Tropicana Ballet
6 Suares Orq
6 Romeu Orq

LAS VEGAS

Desert Inn
Jimmy Durante
Eddie Jackson
Sonny King
Skeets Minton
Donn Arden Dncrs
Carlton Hayes Orc
Dunes
"Minsky's Folies International"
Smith & Dale
Jesse White
Sid Fields
5 Fredonias
Dior Dancers
Boubouska
Carol King
Sunny Knight
Cee Davidson Orc
El Cortez
Dubonnet Trio
Dick Saunders
Marcie Miller
Dick & Bill
El Rancho Vegas
Sophie Tucker
Vagabonds
Dick Rice Orch
Flamingo
Ritz Bros.
Gogi Grant
Flamingoettes
Jack Fulbrecht Orc
Fremont Hotel
Nitecaps
Make Believes
The Victors
The Castles
Golden Nugget
Harry Ranch
Jig Adams
Bob White Quartet
L & F Maynard
Riviera
Ginger Rogers
Novelliettes
Cavanaughs'
Dorothy Dorbin Dancers
Shecky Greene
Ray Sinatra Orc
Sahara
Marlene Dietrich
Amin Bros.
Louis Basil Orc
Louis Prima-Keely Smith
Sands
Jerry Lewis
Peg Leg Bates
Dick Humphreys
Mudlarks
Copa Girls
Antonio Morelli Orc
San Souci
"Gay Paree Revue"
Hoyt Hersee Orc
Showboat
Hank Penny
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Orc
Silver Slipper
Hank Henry
Loray White
Annie Maloney
Jimmy Cavanaugh
Sparky Kaye
Mac Dennison
Geo. Redman Orc
Thunderbird
Frank Gusto
Joe Pecoraro
Tropicana
Jayne Mansfield
Mickey Hargitay
Elaine Dunn
Cathe Crosby
Lizanne Truex
Dante D'Paulo
Geo. Chakaris
Jack Ankerman
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Dean Martin
Raul & Eva Reyes
Jackie Heller
Lee Martin Orc
Maya Orc
Avalon
Hal Winters
Bobby Dukoff Orc
Anita Boyar
Red Smith 3
Balmoral
Charlie Farrell
Irving Mardi 3
Billy Mitchell
Mickey Gentile
Jose Curbelo Orc
Beachcomber
Dorothy Sarnoff
Henny Youngman
Louis Jordan 3
Dick Stabile
Jaques Donnet Orc
Cafe De Paris
George Matson
The Szonys
Eureka
Billy Fellows
Jet MacDonald
Dick Estes
Ilona Nagy
Chickie James
Doug Scott
Croft Twins
Tinker Bell
Lynda Fairbanks
Freddie Bell Bellhops
Deauville
Red Caps
Tito Puente Orc
Damita Jo
El Lido
Bagelman Revue
Barton Bros.
Eddie Schaeffer
Lillian Hayes
Kay Carole
Bea Kalmus
Bobby Escoto
Bernie Sager
Caney Orc
Eden Roc
Nat King Cole
Dorothy Donegan 3
Emery Deutsch
Strings
Rascha Rodell
Mal Malkin Orc
Sonny Kendis Orc
Louis Varena Orc
Empress
Sallie Blair
Arthur Blake
Hal Edwards Orc
Fontainebleau
Tony Martin
Sacasas Orc
Pupi Campo Orc
Latin Quarter
Milton Berle
Betty George
Metropolitans
Dunhills
Quito Clayero
Gina Guardi
Martha Errole
Walter Nye Orc
Lucerne
Havana Madrid Gras
Diosa Costello
Milos Velarde
Don Casino
Tonia Sonya
Tony & Francella
Juan Romero
David Tyler Orc
Luis Arcoma Orc
Mayan
Pete Petersen 3
Bhama Mama
Calypso Revue
Murray Franklin's
Terry Haven
Dick Havilland
Danny Rogers
Snuffy Miller
Roy Sedley
Linda Bishop
Sue Lawton
Eddie Bernard
Nautilus
Monica Boyar
Mac Pepper
Carlos & Yvonne
Syd Stanley Orc
Sans Souci
Dick Hall
Freddy Calo Orc
Sasamy
Geisha Girl Revue
Ming & Ling
Toy & Wing
Florence Ahn
Tony Tonda
Tong Bros.
Kabuki Dncrs.
Ruth Wallis
Charles & Faye
Henry Levene Orc
Seville
Don Rickles
Bobby Sherwood
Dolores Leigh
Pete Brady 3
Marty Franklin 3
Bob Sennett
Murri & Ruth
Shelborne
Cappiellos
Leonard Young
Len Dawson Orc
Lord Flea Calypso

RENO

Harolds Club
Dynamics
Twin-Tunes (5)
4 Lovers
Harrah's
Debra Hayes (3)
Jackie & Roy
Jackie Burns
Mafalda
Holiday
Windsors
Chuckles
Mapes Skyroom
Kay Martin
Marcia & Misters
Elliott & Lawrence
Dubonnet 3
Jack Melick 3
Johnny Matson
Riverside
Modernaires
Starlets
Bill Clifford Orc

SAN FRANCISCO

Ann's 440 Club
Patsy Kelly
Backstage
Joanne Beretta
Bernard Bragg
Blackhawk
Geo. Shearing 5
Easy Street
Turk Murphy Orc
Fack's II
Bobby Troup
Four Preps
Fairmont Hotel
Carol Channing
E. Heckscher Orc
Gay 90's
Bee, Ray & Ray K. Goman
Joy Healy Dncrs 6
Wally Rose Orc
Hangover
Earl Fatha Hines Orc
Muggsy Spanier
Joe Sullivan
Hungry I
Morf Sahl
Jo Ryder
Tom O'Horgan
Jack's Waterfront
Ernestine Anderson
Memry Midgett
Pat Paulsen
Jazz Showcase
Dick Saltzman 4
Vince Guaraldi
Purple Onion
Lil Greenwood
Lou Gottlieb
365 Club
Carl Ravazza
Allen Cole
Dorothy Dorben Dcrs (10)
Alex Dushin Orc

New Acts

RON URBAN
Magic
10 Mins.
Steuben's, Boston

Ron Urban, personable blonde youngster in traditional conjurer tails and white tie, out for short time in the midwest area and off the club-date and ice show circuits, not yet documented in VARIETY, has one of the brightest and handsomest sight aets on the illusion wheel. With slick aplomb and studied nonchalance, he produces doves in all colors of the rainbow from impossible places. This Merlin of the birds stands out with pro workmanship and draws "ahs" and "ohs" from aud with each production of 15 doves in gold, pink, green, orange, white, orchid and purple.

Birds emerge from balloons bursting in air; from pink silks, he produces a pink bird; from gold silks, a gold bird, etc. He tears pink and blue paper together and the paper restores itself. He tears the blue paper in silhouette of bird, and blue colored dove emerges. As each bird is produced, it is placed on a stand on stage. He's great with the double climax effects, producing a second bird after the first. For his magnum opus, he pours a pitcher of milk into a rolled-up magazine, pulls out silks and birds, whips silks around and produces a birdcage with live parrot. Double climax and finale, which gets him off way ahead, is production of a 17-inch square by 18-inch high bird cage with two blue-colored doves from the same silks. Night caught Urban nabbed big mitting all through and had terrifico femme aud-attention with brilliant display of live color pastels (doves). He manipulates his illusions to make this a savvy magico act and collects warm customer approval.

Great bet for all visual mediums, vaude, niteries, tv, and variety stanzas where zing, flash, color and showmanship required. *Guy.*

MARLENE & CO (4)
Songs
20 Mins.
L'Olympia, Paris

In spite of her name Marlene is right from the carioca circuits where she was discovered by Edith Piaf. She shimmies out after the scene is set by four bongo-playing, dervishing sepia boys. Brawny but shapely, she gives out a series of samba and fado-type rhythms accompanied by a frenetic series of contorting torso gyrations and Latino dance steps.

Her voice is husky and true and she looms a neat Yank plush room entry. *Mosk.*

FOUR NATURALS
Songs
6 Mins.
Alhambra, Glasgow

New singing act, just launched, a good bet for bookers who want to be in early on a quartet with promise. They harmonize pop tunes, their groupings and movements all show sign of intensive rehearsing. An asset is their garbing. Guitar-playing member of the group frowns and scowls too much, and should bear a happier expression. Rest of group could also raise some more brightness in facial output.

Okay for general run of U. K. and Commonwealth vauderies, and useful bet for tv "new faces" programs. *Gord.*

FELIX MARTEN
Songs
30 Mins.
L'Olympia, Paris

Edith Piaf's proteges have included such names as Yves Montand, Charles Aznavour, Eddie Constantine, Les Compagnons de la Chanson, and she now sends another one into the probable top brackets of the specialized star singers here in Felix Marten. It is a tribute to Miss Piaf's show sense for Marten, up to now, was a personable six-footer with a raspy voice who did sardonic, wiseguyish songs. He was an okay filler but now, under the tutelage of Miss Piaf, denotes a true offbeat feel for more human and dramatic songs.

Marten delivers a well concocted series of songs in which he gives out real attitudes towards love and day dreams, interspersed with some patter numbers, to give this an audience identification tag, the secret of Miss Piaf.

Marten has also worked his gestures and timing into top pro channels. He looms a probable star performer soon, and his showmanship may have him ready for Yank chances in two years or so. *Mosk.*

Tony Costas has been named manager of the King's Club, Dallas.

House Reviews

Apollo, N. Y.

Billy Williams Quartet, Lee Andrews & The Hearts (5), Cholateers (3), Valerie Carr, Three Playmates, Bert Howell & Buddy Bowser, Reuben Phillips Band (13); "River's Edges" (20th).

Home of Harlem vaude pulled in a "downtown" act to headline this week and had some of its regulars brush up on their mid-Manhattan stylings, with less than the usual emphasis on the big idiom along 125th St.—rock 'n' roll. There's nothing wrong with playing the music straight once in a while or even more frequently than that. But the net result of signing the Billy Williams Quartet, refurbishing the house band (a systematic change that has been taking place over the past several months) and bringing in the Choclateers, a trio of dancing comics who are more downtown than way up town in their approach, is a soft boxoffice for the Apollo this week.

Reuben Phillips heads the house's sidemen, whom the Apollo management has been depending on more and more of late in lieu of outside group. Either Phillips or some arranger has been stressing less and less of the hot-lick stuff and increasing semi-classics, e.g., a George Gershwin medley, handled prettily by the individual tooters and percussionists but less than perfectly in unison. The arrangements seem too dressed up for a band so heavy on brass and so light on strings.

Lee Andrews & The Hearts and the Three Playmates, latter a mixed black and white femme troupe, are the only accented concessions to the r & r aficionados, but both teams are so ordinary that they prove of little, if any, satisfaction.

On the other hand, the Choclateers, a veteran troupe of another genre, is almost as disappointing. It is not their sophistication any more than it is the stomp-stomp beat of the previously mentioned crews that makes them weak. Dancing is energetic, but in poor form. Choclateers' salvation is in the fine voice of the largest member of the trio. Though he clowns, he has a style and a control which should be taken seriously by those who like jazz. But he shouldn't dance.

Valerie Carr, tall and with perfect vocal control, is also to be appreciated. She sings numbers such as "Foggy Day," "Over the Rainbow," "Too Marvelous For Words," which are delivered a la Frank Sinatra and Judy Garland. She's not overly imitative, but she borrows in great measure from their distinctive phrasing in the songs they have respectively made or kept-famous. She'll be tops when she recognizes that she has more than enough to go it entirely on her own.

Bert Howell & Buddy Bowser are teamed again for some easy-to-take comedy. Lines are no improvement over the Apollo comedic standard, but the delivery by both men is generally more congenial than hellbent for the nearest strip joint. Bowser also fills in as a running host.

As for the Billy Williams Quartet, they have lost none of their verve or solid songability. They glide through a series of tunes each of which is topflight musically, but they fail to move Apollo pewsters to any great heights of response. *Art.*

L'Olympia, Paris

Paris, Feb. 18.

Edith Piaf, Felix Marten, Jacques Courtois, Great Pusztai Troupe (7), Bobby Jule, Malta & Fernando Dogs, Marlene, Romanos (3), Josette Privat; $2 top.

Edith Piaf is in for a six weeks in this big house and, judging from advance sales, may keep it SRO. Probably only Maurice Chevalier and Yves Montand could equal the pull Miss Piaf has for all types and age groups.

Miss Piaf's inner, throaty richness needs no more further appraisal except to say that, though the rich wail of her voice goes off the rails at times, she has the momentum, depth and perfection in backing, gesture and songalog to keep her one of the top songstresses extant.

She is surrounded by a perfectly picked batch of acts to wrap this into first-rate musichall. It seems Miss Piaf had a hand in this too, and she emerges as good a booker as she is a singer. She has made Felix Marten, heretofore only a filler, the second lead and her intuition was right. Marten's metamorphosis is tagged under New Acts, for he is now a personalized singer to contend with.

Miss Piaf also brought along Marlene & Co. (5) from Brazil. Marlene is a husky looker poured into a wrap-around dress. She gives out some Brazilian fados with the right sensuality and dynamism and makes for a good entry (see New Acts). Jacques Courtois is a deft ventriloquist who does his bit with a pipe in his mouth. He has the savvy material, timing and deftness to make this a top vent act.

Great Pusztai Troupe (7) is a teeterboard act that rates the great in its monicker. Men rocket atop two to three and four of their coworkers already on each others' shoulders, or do chain reaction setups on three boards. This is a turn of high calibre for U.S. video and vaude. Malta & Fernando Dogs have the usual appeal.

Bobby Jule is a brilliant juggler who is svelte and perfect enough to inject some comedics into his routine. When he drops anything it is strictly for laughs. His is a top supporting act with enormous Yank possibilities. Romanos (3) are a good opener; two women and a man cavort gracefully on bikes and unicycles and end it in a flurry of tiny bikes being peddled furiously across the stage. Josette Privat is a saucy singer with poise, but she still needs some ease in presentation and a better songalog to fit her breezy character. Now arch instead of bright, some roadwork may well make her a good staple in the singing corps here. *Mosk.*

Unit Review

The Fol-De-Rols
(KING'S, GLASGOW)

Glasgow, Feb. 18.

Greatex Newman presentation of revue. Sketches and lyrics by Newman; additional lyrics, Philip Whitley; Music, Harry Tait, Wolseley Charles; dance arrangments, Thurza Rogers, Cherry Willoughby; pianos, Harry Tait, Alice Stephenson; drums, Jimmy Green. At King's Theatre, Glasgow, Feb. 17, '58; $1.20 *top.*

This light-entertainment unit provides bright fodder that pays off in results on both laff and mittmeters. It's made up of several talented young men, a loose-limbed comedienne, and some pretty dancing girls, all backed by slick and witty material.

Leslie Crowther, tall, bovine-faced comedian, shows versatility and flair for mimicry, and is best as a French lover and an argumentative father in a park. Contrast in comedy is by Jack Tripp, a smaller type with agile movements, expressive mouth and strong sense of comedy. He scores in sketch as a raw recruit getting the better of an officer, and as leader of Les Girls in a "Can-Can" item.

Kathleen West is a law unto herself as comedienne. She's a rubberfaced, rubber-limbed distaffer with ugly face and a flair for twisting herself into oddest shapes. Making a strong impact at outset, she must guard against holding the stage so long that she becomes tedious. Distaffer has great comedy artistry, seen best in "An Invitation into the Garden" as a not-so-simple Maud.

Also on the distaff side, Pat Lambert, a looker, merits praise for her bright chirping. She's backed by a pretty bunch of girl dancers and singers. Sonia Rees, a cosily-built blonde, adds further s.a.

Largely, it's a show in which the males get most chances, as per Jack Tripp, Leslie Crowther and Peter Felgate in a "Do You Believe in Fairies?" number. Felgate, a pleasant young man with a prominent beaked nose, scores in "Leanin' on a Lamppost." Allen Christie, Australian singer, also does good work.

Speeded up somewhat, show offered would have greater impact. As is, it's friendly, intimate entertainment fodder, imaginatively devised and provided by performers with lotsa individual talent. Crowther and Tripp would be useful bets for tv if yanked out and given a series.

Harry Tait and Alice Stephenson are garbed in oldie concert style as they tinkle the ivories in pit, ditto Jimmy Green at the drums. *Gord.*

Phoenix Seeks 750G New Capital For Its 5-Year Repertory Project

The Phoenix Theatre, N. Y., is planning a five-year project requiring $750,000 in fresh capital. The materialization of that endeavor, on top of approximately $456,000 already expended during the theatre's four-and-one-half years of operation, would bring the total investment in the egghead stock operation to about $1,200,000.

The new backing, which the nonprofit off-Broadway operation intends raising through contributions, would be used to establish a permanent company and repertory theatre operation. The Phoenix moved into tax exempt status at the beginning of the current season, when Theatre, Inc., nonprofit organization, took over the sponsorship, with T. Edward Hambleton and Norris Houghton, continuing as managing directors.

The initial phase of the five-year Phoenix plan calls for the production of 12 plays (six a year) by Nobel Prize winners. In addition, supplementary programs, such as the religious drama series and Monday night "Sideshows," would be continued. The plan also provides for road tours of outstanding Phoenix productions and the booking of U. S. and foreign companies at the theatre. Furthermore, the Phoenix would form a company for foreign hikes.

The present plan is for the project to be launched next season. That, according to the Phoenix blueprint would require the raising of $350,000 by June 1. Of that amount, $175,000 would be applied to the theatre operation for the first season, while the balance, to be carried over to subsequent seasons, would be in non-recurring capital funds. That includes $100,000, guarantee for permanent company and repertory; $25,000, rent,

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Ft. Worth to Construct 500G Aluminum Dome For Summer Musicals

Ft. Worth city fathers have voted a $500,000 bond issue for the construction of a Kaiser aluminum dome on the site of the former Billy Rose Casa Manana. It will be a theatre-in-the-round, with 1,750 seats to be scaled to $3.50 top weekends, opening June 30 for a season of musicals.

For first season 10 weeks is contemplated, two weeks each to such probable starters as "King and I," "Guys and Dolls," "Kismet" and "Merry Widow." In 1959, assuming community support at the boxoffice, a 20-week season is envisioned by producers James N. Snowden and Melvin Dacus, who are also connected with the local opera.

Proposed policy calls for standard talent rather than stars. Michael Pollock, of the N.Y. City Center production staff, has been appointed to do the casting in Manhattan and later to take up residence as director.

Pollock points up the technical facilities and actor comforts possible in an aluminum dome, air-conditioned or heated as needed, and immune to the storm hazards which beset summer tents. Bullish on the device (film showmen also are using aluminum domes here and there), Pollock believes they give a big boost to municipally-sponsored theatres.

Fort Worth plan is to divert any b.o. profits to a general fund. Theatre in years ahead might present straight drama, ballet and even opera.

Lyon Phelps Assistant Drama Ed, Bost. Herald

Boston, Feb. 11.

Lyon Phelps, grand nephew of the late lecturer-critic-editor William Lyon Phelps, is the new assistant to drama-editor-critic Elinor Hughes at the Boston Herald. Phelps, former Boston Sunday Post feature writer and playwright, succeeds Robert Taylor, who transferred to the editorial writing staff.

The new Herald drama assistant's full name is also William Lyon Phelps, but he uses the second name only.

Wilk Couldn't Take It, At Least in Absentia

Playwright Max Wilk apparently tried, but vainly, last Friday night (14) to take his mind off the opening of his comedy, "Cloud 7," at the Golden Theatre, N.Y. While his own play was having its preem performance at the Golden, he was next door at the Royale watching "The Entertainer."

The strain was apparently too much for the playwright, however, as his seat at the Royale was vacant after the first act intermission.

1-Woman 'Kate'; It's Even Legal

A Syracuse housewife has her own recipe for legittuner production—and it's perfectly permissible. All that's needed is a single performer, one utility costume and a piano player. These are the ingredients that go into her one-woman presentation of "Kiss Me, Kate," which in its original form required a company of 16 principals, plus chorus.

The housewife, Mrs. Bea Solomon, has appeared in prior "interpretations" of Broadway click musicals, as have others. The "Kate" situation, however, is believed to be the first time that permission has been obtained for such an undertaking. The greenlight was given to Mrs. Solomon by the show's authors, Bella and Samuel Spewack and Cole Porter, and she's paying royalties on her performances to the musical's licensing agent, Tams-Witmark Music Library.

Mrs. Solomon debuted her version of "Kate" last October and since then has played about 25 one-niter dates. The bookings, sponsored by various organizations, ranging from women's clubs to religious and educational groups, have been situated mostly in central N. Y. State. Mrs. Solomon, accompanied at the piano by Thelma Miller Cohn, uses a special four-in-one costume for the required character switches. The garment was designed by Eaves Costume Co.

One-woman preformances or "readings" of Broadway shows are a fairly old stunt, but have mostly been done without permission or payment of royalty, under the guise of being "lectures." In general in such cases if the show's author or original producer learns of the pirated version, legal action is threatened and even occasionally carried out to halt the operation.

PRODUCER ELIZ. MIELE BANKRUPT FOR 178G

Elizabeth Miele, who produced the 1954 Broadway flop, "Hit the Trail," has filed a voluntary petition of bankruptcy in N. Y. Federal Court. The total liability claimed, is $177,966, while the number of unsecured creditors listed is 70.

Miss Miele lists no assets and an income for 1956 and 1957 of $5,655 and $5,712, respectively. The coin according to the petition, represents income from a trust fund.

Actors Equity and the American Guild of Musical Artists have sent a joint statement to Congress protesting the U.S.' "limited participation . . . in the field of the performing arts in the Brussels Fair this summer."

Callas' Dallas 'Medea'

Dallas, Feb. 18.

Maria Meneghini Callas has signed a contract to return to and open the Dallas Civic Operas second season next Oct. 31.

It'll be a revival of Vherubini's "Medea," reportedly work's first staged performance in this country since Andrew Jackson's inauguration.

Fromkes' Death Leaves Theatre In Money Snarl

The death last week of Harry Fromkes, owner of the National Theatre, N. Y., left the house virtually bankrupt. The situation, lieved to be unprecedented in recent legit history, occurred during the second and final week of the run of "Winesburg, Ohio" at the theatre.

Fromkes, who fell or jumped from a window of his 12th floor New York home, reportedly handled all the financial details of the theatre himself. He was also understood to have been his own attorney. However, the standard treasurer's account and manager's account, which he presumably kept, couldn't be found following his death.

Thus, the theatre was left completely without funds for operational expenses and other financial obligations. Approximately $1,300 taken in at the b.o. during the balance of the week was used to pay off the house personnel. Five stagehands were paid over $600 by personal check by James F. Reilly, executive secretary of the League of N. Y. Theatre.

The producers of the play, Yvette Schumer, S. L. Adler and the Saba Co., were unable to cover the unexpected costs as a check issued to them by Fromkes was

(Continued on page 62)

Merrick Gimmicks Ads; Other Producers Beef, So He Has to Drop 'The'

David Merrick, who has become known in the trade for resourceful publicity and advertising methods for his shows, came up with two new wrinkles in the last couple of weeks. He had to modify one of the devices this week, however, following protests by other Broadway managements.

The producer has for several years been dropping the initial "The" from the titles of his shows, as listed in the alphabetical ads in the daily papers. He tried a new twist for the ABC ads for "The Entertainer," retaining the initial article but having it printed in smaller type above the noun and thereby getting it placed further ahead in the listing, under "E."

The N. Y. Times carried the ad that way in its Sunday issue of Feb. 9, but thereafter would not accept the copy in that form for inclusion under "E." The "Entertainer" ads have since dropped the initial "The" and been placed in the "E" position in the Times.

The other papers, notably the N. Y. Herald Tribune and the Post, continued to accept the copy with the initial "The" in small type above "Entertainer" and place it in the "E" position, but this week ruled out the article after receiving protests. Other managements threatened that if Merrick were allowed to continue the small-type "The" strategem, they would follow similar practice with the copy for their shows.

(Continued on page 61)

Equity and Off-B'way League Gab; Union Listens, But Won't Negotiate

The new League of off-Broadway Theatres has made limited headway in its effort to combat the Actors Equity policy of unilateral action in establishing off-Broadway regulations. The union, although, reportedly, refusing to negotiate with the group, is meeting producer-members to discuss their beefs.

The setup parallels the situation that existed between Equity and summer stock managers prior to the union's recognition of several representative groups for bargaining purposes. It boils down to Equity issuing self-formulated rules and then holding confabs on them. The procedure, which cued perennial complaints from the stock managers, appears to be acceptable to the League.

Both Equity and League reps claim the relationship is amicable. However, that wasn't the case when the League was formed last November after the off-Broadway managers had been hit with a series of new regulations. A wire protesting the unilateral action by Equity and demanding the right to negotiate was sent out by the League. The request was subsequently tabled by the Equity council pending additional investigation.

However, in December the League was informed that Equity would discuss the matter at a later date and the first official get-together was held Feb. 5 and another is set for Feb. 26. Prior to the last week's meet, however, members of the League had been adding to each contract filed with the union the following statement, "As per instructions by the League of off-Broadway Theatres this contract is being signed under protest."

The League's primary aim in its discussions with Equity is to establish a certain amount of permanency in the issuance of rules by the union.

Schedule 2 'Party' Plays For London Production

London, Feb. 18.

"The Party" is a popular legit title here. Two new dramatists have plays scheduled for local production under that tag, but it's expected that one entry may be retitled.

Charles Laughton is scheduled to double as director-star of one of the vehicles, written by Jane Arden. The other, by Harold Pinter, is to be directed by Peter Wood.

Hayes-Healy Get 12½-15% of 'Lady'

Percentage deals on "Who Was That Lady I Saw You With?" involve a maximum 28¼% of the weekly gross on the comedy. That's exclusive of theatre rentals. It reflects payments to the producer, director, author and two of the show's three costars.

Peter Lind Hayes and his wife, Mary Healy, who share star billing with Ray Walson, are in for 12½% of the gross until either production costs have been recouped or 21 playing weeks have elapsed. Thereafter, their share of the receipts will be 15%.

Author Norman Krasna collects the basic Dramatists Guild minimum (5% of the first $5,000 gross, 7½% of the next $2,000 and 10% of the balance) during the production's current out-of-town tryout and a straight 10% when it hits New York. Once the show pays off, director Alex Segal will get 2½% of the gross. Until then his take is 2%.

Producer Leland Hayward gets a straight 1% of the gross and as general partner 25% of any profits on the venture. The backers are in for the usual 50% split of the profits, while the remaining 25% will go to Leland Hayward Productions, Inc., which owns the production rights to the Krasna comedy. The project is capitalized at $125,000, with provision for 10% overcall.

ACTOR STANLEY BELL DIES IN BOSTON FALL

Boston, Feb. 18.

Stanley Bell, an actor and member of an old theatrical family, jumped or fell to his death yesterday (Mon.) from the eighth floor of the Hotel Touraine here. The 40-year-old performer had been a member of the touring company of "Much Ado About Nothing," currently playing the Shubert Theatre here.

Bell, who played Don Pedro, had been out of the cast since walking out on the production while playing a scene with the show's star, Katharine Hepburn, in Washington last Friday night (14). His understudy, Ellis Rabb, went on after Miss Hepburn was left virtually stranded on stage for a brief period.

Bell disappeared for an entire day and then showed up in New York at the home of John Houseman, the show's director. He claimed he had "blanked out" during the performance. Bell reportedly was to have returned to the cast last night (Mon.), but the program for the production listed Rabb in the role of Don Pedro.

Houseman told police that Bell had telephoned him Sunday night (16) that he was unable to sleep and that he had advised him to see a doctor.

N. Y. Convention Bureau Avers Theatres Cheat On Pro Rata Overhead

New York theatres aren't paying their fair share of the load to bring convention delegates and vacationing visitors to Gotham. A paltry $2,000 of its $600,000 annual budget comes from the theatrical industry, according to Royal W. Ryan, executive veepee of the N.Y. convention bureau.

Ryan feels that both the film and legit houses should be contributing more to the financial campaign underwritten by some 1,300 subscribers. Presently some $25,000 is tossed into the bureau's financial pot by night clubs and restaurants in New York, but the film and legit operators, by comparison, are in the niggardly pew.

Annual report of the bureau to be released tomorrow (20) reveals that the convention delegate in New York spent 5.71% of his dollar on theatres; .86% on movies; 9.30% on hotel restaurants and 4.48% on night clubs. Rest of conventioneer's buck goes for hotel room, beverages, retail shopping, local transportation, sightseeing, sports events, car service and miscellaneous. Vacation visitor spends proportionately less in all categories but sightseeing.

Bernard F. Gimbel is prexy and chairman of the bureau.

Pinehurst Using Legit To Extend Golf Season

Pinehurst, N. C., Feb. 18.

On the theory that winter golf-vacationers may extend their visits at this resort if evening entertainment is available for their wives, Pinehurst will have a spring legit season again this year. The tee-and-green season normally lasts three months.

Patricia and Fred Carmichael will return with their repertory company of 14 to the midtown Caravan Theatre, an old red brick building with a green tile roof. The couple operate a strawhat at Dorset, Vt., every summer.

The local season will open Feb. 21 with George Oppenheimer's comedy, "Here Today." The regular schedule calls for Friday-Sunday night performances for 10 weeks.

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Subscription $15 Per Year

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B'way Dip Holds For Most Shows; 'Entertainer' 35½G (7), 'Girl' $40,800, 'Romanoff' $26,000, 'Cloud' $9,300 (6)

Broadway, after toppling the previous frame, held pretty much to the level of that stanza last week. The up 'n' down fluctuation in grosses was generally moderate, while business since last Saturday night (15) has been downbeat for most shows because of the blizzard and near-zero weather.

Shows selling out or playing to virtual capacity last week included "Auntie Mame," "Dark at the Top of the Stairs," "Jamaica," "Look Homeward, Angel," "Music Man," "My Fair Lady," "Oh Captain," "Sunrise at Campobello," "Two for the Seesaw" and the opener, "The Entertainer."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net;

Auntie Mame, Broadhurst (C) (62d wk; 485 p) ($6.90; 1,214; $46,-500) . (Greer Garson). Previous week, $46,800; last week, over $46,-100.

Bells Are Ringing, Shubert (MC) (64th wk; 508 p) ($8.05; 1,453; $58,-101) (Judy Holliday). Previous week, $56,100; last week, over $55,-600.

Body Beautiful, Broadway (MC) (4th wk; 28 p) ($8.05; 1,900; $74,-000). Previous week, $33,700; last week, nearly $35,000.

Cloud 7, Golden (C) (1st wk; 3 p) $5.75-$6.35; 800; $26,000) (Ralph Meeker, Martha Scott). Opened last Friday (14) to unanimous pans (Aston, World-Telegram; Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); nearly $9,300 for first three performances and three previews.

Compulsion, Ambassador (D) (17th wk; 132 p) ($5.75-$6.90; 1,155; $36,200) (Frank Conroy, Roddy McDowell, Dean Stockwell). Previous week, $27,000; last week, almost $28,000. Closes next Saturday (22).

Dark at the Top of the Stairs, Music Box (D) (11th wk; 84 p) ($5.75-$6.90; 1,010; $33,000). Previous week, $33,700, with parties; last week, same.

Entertainer, Royale (CD) (1st wk; 6 p) ($7.50; 1,050; $43,500) (Lawrence Olivier, George Relph, Brenda de Banzie, Joan Plowright). Opened last Wednesday (12) to four affirmative notices (Aston, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post) and three negative (Atkinson, Times; Chapman, News; Coleman, Mirror); over $35,500 for first six performances and one preview.

Fair Game, Longacre (C) (15th wk; 121 p) ($5.75-$6.90; 1,101; $32,-000) (Sam Levene). Previous week, $22,900; last week, nearly $23,000.

Jamaica, Imperial (MC) (16th wk; 124 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). As usual, $63,700.

Li'l Abner, St. James (MC) (66th wk; 524 p) ($8.05; 1,615; $58,100). Previous week, $37,100; last week, almost $37,300.

Long Day's Journey Into Night, Hayes (D) (59th wk; 354 p) ($6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, $17,700; last week, over $17,-500. Closes March 29.

Look Back in Anger, Lyceum (D) (20th wk; 159 p) ($5.75; 995; $26,-400) (Mary Ure, Kenneth Haigh). Previous week, $17,000; last week, over $16,000.

Look Homeward, Angel, Barrymore (D) (12th wk; 92 p) ($6.90; 1,076; $40,716) (Anthony Perkins, Jo Van Fleet, Hugh Griffith). Previous week, $40,300 with parties; last week, nearly $40,700, with parties.

Music Man, Majestic (MC) (9th wk; 68 p) ($8.05; 1,626; $68,658). Previous week, $68,100 with parties; last week, almost $68,500, with parties.

My Fair Lady, Hellinger (MC) (101st wk; 803 p) ($8.05; 1,551; $68,-210) (Edward Mulhare, Sally Ann Howes). Steady at $69,200. Show is selling 20 balcony seats at each performance to students at 70c a ticket.

New Girl in Town, 46th St. (MD) (40th wk; 319 p) ($8.06-$9.20; 1,297; $59,085) (Gwen Verdon, Thelma Ritter). Previous week, $39,-200; last week, nearly $40,800.

Oh, Captain, Alvin (MC) (2d wk; 15 p) ($8.35-$9.20; 1,331; $60,000). Previous week, $58,500, with parties, for first seven performances and one preview; last week, almost $58,900, with parties.

Romanoff and Juliet, Plymouth (C) (19th wk; 148 p) ($5.75-$6.25; 1,062; $36,625) (Peter Ustinov). Previous week, $27,000; last week, over $26,000.

Rope Dancers, Miller's (D) (13th wk; 101 p) ($5.75-$6.90; 944; $27,-850) (Siobhan McKenna, Art Carney). Previous week, $13,500; last week, almost $13,800.

Sunrise At Campobello, Cort (D) (3d wk; 20 p) ($6.90; 1,155; $36,000) (Ralph Bellamy). Previous week, $33,900 on subscription; last week, over $35,200 on subscription.

Time Remembered, Morosco (C) (14th wk; 111 p) ($9.90; 946; $43,-000) (Helen Hayes, Richard Burton, Susan Strasberg). Previous week, $41,400; last week, over $39,400.

Tunnel of Love, Beck (C) (51st wk; 409 p) ($5.75; 1,280; $33,000) (Johnny Carson, Marsha Hunt). Previous week, $7,600; last week, almost $8,900. Exits next Sunday (23) to tour, with Larry Parks succeeding Carson.

Two for the Seesaw, Booth (CD) (5th wk; 36 p) ($6.90; 780; $31,700) (Henry Fonda). Previous week, $31,400, with parties; last week, over $31,800, with one party.

West Side Story, Winter Garden (MD) (21st wk; 164 p) ($8.05; 1,404; $63,203). Previous week, $55,900; last week, over $56,300.

Miscellaneous

Infernal Machine, Phoenix (D) (2d wk; 16 p) ($4.60; 1,150; $29,392) (June Havoc, John Kerr). Previous week, underquoted, was over $13,-100 for first eight performances; last week, nearly $10,500.

Closed Last Week

Marcel Marceau, City Center (4th wk; 32 p) ($3.80; 3,090; $61,-812). Previous week, $39,800; last week, almost $40,700. Exited to tour last Sunday (16), after winding up limited four-week stand.

Summer of the 17th Doll, Coronet (D) (4th wk; 29 p) ($6.90; 1,101; $35,040). Previous week, $12,100; last week, over $13,500. Closed last Saturday (15) at an approximate $10,000 loss on a $60,000 investment.

Winesburg, Ohio, National (D) (2d wk; 13 p) ($5.75-$6.90; 1,162; $38,876) (Dorothy McGuire, Leon Ames; James Whitmore). Previous week, $10,100 for first five performances; last week, almost $7,-800. Closed last Saturday (15) at a loss of at least $100,000, its original investment.

Opening This Week

Annie Get Your Gun, City Center (MC) ($3.80; 3,090; $61,812). First in a series of three N. Y. City Center Light Opera Co. revival; opens a limited two-week stand tonight (Wed.).

Day the Money Stopped, Belasco (D) ($5.75; 1,037; $31,583) (Richard Basehart). Stanley Gilkey & Producers Theatre presentation of Maxwell Anderson's adaptation of a novel by Brendan Gill; production financed at $100,000, cost about $85,000 to bring, after an approximate $20,000 out-of-town loss; can break even at around $17,000 gross and net about $6,500 at capacity; opens tomorrow night (Thurs.).

Portofino, Adelphi (MC) ($6.90-$8.05; 1,434; $50,000) (Georges Guetary, Helen Gallagher, Robert Strauss). Richard Ney production, for which he originally wrote the book and lyrics, with Louis Bellson and Will Irwin contributing the score (Gordon Wholey was called in during the tryout to doctor the book, while Sheldon Harnick was given the assignment of writing lyrics for three new songs and rewriting the lyrics for five other numbers); production financed at $230,000 (including 15% overcall), cost about $175,000 to bring in, after an approximate $50,000 out-of-town loss; can break even at around $27,000 gross and net about $12,000 at capacity; opens Friday night (21).

'Diary' Passable $27,600 On Week in Pittsburgh

Pittsburgh, Feb. 18.

"Diary of Anne Frank," starring Joseph Schildkraut, grossed an okay $27,600 last week at the Nixon Theatre here.

The drama is current at the Walnut Theatre, Philadelphia.

Robinson Healthy $30,900 On Solo Week in St. Loo

St. Louis, Feb. 18.

"Middle of the Night," starring Edward G. Robinson, grossed a good $30,900 last week at the American Theatre here.

The production is splitting the current week between the Victoria, Kansas City, and the Auditorium, Denver.

'Sergeants' 27G, 'Methuselah' 41G, 'Day' $8,700, Hub

Boston, Feb. 18.

The Hub continued with a three-show lineup last week. The count this stanza is two legit shows, the holdover "No Time for Sergeants" and the newcomer, "Much Ado About Nothing," at the Shubert. Also, on tap for a one-week stand are the Inbal Dancers, at the Wilbur.

George Oshrin, company manager of "Much Ado," hired snow shovelers to clear the cars in the railroad yard so the scenery could be moved in for the scheduled opening last night (Mon.). The Inbal troupe, also slated to open last night, had to postpone its preem performance until tonight (Tues.) because the weather delayed the arrival of sets and costumes used by the company.

Upcoming bookings include "Master of Thornfield," Colonial, two weeks beginning next Tuesday (25); American Ballet Theatre, Shubert, one week beginning March 3, and "Love Me Little," Wilbur, two weeks begining March 10.

Estimates for Last Week

Back to Methuselah, Shubert (D) (single week) ($4.40-$5; 1,717; $50,100) (Tyrone Power, Faye Emerson, Arthur Treacher). Over $41,000; departed Saturday (15).

Day the Money Stopped, Wilbur (C) (single week) ($4.95; 1,241; $32,699) (Richard Basehart). Opened Feb. 10 to unanimous pans (Durgin, Globe; Doyle, American; Dewar, Traveler; Hughes, Herald; Norton, Record; Melvin, Monitor); over $8,700; left Saturday (15) for Broadway.

No Time for Sergeants, Colonial (C) (3d wk.) ($4.40-$4.90; 1,500; $38,958). Okay $27,000; previous week, $26,500; departs next Saturday (22).

BENNETT WOW $59,300, FULL WK., ROCHESTER

Rochester, Feb. 18.

"Auntie Mame," starring Constance Bennett, grossed a tremendous $59,300 last week at the 2,574-seat Auditorium here.

The comedy is current at Ford's Theatre, Baltimore.

Off-Broadway Shows

As You Like It, Heckscher (1-20-58); closes next Saturday (22).

Boy Friend, Downtown (1-25-58).

Brothers Karamazov, Gate (12-6-57).

Clerambard, Rooftop (11-7-57).

Courageous One, Greenwich Mews (1-20-58).

Endgame, Cherry Lane (1-28-58).

Garden District, York (1-7-58).

Iceman Cometh, Circle in the Square (5-8-56); closes next Sunday (23).

King's Standards, Blackfriars (2-12-58).

Obligatto, Theatre Marquee (2-18-58).

Threepenny Opera, de Lys (9-25-55).

Trial of Dmitri Karamazov, Jan Hus (1-27-58); closes next Sunday (23).

Winkelberg, Renata (1-14-58); closes next Sunday (23).

Closed Last Week

Tobias & Angel, Theatre East (1-2-58).

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Waltz Toreadors, Coronet (2-25-58).
Blue Denim, Playhouse (2-27-58).
Who Was That Lady, Beck (3-3-58).
Wonderful Town, Center (3-5-58).
International Soiree, Bijou (3-12-58).
Methusaleh, Ambassador (3-24-58).
Say Darling, ANTA (4-3-58).
Joyce Grenfell (wk. 4-7-58).
Oklahoma, Center (3-19-58).
Love Me Little, Hayes (4-9-58).
Visit, Lunt-Fontanne (4-14-58).

(Theatres Not Set)

Plaintiff in Pretty Hat (wk. 3-17-58).
Hearts & Dollars (4-3-58).
Firstborn (4-29-58).

OFF-BROADWAY

Enemy People, Provincetown (2-25-58).
Dark of Moon, Carnegie (2-26-58).
Children of Darkness, Circle (2-28-58).
Power of Dreams, Sullivan St. (3-4-58).
Long Gallery, RNA (3-6-58).

Philly Busy; 'Blue Denim' $14,800, 'Who Was' $27,800, 'Planet' $29,500

Philadelphia, Feb. 18.

Local legit buzzed along with four shows on the boards last week, but business was spotty even before the weather turned brutal Saturday (15). The musical tryout, "Portofino" moved out over the weekend after a disastrous engagement, but the touring "Diary of Anne Frank" arrives this week to keep the four-show crop intact.

Future bookings include a repeat stand of "No Time for Sergeants," due next Monday (24) at the Forrest; the touring "Long Day's Journey Into Night," March 3, Locust; the tryout "Say, Darling," March 17, Shubert; "Back to Methuselah" the same night at the Locust, and the tryout "Love Me Little," March 24, Walnut.

Estimates for Last Week

Blue Denim, Locust (C) (1st wk) ($4.80; 1,580; $43,000) (Chester Morris). Opened to one favorable review (deSchauensee, Bulletin) and two pans (Gaghan, News; Murdock, Inquirer); tryout grossed a so-so $14,800; exits next Saturday (22) for New York.

Portofino, Erlanger (MC) (4th wk) ($6; 1,880; $53,000) (Georges Guetary, Helen Gallagher, Robert Strauss). Wound up a dire tryout stand with an incredible $7,000; left Saturday (15) for Broadway.

Visit to a Small Planet, Forrest (C) ($4.80; 1,760; $35,000) (Cyril Ritchard). Tourer was stuffed off by the second-string critics, but the star got raves; neat $29,500; holds through Saturday (22).

Who Was That Lady I Saw You With, Shubert (C) (2d wk) ($5.40; 1,870; $45,000) (Peter Lind Hayes, Mary Healy, Ray Walston). Handsome $27,800; exits town next Saturday (22) for New York and a week of previews before the Broadway preem March 3.

Opening This Week

Diary of Anne Frank, Walnut (D) ($4.80; 1,340; $33,000) (Joseph Schildkraut). Return booking for the tourer, opened last night (Mon.).

Bus & Truck 'Sergeants' 26G in Southern Split

Columbus, Ga., Feb. 18.

The bus-and-truck company of "No Time for Sergeants" grossed a satisfactory $26,000 last week in a four-way, eight performance split. Dates played, with grosses listed parenthetically, were as follows:

One performance Sunday (9), Auditorium, Miami ($3,500); one performance Monday (10), Auditorium, Ft. Lauderdale ($4,500); two-performance return stand Tuesday-Wednesday (11-12), Auditorium, Miami ($6,700); two performances Friday (14), Auditorium, Tallahassee ($5,100), and two performances Saturday (15), Jordan Auditorium, here ($6,200).

Hepburn $35,000, 'Waltz' $26,300, D.C.

Washington, Feb. 18.

Shubert theatre racked up near capacity business last week with Katherine Hepburn and Alfred Drake in "Much Ado About Nothing." Shubert is dark this week, reopening next Monday (24) with two weeks of "Visit to a Small Planet."

National got off to a good start with "Waltz of the Toreadors", despite unfavorable weather and absence of star Melvyn Douglas from four performances because of a bad throat. Paul Ballantyne handled the star part. "Waltz" stays for a second week, followed by two weeks of "Auntie Mame."

Estimates for Last Week

Much Ado About Nothing, Shubert (C) ($4.95-$4.40; 1,550; $37,-000) (Katherine Hepburn, Alfred Drake). Big $35,000.

Waltz of the Toreadors, National (D) (1st wk) ($5.50-$4.95; 1,667; $38,000) (Melvyn Douglas, Betty Field, Lili Darvas). Hefty $26,300.

GRENFELL $9,600 (3), COWARD 26G (7), S.F.

San Francisco, Feb. 18.

Noel Coward's two comedies ("Nude With Violin" and "Present Laughter," on alternating nights) opened to excellent business in seven performances at the Curran last week.

In addition, Joyce Grenfell's one-woman show at the Geary proved to be a sleeper, and packed them in for three nights. Randolph Hale's Coast version of "Tunnel of Love," at the Alcazar, slipped in face of the Geary Street competition.

Estimates for Last Week

Nude With Violin-Present Laughter, Curran. (1st wk) ($4.40-$4.95; 1,758; $47,500) (Noel Coward). Fine $26,000 for seven performances.

Joyce Grenfell Presents, Geary. (1st wk) ($3.85; 1,5550; $31,000). Sock $9,600 for three performances.

Tunnel of Love, Alcazar. (19th wk) ($4.40; 1,147; $32,000) (Russell Nype, William Bishop). Sagging $10,000; last week, $12,300.

Errol Flynn NG $12,200 In Tryout Week, Detroit

Detroit, Feb. 18.

Only one of Detroit's three legiters is open this week. Current at the Shubert is "Cat on a Hot Tin Roof," starring Victor Jory. The Tennessee Williams play, having its second outing here in successive years, is in for a week. Upcoming is "Tunnel of Love," starring Larry Parks and Marsha Hunt, opening Feb. 26 for a scheduled six-week run at the Shubert.

"The Master of Thornfield," starring Errol Flynn, has moved on to Cincinnati for more breaking-in after a dismal opening week at the Shubert. Huntington Hartford's adaptation of "Jane Eyre" is scheduled to go on to Boston prior to Broadway. Romantic drama got a pan (Callaghan, Free Press) and two downbeat-but-hopeful reviews (Mossman, News, and Taylor, Times).

Estimate for Last Week

Master of Thornfield, Shubert (D) ($4.50; 2,050; $35,000) (Errol Flynn). Poor $12,200; continuing try-out tour in Cincinnati.

'Milliionaire' Oke $24,100, 'Journey' So-So $18,300, 'Fella' Fair $33,600, Chi

Chicago, Feb. 18.

Local legit held fairly sturdy last week. "Most Happy Fella" improved a bit on subscription and "Happiest Millionaire" eased slightly. Both shows started with generally negative notices from the four Chi critics. "My Fair Lady" again went close to clean at the Shubert.

"Long Day's Journey Into Night" picked up before it moved out to resume tour. Marcel Marceau begins three weeks at the Great Northern tonight (Tues.). "Compulsion," slated to open the Erlanger next Wednesday (26), has been cancelled because the advance ads failed to detonate a big mail order response.

Estimates for Last Week

Happiest Millionaire, Harris (C) (3d wk) ($5.50; 1,000; $30,500) (Walter Pidgeon). Almost $24,100 in third and final subscription week; previous week, over $24,300.

Long Day's Journey Into Night, Erlanger (D) (6th wk) ($5; 1,330; $32,800) (Fay Bainter, Anew McMaster). Over $18,300 with Ruth Nelson subbing for the ailing Miss Bainter; previous week, $16,553; closed Saturday (15) to continue tour.

Most Happy Fella, Blackstone (MD) (2d wk) ($7; 1,425; $58,700) (Robert Weede). Nearly $33,600 on subscription week; previous week, $30,000 for seven performances.

My Fair Lady, Shubert (MC) (15th wk) ($7; 2,100; $72,979). About $72,600; previous week, $72,-500.

Opening This Week

Marcel Marceau, Great Northern ($4.40; 1,500; $30,500). Opens tonight (Tues.) to an advance of nearly $15,000.

'Fur' Profitable $17,900 2d Wk. Repeat, Toronto

Toronto, Feb. 18.

On its fourth Toronto engagement, this time for a fortnight's run at the Royal Alexandra Theatre, "My Fur Lady" racked up good gross, with almost capacity to the end of the second week. After its Toronto date, the musical tours Ontario and Quebec one-nighters by bus.

Estimate for Last Week

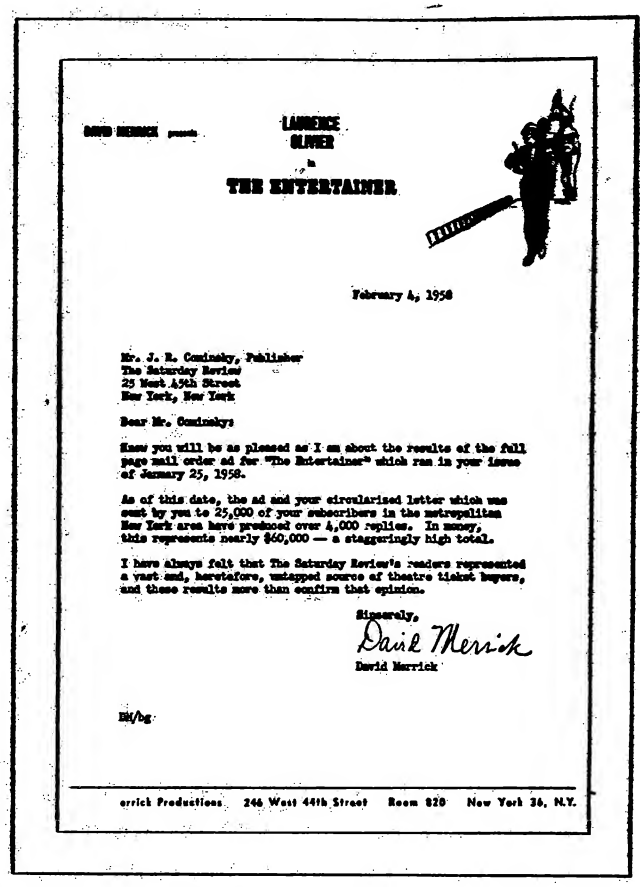
My Fur Lady, Royal Alexandra (2d wk) ($3.50; 1,525; $28,000). Grossed $17,900, this giving the musical $34,200 for the two-weeks' engagement here.

PRODUCER DISCOVERS SRO BEGINS WITH SR



THE ADVERTISEMENT

Appearing in the January 25 issue of the *Saturday Review*, this advertisement offered tickets, by mail, for David Merrick's presentation of Laurence Olivier in *The Entertainer*. Cost? $1,420. Exposure? To 200,000 of the nation's most alert—and solvent—readers. (Half of SR's readers earn $10,000 a year—or more.)



THE RESULTS

This is the letter written by Mr. Merrick on February 4—just 11 days after the appearance of the advertisement and a full week before *The Entertainer's* scheduled opening. It reports more than 4,000 orders, the receipt of almost $60,000 in cash—approximately 42 times the cost of the advertisement.

HEAVENLY NEWS FROM SR FOR BROADWAY ANGELS

As a direct consequence of the overwhelming response to the invitation extended by Mr. Merrick to SR readers to buy tickets to his new show, SR is opening its pages to other producers —so that they, too, like Mr. Merrick, *can sell out the house at a lower cost than through any other medium.*

Most important, SR will accept *only one such ad per issue*—so that any producer using it will have full access to its entire audience, without any competition from any other producer.

Saturday Review readers look upon such offers as an *opportunity*—brought to them by their favorite magazine. With checks came letters from readers. One reader expressed her thanks and confessed she had "almost stopped theater going due to the difficulty over seats." Perhaps the most significant statement made was: "Thank you, *Saturday Review* for your thoughtfulness and hoping you can 'swing' other first 'editions!'"

Saturday Review

25 WEST 45TH STREET NEW YORK 36, N. Y.

The growing national weekly for people whose time is limited but whose interests are not



Shows Abroad

Epitaph for George Dillon

London, Feb. 12.

English Stage Co. presentation of three-act (four scenes) drama by John Osborne and Anthony Creighton. Stars Yvonne Mitchell. Staged by William Gaskill; decor, Stephen Doncaster. At Royal Court Theatre, London, Feb. 11, '58; 2.20 top.

Josie Elliott	Wendy Craig
Ruth Gray	Yvonne Mitchell
Mrs. Elliott	Alison Leggatt
Norah Elliot	Avril Elgar
Percy Elliot	Toke Townley
George Dillon	Robert Stephens
Geoffrey Colwyn-Stuart	Philip Locke
Mr. Webb	Paul Bailey
Barney Evans	Nigel Davenport

John Osborne was an angry young man long before he achieved trans-Atlantic recognition with "Look Back in Anger." In Epitaph for George Dillon," which he wrote in association with Anthony Creighton, he reveals himself as a natural playwright with a gift for acute observation and embittered characterization. It is not a good play, but a controversial one and sufficiently vivid to stimulate discussion. Although the show is in for a limited run at the Royal Court, some enterprising West End manager will probably see the potentialities of a profitable transfer.

"George Dillon" has the same provocative theme that characterized "Look Back in Anger." The characters are dissected with the same uncanny and almost malicious precision. The dialog is tense and occasionally inspired, and the relief comes largely from shrewdly timed directorial touches.

The title character is a sponging would be actor, would-be playwright who formerly bled his mother and now imposes on a kindly old lady who sees in him a resemblance to the son she lost in the war. He despises his benefactress, ignores her henpecked husband and seduces the younger daughter. Only to an aunt does he show some respect, and although she falls in love with him, she sees through him.

Although the play lacks form, it succeeds very largely by virtue of its characterizations. George Dillon is craftily etched and skilfully interpreted by Robert Stephens. He plays the man of moods, the shammer and the braggart with believable fluency, and the final curtain scene in which his death is coinciding with his first success, strikes a keen emotional note.

Yvonne Mitchell, an accomplished actress, achieves a wealth of understanding as the clear-eyed aunt, but occasionally lacks projection. Wendy Craig as the jive-mad daughter who is seduced and Avril Elgar as her straightlaced sister are in top form, while Alison Leggatt and Toke Townley as their parents adequately complete the assorted family that comes under the authors' critical microscope. Neat cameos are provided by Philip Locke, Paul Bailey and Nigel Davenport in smaller roles.

Myro.

"Dance With the Baby," a new play by **Michael V. Gazzo**, is planned for Broadway production next fall by **Jay Julien.**

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Keep Your Hair On!

London, Feb. 14.

Alan Kevin Kaplan presentation of two-act (14 scenes) musical comedy, with book and lyrics by John Cranko; music, John Addison; staged by Cranko; decor, Tony Armstrong Jones and Desmond Heeley. Stars Rachel Roberts, John Turner, Erik Mork, Betty Marsden, Gilbert Vernon. At Apollo Theatre, London, Feb. 13, '58; $2.80 top.

Joe Baker	John Turner
Lady ffoyte-Bowen	Betty Marsden
Toni	Gilbert Vernon
Girl In Patent Leather Pumps	Debbie Hamilton
Olaf	Erik Mork
Mabel Gibbs	Rachel Roberts
Marlene	Barbara Windsor
Xavier	Mervyn Wilding
Sally	Mela White
Maurice	Steve Arlen
Violet	Margaret Dawn
Delphine	Brenda Haydn
Vera	Adrienne Marsh
Rene	Paul Vieyra
Sir William Jumbleby	Eric Thompson
Police Constable	Trevor Griffiths
Dave	Nicholas Amer

John Cranko, the choreographer who was the guiding spirit behind the surrealistic "Cranks" revue, a hit a few seasons back, has now tried his hand at a book show, but with disastrous results. The new musical, "Keep Your Hair On," is a sad experience for all concerned.

This comparatively expensive venture into musical comedy fails primarily for one reason, the inadequacy of the book. Its story line, as developed in the first act, is corny to a degree, using the conventional boy-meets-girl theme against a background of party politics. In the second act, however, Cranko substitutes absurdity for dullness. The bulk of the action is ludicrous.

His novelettish-type book does not fit in with the off-beat technique in presentation. The decor and costumes are unusually good, the music is variable, with one worthwhile song, "Crowning Glory," which earns for Betty Marsden an ovation. The romantic ballads are frequently tedious and one, "Oh I Do, I Do," seems interminable.

Only Miss Marsden rises above the material. John Turner, Gilbert Vernon, Rachel Roberts and Erik Mork appear to limp through their roles without much enthusiasm or confidence. The last named, a well-known Danish actor, is making his British stage debut in this production. He's a personable enough young man, but with only a moderate singing voice and it's not apparent why he was brought over for the part.

Myro.

The Potting Shed

London, Feb. 7.

New Watergate Theatre Club (in association with H. M. Tennent & Donmar Productions) presentation of three-act (five scenes) drama by Graham Greene. Stars John Gielgud, Irene Worth and Gwen Ffrangcon-Davies. Staged by Michael Macowan. Decor by Paul Mayo. At Globe Theatre, London, Feb. 5, '58; $2.80 top.

Dr. Baston	Walter Hudd
Anne Callifer	Sarah Long
Sara Callifer	Irene Worth
Mrs. Callifer	Gwen Ffrangcon-Davies
John Callifer	Lockwood West
Maurice Callifer	John Gielgud
Corner	William Peacock
Dr. Kreuzer	Peter Illing
Mrs. Potter	Dorothy Dewhurst
Miss Connolly	Althea Gover
Rev. Callifer	Redmond Phillips

Graham Greene, again riding his favorite hobby-horse of religion and whisky-sodden priests, is handsomely served in this production by a cast of exceptional quality. This is a case in which the marquee lure will be the saver to attract the paying customers. Even so, the play may not stand up for an exceptional run, but should survive longer than it did in New York, and prove a profitable undertaking.

The three stars of the production, John Gielgud, Irene Worth and Gwen Ffrangcon-Davies, expertly create the tension which the author desires, but it's due more to their acting than to the original script. Gielgud, particularly, as the man who can't understand why he has been shunned by his family and has no knowledge of what happened in the potting shed when he was a boy of 14, gives a performance of unusual depth and sincerity.

Miss Ffrangcon-Davies, as the mother who desperately tries to conceal the boyhood incident, is coldly aloof, yet always dignified. The real warmth emanates from Irene Worth as Gielgud's ex-wife, still in love and at a loss to know why their marriage cracked.

But probably the most moving performance is by Redmond Phil-

(Continued on page 61)

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Cat on Hot Tin Roof, Comedy (1-30,58).
***Dear Delinquent,** Aldwych (6-5-57).
Dinner With Family, New (12-10-57).
Dry Rot, Whitehall (8-31-54).
Flowering Cherry, Haymarket (11-21-57).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
Hapsburg Mill, Cambridge (11-15-57).
Keep Your Hair On, Apollo (2-13-58).
Lady at Wheel, Westminster (2-19-58).
Lysistrata, York's (2-18-58).
Lovebirds, Adelphi (4-20-57).
Mousetrap, Ambassadors (11-25-52)
New Crazy Gang, Vic. Pal. (12-18-56)
Paddle Own Canoe, Criterion (12-4-57).
Plaisirs De Paris, Wales (4-20-57).
Potting Shed, Globe (2-5-58).
Rape of Belt, Picadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
***Share My Lettuce,** Garrick (9-25-57).
Touch of Sun, Saville (1-31-58).
Tunnel of Love, Majesty's (12-3-57).
***Transferred.**

SCHEDULED OPENINGS

Where's Charley, Palace (2-20-58).
Sport of Mad Mother, Royal Ct. (2-25-58).
Hunter's Moon, Wint. Gard. (2-26-58).
Touch It Light, Strand (2-27-58).

CLOSED LAST WEEK

House by Lake, York's (2-8-58).
Roseland, St. Martin's (2-12-58).
Stranger in the Sea, Arts (12-27-57).

ON TOUR

Blind Alley
Beth
Chalk Garden
Cupid Is an Imp
D'Oyly Carte Opera
Double Cross
House By the Lake
Simple Spymen
No Way to Kill
Nude With Violin
Peter Pan
Waltz of the Toreadors

Touring Shows

(Feb. 17-March 2)

Aunfie Mame (2d Co.) (Constance Bennett)—Ford's, Balto (17-22); National, Wash. (24-1).

Back to Methuselah (tryout) (Tyrone Power, Faye Emerson, Arthur Treacher)—Veterans' Aud., Providence, R.I. (17); State, Portland, Me. (18); Bushnell Memorial Aud., Hartford, Conn. (19-20); Klein Memorial Aud., Bridgeport, Conn. (21); Academy of Music, Brooklyn (22); Municipal Aud., Johnson City, Tenn. (26); Aycock Aud., Greensboro, N.C. (25); Municipal Aud., Charlotte, N.C. (26); Municipal Aud., Columbia, S.C. (27); Memorial Aud., Chapel Hill, N.C. (28-1) (Reviewed in VARIETY, Jan. 23, '58).

Blue Denim (tryout)—Locust, Philly (17-22, moves to N.Y.) (Reviewed in VARIETY, Feb. 12, '58).

Canadian Players—Town State Teachers College, Cedar Falls, Ia. (17); Mankato (Minn.) State College Aud. (18); St. Olaf College Aud., Northfield, Minn. (20).

Cat on a Hot Tin Roof (Victor Jory)—Shubert, Det. (17-22); Nixon, Pitt. (24-1).

Dream Yankees—Ovens Aud., Charlotte (17-18); Mosque, Richmond (20-22); Center, Norfolk (23); Ford's, Balto (25-26); Capitol, Wheeling (27-28); Municipal Aud., Canton (1).

Diary of Anne Frank (Joseph Schildkraut)—Walnut, Philly (17-1).

Happiest Millionaire (Walter Pidgeon)—Harris, Chi (22-1).

Joyce Grenfell (tryout)—Hartford, L.A. (17-22).

Long Day's Journey Into Night (Anew McMaster)—Nixon, Pitt. (17-22); American, St. L. (24-1).

Marcel Marceau—Great Northern, Chi (18-1).

Master of Thornfield (tryout) (Errol Flynn)—Shubert, Cincy (17-22); Colonial, Boston (25-1) (Reviewed in VARIETY, Feb. 12, '58).

Middle of the Night (Edward G. Robinson)—Victoria, K.C. 17-18); Aud., Denver (20-22); Biltmore, L.A. (25-1).

Most Happy Fella—Blackstone, Chi (17-1).

Much Ado About Nothing (Katharine Hepburn)—Shubert, Boston (17-1).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Shubert, Chi (17-1).

No Time for Sergeants (N.Y. Co.)—Lanier H. S., Montgomery (17); Municipal Aud., Jackson, Miss. (18); Robinson Aud., Little Rock (19-20); Ellis Aud., Memphis (21-22); Howard Aud., Ruston, La. (24); Municipal Aud., Shreveport (25-26); Music Hall, Houston, (27-1).

No Time for Sergeants (Nat'l. Co.)—Colonial, Boston (17-22); Forrest, Philly (24-1).

Nude With Violin & Present Laughter (Noel Coward)—Curran, S.F. (17-1).

Plaintiff in a Pretty Hat (tryout) (Glynis Johns, Hugh Williams)—Royal Poinciana, Palm Beach (24-1).

Say Darling (tryout) (David Wayne, Vivian Blaine, Johnny Desmond)—(22-1).

Tunnel of Love (Larry Parks, Marsha Hunt)—Shubert, Det. (26-1).

Tunnel of Love (Coast Co.) (Russell Nype, William Bishop)—Alcazar, S.F. (17-1).

Visit to a Small Planet (Cyril Ritchard)—Forrest, Philly (17-22); Shubert, Wash. (24-1).

Waltz of the Toreadors (Melvyn Douglas, Betty Field, Lili Darvas)—National, Wash. (17-22, moves to N.Y.).

Who Was That Lady I Saw You With? (tryout) (Peter Lind Hayes, Mary Healy, Ray Walston)—Shubert, Philly (17-22, moves to N.Y.) (Reviewed in VARIETY, Feb. 12, '58).

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Legit Payoffs

Current financial status of New York and touring productions, including closed operations on which payment has recently been made. Investment figures include overcall, if any. **(R)** designates amount of original investment repaid to the backers. **(P)** designates amount of profit distributed to the backers. Unless otherwise indicated, the backers' share is 50% of the total profit, with the management getting all or most of the remaining 50%.

Show Title	Investment	Backers' Return To Date
Auntie Mame (N.Y. Co.)	$179,307	*$92,336.82 (P)
Auntie Mame (2d Co.)	130,000	13,000 (R)
Bells Are Ringing	360,000	80,000 (P)
Damn Yankees	250,000	437,500 (P)
Dark at Top of Stairs	100,000	75,000 (R)
Diary of Anne Frank	75,000	99,300 (P)
Happiest Millionaire	99,000	54,000 (R)
Jamaica	300,000	120,000 (R)
Long Day's Journey Into Night	80,000	45,500 (P)
Look Homeward, Angel	125,000	62,500 (R)
Look Back in Anger	40,000	4,000 (P)
Middle of the Night	100,000	87,500 (P)
Most Happy Fella	375,000	176,000 (P)
Music Man	300,000	60,000 (R)
My Fair Lady (2 Cos.)	300,000	*680,000 (P)
New Girl in Town	300,000	45,000 (P)
No Time for Sergeants (2 Cos.)	100,000	545,965 (P)
Romanoff and Juliet	80,000	48,000 (R)
Sunrise at Campobello	110,000	20,000 (R)
Tunnel of Love	60,000	120,000 (P)
West Side Story	300,000	300,000 (R)
CLOSED SHOWS		
Happy Hunting	360,000	285,000 (R)
Teahouse of the August Moon (2d Co.)	65,000	235,125 (P)
Teahouse of the August Moon (3d Co.)	65,000	73,000 (P)

* Backers of "Auntie Mame" receive 34.471% of the profits; "My Fair Lady" profit is approximate.

Shows on Broadway

The Entertainer

David Merrick (with L.O.P. Ltd of London) presentation of three-act drama by John Osborne. Stars Laurence Olivier, George Relph, Brenda da Banzie, Joan Plowright. Features Richard Pasco. Staged by Tony Richardson; music, John Addison; settings, Alan Tagg; costumes, Clare Jeffery; lighting, Tharon Musser; musical direction, Gershon Kingsley. At Royale Theatre, N.Y., Feb. 12, '58; $7.50 top ($9.20 opening).

Billy Rice	George Relph
Jean Rice	Joan Plowright
Archie Rice	Laurence Olivier
Phoebe Rice	Brenda de Banzie
Frank Rice	Richard Pasco
Britannia	Jeri Archer
William Rice	Guy Spaull
Graham	Peter Donat

Now playing—"The Entertainer" Next attraction—"Macbeth"

Take the above literally. It sums up the essential fact about the David Merrick import at the Royale: a great repertory star is having a go at a bit of theatrical slumming. He demonstrates what a master technician, an acute eye and ear, can do with the role of a hollow-selfish, debased-defeated smalltime trouper.

Admiration for the performance of Laurence Olivier and the novelty of it accounts for the crowded houses of a short engagement. But admiration stops short of John Osborne's script which, curiously, has a lot of acting in it but not much content.

This, of course, is a stunt and most theatregoers will ride with it on that premise. It is something to see the fabled Olivier of Shakespearian stature descend to cracking jokes, singing songs and even venturing a small, fake (very fake) tap dance.

Memory recalls Noel Coward's "Red Peppers," Alfred Lunt's "Idiot's Delight," Lee Tracy's "Broadway," Hal Skelly's "Burlesque," Gene Kelly's "Pal Joey" and, way back, George M. Cohan's own incurable "Song and Dance Man." In brief, the legit betimes has been fascinated with the no-talent, or no-character, or both, prototype of the theatrical honky-tonks.

That the play is actable, and in Olivier's case superbly so, reflects the playwright's own origins as actor. The people are believable, but they do not engross the beholder. Perhaps the key to the failure lies in their "tragedy" being three-parts self-pity and one-part gin. The family scenes are prolonged booze bouts and indeed the constant opening of new bottles comes within a burp of being unintentionally satirical.

Osborne discharges many a crack about the fading British Empire, rather painful, some of it, to sympathetic American ears. He is also preoccupied with slurs at homosexuals and it would be hard to recall a play which had so many references to delphimiums. But to those who know the British halls the humor is a tape recording. By long tradition swish has been runner-up to umbrella gags. So it's in smalltime character that Olivier keeps comicking gratitude to God that he's normal.

Olivier steps back and forth in the unfoldment of the story between the olio of an English seaside fleabag and the family digs. He is the gone-to-seed emcee-comic for a band of under-nourished nudes, but his retired father, a man of some dignity and the author's spokesman for the Brittania of yesteryear, was an authentic great of the old music halls. This role is handled with canny skill by George Relph.

Only an insider perhaps would dare guess how much of the credit for the staging belongs to Tony Richardson. Olivier has worked out his characterization with acute observation and mosaic detailing. He comics in a pearl gray bowler and yellow gloves, twirling a cane and reeking of perpetual smirk. He is convincingly an empty mechanism of repeated mannerisms, vulgar to the bone.

His bad jokes and the witless song lyrics are items which can be recognized and defended as realism. The shoddy material is part of the shoddy entertainer and such corruption of professionalism has been seen no further away than 42d Street when burlesque comics used to try to be funny while the moujiks insistently applauded for the strippers to come on.

There are moments when Archie Rice, in the playing of Olivier, is as terrifying as his Richard III, all decayed and evil inside but the

(Continued on page 61)

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Inside Stuff—Legit

Last week's VARIETY story regarding the new Actors Equity agency rules incorrectly stated that the membership had voted at the January meeting, 116-114 in favor of the proposed revisions. An overwhelming majority of those present at that confab balloted in favor of changing the long-standing code. The 116-114 count applied to the vote calling for elimination of a proposed stipulation barring actors on minimum salary from paying commissions. Equity held an initial confab with about 25 talent agents last Thursday (13) to discuss the new regulations. Other meetings will follow.

Jeri Archer, who is "Brittania," the stripper in the Laurence Olivier starrer, "The Entertainer," at the Royale Theatre, N.Y., has been required to wear a flesh-colored bra (realistically painted) on order of the N.Y. License Commissioner. The municipal official also forced the elimination of one line of dialog, an innocuous bit of slang in England, but with a different connotation in the U.S. The show's program carries a glossary of Britishisms.

Shows on Broadway

Continued from page 60

The Entertainer

motors still running. The punch of the second act, news that his other son has been murdered by his Egyptian captors in the Suez incident, gives the star a chance to do an emotional vomit. It may be supposed that every great star in his time must impersonate a song and dance man and upchuck on stage.

That most of the foregoing is brilliantly realized theatrically explains the importing of the play by David Merrick and its flash appeal for one limited whirl. The music of John Addison, the settings of Alan Tagg, including a forgotten vaudeville advertising curtain and the electric side-proscenium annunciators, the costuming of Clare Jeffry, the lighting of Tharon Musser are all integral and important components of the total effect. Important, too, is Gershon Kingsley's baton work directing the dinky trench orchestra, in character.

Brenda de Banzie as the second wife of the central figure and Joan Plowright as his daughter by a prior entanglement have opportunities to wax maudlin and angry and each displays practiced theatrical technique. Again the roles are actable if hackneyed.

Possibly the most artificial role, a brother, is handled by Richard Pasco. He has to bounce around the stage, in shrill, undefined bravado, mouthing snatches of hymns and old tunes, a completely haphazard character never thought through by the author. Pasco, under these circumstances, rates not only praise but some sympathy.

It follows that Olivier's performance is a must-see for all N.Y. actors who take acting seriously. It will also be a conversational piece around town for a while—not too long. *Land.*

Cloud 7

Milton Baron & Marshall Earl production of three-act comedy by Max Wilk; staged by Jed Horner; settings and lighting, Albert Johnson; costumes, Alice Gibson. Stars Ralph Meeker, Martha Scott; features John McGiver, Mary Cooper, Anne Helm, Marvy Bell, Richard Hamilton. At John Golden Theatre, N.Y., Feb. 14, '58; $5.75 top.

D. Barstow Trumbull	John McGiver
Secretary	Alison Adams
Newton Reece	Ralph Meeker
Commuter	Richard McMurray
Sally Reece	Anne Helm
Russ	James Valentine
Mary Reece	Martha Scott
Beismuller	Richard Hamilton
William Doubleday	Robert Elkles
Marlowe	Charles C. Welch
Fiona Bostwick	Mary Cooper
Delivery Boy	Terry Doyle
Mrs. Potter	Cele McLaughlin
Mrs. Doubleday	Harriet MacGibbon
Mrs. Finch	Mary Bell
Dudley R. Bostwick	[illegible] White
Helga Quinn	Louise Hoff

One of the standard comedy plots involves a non-conformist getting away from it all to seek freedom to express his individuality. Philip Barry did well with the theme in "Holiday" and about a decade later George S. Kaufman and Moss Hart concocted a gem variation in "You Can't Take It With You."

An age-of-anxiety version would naturally change the terms a bit, let's say using one of the mammoth food-processing companies, commuting and split-level suburbia as the combination villain, and do-it-yourself hobbying, grandmother's cooking and debonair sex as the epitome of the good life. That's "Cloud 7," which finally got to Broadway last week after a checkered course of options and postponements.

Max Wilk (he's the son of the later Warner Bros. story scout Jake Wilk), who authored piece, has failed in several basic ways. At the outset, he has committed the unpardonable boner of presenting a hero who's a bore. His rebel against the daily grind from Connecticut to Manhattan obviously thinks he's a very devil of a chap, and most of the other characters treat him with surprising patience (one fellow-commuter reacts more humanly, however).

The author has also managed to write a play that's not so much unbelievable as negligible and a comedy that's almost devoid of humor. It's a gimmick sort of show that makes hackneyed fun of such stereotype patsies as Madison Ave.-type executives, bankers, PTA officials, lady novelists and real estate agents. However, it hasn't anything specific to suggest about the individualistic good life it's touting.

Its principal jest appears to be the assumption that husband-and-wife lechery is an absolute scream. "Cloud 7" is obviously not for Broadway in 1958, at a $5.75 top (plus transportation, meals and such possible incidentals as baby-sitter expense). The play is hardly for picture or even stock.

The show has a few amusing lines and at least one character, a plaintive, tireless, literal-minded food company board chairman that, if played with real skill and style, might be hilarious. The production has been staged with a sort of smirk by Jed Horner, who took over from Dennis King during the tryout tour, and the needlessly elaborate scenery (presumably as specified in the script) has been designed and lighted by Albert Johnson, with costumes by Alice Gibson.

Ralph Meeker, top-starred as the hero who rebels after 12 years of shuttling on the New Haven railroad, spends most of the evening sprawled in the sofa, blowing a trumpet and making symbolic references to graduating from the orchestra to playing solo, or leering at the feminine neighbors, making passes at his wife and patting his teenage daughter's rear. It's a slack performance in an unattractive part.

Martha Scott is believable and cheerful (no mean achievement right there) as the wife who still loves the overgrown juvenile after 13 years of marriage, and John McGiver is approximately passable as the board chairman, a role that might have been a standout.

There are also admirably energetic supporting performances by Anne Helm as the bouncy daughter, Mary Cooper, Harriet MacGibbon and Mary Bell as neighbors, Robert Eckles as a Scrooge local banker, Cele McLaughlin as a rampaging realty agent, James Valentine as a teenage swain, Richard Hamilton as a credulous laundry man, Charles C. Welch as a nonconformist bank employee, Charles White as a middleaged neighbor who's excited to learn about sex, and Louise Hoff as a maid with sore feet.

Milton Baron and Marshall Earl are the producers. The play was previously titled, "The Brass Section," but under any name wouldn't be much good. *Hobe.*

Merrick Gimmicks

Continued from page 57

The other new gimmick, started by Merrick this week, is to take a composite ad on Page 2 of the Times for all four of his current Broadway shows, "The Entertainer," "Jamaica," "Romanoff and Juliet" and "Look Back in Anger." The copy and type-style of the ads is similar to that for the regular ABC listings, which Merrick is also continuing. In addition, the new ad has a special heading reading "Stage Plays," in type similar to the recently-added banner above the ABC listings.

The banner over the ABC ads, reading "Theatre Directory," has been carried by all the dailies except the News. The idea originated with the League of N. Y. Theatres. Aside from the obvious purpose of dressing up the alphabetical listings, it is aimed to make the Broadway legit ads stand out from all the assorted entertainment copy in the amusement sections of the dailies.

Shows Abroad

Continued from page 60

The Potting Shed

lips, the whisky-sodden priest who, under pressure, tells Gielgud what happened in the potting shed and how he sacrificed his faith so that the boy should live. The revelation and with it Gielgud's acceptance of religion, is, of course, the message which the author has painstakingly developed. However, after the climax in the second act, the final scene has a quality of padding and is more in the nature of tying up the ends, rather than adding to the story proper.

The first-rate cast includes such distinguished performers as Walter Hudd and Peter Illing, the former as a rationalist friend of the family and the latter as a psychologist who had failed to probe the mystery of the potting shed. Other worthwhile performances are contributed by Sarah Long and Lockwood West.

Michael Macowan has staged the drama with a sincerity which gives full play to its dramatic potentialities. Decor by Paul Mayo is up to average. *Myro.*

Atlas of Legit

Continued from page 1

ering Cherry," costarring Ralph Richardson and Celia Johnson; N. C. Hunter's "A Touch of the Sun," costarring Michael Redgrave, Diana Wynyard, Ronald Squire and Louise Allbritton, and Benn W. Levy's "The Rape of the Belt," costarring Kay Hammond, John Clements, Carstance Cummings and Richard Attenborough.

Other active projects the producer-realtor's schedule include the following items to be presented under Playwrights Co. sponsorship:

"Gentlemen Be Seated," a Civil War musical by Jerome Moross and Edward Eager, with Vincent J. Donohue as director; "Judith," Christopher Fry's adaptation of Jean Giraudoux; "Firstborn," by Fry, to costar Katharine Cornell and Anthony Quayle; the new Joyce Grenfell show.

Also "The Pleasure of His Company," by Samuel J. Taylor and Cornelia Otis Skinner, to be coproduced with Frederick Brisson; "Daarlin' Man," a musical version of Sean O'Casey's "Juno and the Paycock," with book by Joseph Stein and songs by Marc Blitzstein; Lesley Storm's London hit, "Roar Like a Dov," costarring John McCallum, David Hutcheson, Paul McGrath, Jean Dixon and Anne Kimball.

Also, "Cheri," to be adapted from stories by Colette, for co-production with Robert Lewis; "Histoire de Vasco," by George Schehade and Joseph Kosma, for coproduction with Saint Subber; "The Gazebo," by Alec Coppel, to be co-produced with Brisson; "The Loving Couple," by Patrick Dennis; "Family Reunion," by T. S. Eliot, and Jean Paul Sartre's "God and the Devil," to be co-produced with Peter Brook.

Projects to be done by Producers Theatre, in which Stevens is partnered with Robert Whitehead and Robert W. Dowling, include:

"The Visit," Maurice Valency adaptation of Friederich Durenmatt, starring Alfred Lunt and Lynn Fontanne, to be presented this spring at the converted Globe Theatre, N.Y., which is being renamed the Lunt & Fontanne Theatre; "Goldilocks," musical with book and lyrics by Walter and Jean Kerr and score by Leroy Anderson; "The Cold Wind and the Warm," adapted by S. N. Behrman from "The Worcester Papers"; "Zuleika," a British musical version of "Zuleika Dobson," Max Beerbohm's novel; Graham Greene's "The Power and the Glory"; Erich Maria Remarque's "The Last Station"; Mary Chase's "Lolita"; Eugene O'Neill's "Touch of the Poet"; Jean Anouilh's current London hit, "Dinner with the Family"; Arthur Kober's "Teacher Trow," and tomorrow night's opening, "The Day the Money Stopped," adapted by Maxwell Anderson from Brendan Gill's story, co-produced with Stanley Gilkey.

Shows in which Stevens has already been associated in the production this season include "Time Remembered," "The Rope Dancers," "Nude With Violin" (and "Present Laughter"), "Saturday Night Kid," "Miss Lonelyhearts," "Under Milk Wood," "Summer of the 17th Doll," "West Side Story" and "Country Wife."

Literati

Lillian Roth's New Book

Lillian Roth's new book "Beyond My Worth," a followup to her best-selling "I'll Cry Tomorrow," will be issued April 14 by Frederick Fell.

A chapter is scheduled for April issue of Catholic Digest. Same chapter also ran in recent issue of This Week Magazine.

Radcliffe's Publishing Courses

Publishers' Row will again move to Radcliffe this summer when the college opens the 11th session of its Course in Publishing Procedures on June 18-29. The course, designed to prepare both men and women for a career in publishing, is staffed by more than 50 of the country's leading publishing executives.

The curriculum includes training in the techniques of publishing, as well as discussion of the various opportunities from paperbacks to scholarly publishings, little magazines to mass circulation giants. Course is under direction of Helen D. Venn, ex-Conde Nast and J. Walter Thompson.

Beauchamp's 'Focus On Fame'

Five actresses—and David Niven's wife—figure among the 10 most beautiful women photographed by the late Antony Beauchamp. Garbo, he alleges, is supreme. The others are Audrey Hepburn, Pier Angeli, Vivien Leigh, Michele Morgan and Elizabeth Taylor. This he reveals in his book "Focus on Fame" (Odhams, $3.50), just published, a few months after his tragic suicide.

"Focus on Fame" shows how Beauchamp set up as photographer when he was only 16 and how his first client turned out to be a young actress getting her first break in the West End—Vivien Leigh. From then on, with the exception of the war years when his job took him as a war correspondent to unpleasant places, he stuck mainly to glamor. His business thrived considerably and it is obvious that marrying Sarah Churchill, and thus becoming the son-in-law of Churchill, did it no harm around Mayfair.

Lavishly illustrated, "Focus on Fame" is pleasantly written and produced, and the author has some amusing sidelights on such personalities as Marilyn Monroe, Zsa Zsa Gabor, Chaplin, Garbo and many others. Particularly intriguing is the story of when Miss Monroe was invited to a Beauchamp party just after "All About Eve." George Sanders and Miss Gabor arrived and Sanders went over to greet Miss Monroe, but not Miss Gabor. She swept out of the room saying indignantly: "How can you 'ave this woman in your 'ouse. I will not stay in the room wiz her!" Later, Miss Gabor, with refreshing candor, told how she hoped very much for a part in a particular Monroe film. Monroe said: 'I will not 'ave zis woman in my picture'. Miss Gabor added: 'If I 'ad known she was going to be a big star I would never 'ave quarreled wiz her in the first place!'"

A fine talent was blotted out when Beauchamp took his own life. But in portraits, and in this agreeable book, something of his skill lives on. *Rich.*

Kogan-Wendt Books

"The Great E. B.," 465 page story of the Encyclopaedia Britannica, is due for release by the University of Chicago Press on May 27. It was authored by Chicago Sun-Times book and drama editor, Herman Kogan.

Kogan and his frequent collaborator, Lloyd Wendt, editor of Chi Tribune Sunday magazine, are also winding up their pictorial history of Chicago for Dutton, and that book is due in the fall.

Rare Theatre Books

American Education Theatre Assn., jointly with the University of Miami Press, is scheduling publication of a series of rare books on the theatre, with Prof. Barnard Hewitt of the U. of Illinois speech department as general editor. Sked calls for one volume per year of materials from books that are either out of print at present or available only in foreign languages.

First volume, due this year, will contain principal sources of information about Renaissance Italian theatre and stage scenery in translations from writings of Sebastiano Serlio, Nicola Sabbattini, and Joseph Furttenbach.

CHATTER

Pop Stars Publications Inc. authorized to conduct a printing and publishing business in N.Y.

The Egghead Book Shop Inc. also authorized to conduct a magazine and book publishing business in N.Y.

Kenneth T. Hurst, ex-McGraw-Hill, new ad and publicity manager for Hawthorn Books, a Prentice-Hall subsid.

Findlay McDermid, recently-resigned Warner Bros. story ed, sold first serialization rights of his new novel, "Who Walked Through the Gate?" to Cosmo.

A. J. Cronin's new novel, "The Northern Light," takes its title from the newspaper and the editor thereof who is the central character of the soon-due Little, Brown publication.

Sydney and Melbourne (Australia) publisher and broadcasting station owner Frank Packer underwent eye surgery at New York's Presbyterian Hospital.

Leonard R. Levinson will speak to the Officers' Wives Club of the New York area at the Brooklyn Navy Yard on Feb. 25 on the subject of "The Affairs of Casanova," the title of his latest book.

Doggie Dramas

Continued from page 1

influenced by a newly-found canine performer.

But the picture has a gigantic number of partisans, as witness the $5,500,000 anticipated in domestic (United States and Canada) film rentals. This figure is the estimate offered by Irving Ludwig, sales chief for Buena Vista Distributing Corp., which is Disney's own releasing agency.

For comparison purposes, this Dorothy McGuire-Fess Parker costarrer drew $1,110,000 in its first 84 engagements whereas the successful (also Disney) "Lady and the Tramp" took $900,000 and the blockbusting "20,000 Leagues Under the Sea" reaped $1,500,000.

Leo Samuels, BV president, stated the returns on the picture "gives assurance that people are still ready and eager to go out in droves to see good family entertainment." He added that the grosses in some key city situations were running ahead of "20,000 Leagues."

In another comment perhaps addressed to other producers and exhibitors, Samuels noted there's no suggestion of sex or any downbeat theme in the picture and there's none in the advertising.

'Adult' Ratings

Continued from page 1

steadfastly refused to "rate" films or—what amounts to the same thing—to establish a separate Code seal for adult films.

Superficially, the backing of bills establishing a rating system such as exists in Britain, for example, represent a compromise on the part of the censorship camp. Where, in the past, it has argued that there are films "harmful" to all of the population, it now is willing to come to the crux of its argument, i.e. that the young must be protected from "immoral" screen fare.

However, some realistically-inclined observers keeping a close tab on development in the state capitals, say the rating system proposals are in reality a rearguard action designed to prevent the complete collapse of pre-release censorship which has been tottering even in such censorship-minded places as Chicago.

Harvard Hucksters

Continued from page 1

liberal arts schools as well as stating the case for the liberal arts.

Already set to appear on the show, a mixture of information and education, are Defense Secretary Neil McElroy, Harvard President Nathan Pusey, former prez James B. Conant, Leonard Bernstein, Howard Lindsay, John Mason Brown, Barbara Ward Jackson, Sen. John Kennedy and other prominent alumni. Program will be coproduced by CBS and Harvard, with BBD&O the agency.

Couple of weeks back, CBS sold an hour of time to the International Ladies Garment Workers Union, which sponsored the AM version of "See It Now :" "From Precinct to President," the Harry Truman-Ed Murrow conversations.

Broadway

Author-playwright J. P. McEvoy in Harkness Pavilion recovering from a second operation for a brain tumor.

Lester Rose, long a figure around Times Square and once an ad staffer on VARIETY, ill at Will Rogers Memorial Hospital in Saranac Lake, N. Y.

Showman and industrialist Harry E. Gould taking his wife and three boys for three months at Cap d'Antibes, starting June 10, then shifting to Monte Carlo July 20 until Labor Day. Goulds selling their Greenwich (Conn.) estate.

Granada Theatres and Granada-TV (England) board chairman Sidney Bernstein and his wife to Washington this weekend to o.o. the American capital, as part of their U. S. holiday. During the war he was British information officer in the U. S.

Manhattan Borough President Hulan Jack honored as "the Times Square Citizen of 1957" by the National Variety Artists Post 690 of the American Legion at its annual dinner for "outstanding leadership and accomplishments to improve Times Square."

Mrs. Mike Bernard, 208 West Church St., Champaign, Ill., widow of the late pioneer jazz pianist, anxious to hear from old friends, particularly Ann Butler & Hal Parker (double), Amy Butler (single) among others. Mrs. Bernard has been in ill health and retirement from show biz.

Russell V. Downing, president of Radio City Music Hall, and Rube Jackter, general sales manager of Columbia, this week named co-chairmen of the motion picture section of the Greater N. Y. Councils of the Boy Scouts of America. Solicitations in this year's fund campaign will be limited to industryites earning at least $5,000 a year.

The N. Y. Times' Meyer Berger did a feature on the Waldorf's director of restaurants Luigi (Gigi) Molinari and his rehabilitation endowment for a Christopher Columbus shrine in the valley of the Nure, some 20 miles from where he was born. It's a more than four centuries' old tower that belonged to Cristoforo Colombo—The Great Navigator, as the Italians laud him—and possibly to his forebears.

Miami Beach

By Lary Solloway
(1755 *Calais Dr.; Union* 5-5389)

Chicago Opera Ballet due at Beach Auditorium March 1.

Judith Anderson and Cathleen Nesbit at the Coconut Grove Playhouse in "Chalk Garden."

Milton Berle due at the Roney Feb. 20 prior to his Feb. 23 opening at Latin Quarter.

Dean Martin will fill his date with the Americana beginning tonight, but for one, instead of two weeks.

Vincent Price and Kenny Delmar playing leads in "Visit To A Small Planet" at Royal Poinciana Playhouse in Palm Beach.

Donald O'Connor will have Sidney Miller, Amazing Mr. Ballantine, Boginos (3), plus a line when he reopens the Deauville's Casanova Room 27.

Walter Winchell also at the Roney, and able to extend his stay thanks to facilities here for taping "File" tv-films. His first-time emsee'd-Variety Tent benefit topped last year's gross by more than $15,000 and took in close to $25,000.

Rome

By Robert F. Hawkins
(*Foreign Press Club; Tel* 65906)

Italian delegation back from South Africa, where a series of Italian film weeks was recently held. Thesps on junket included Sylva Koscina, Cosetta Greco and Franca Bettoia.

Myriam Bru planed to Munich to start work on a remake of "Ressurection," twin production effort of Bavaria of Munich and Rizzoli of Italy. Director is Rolf Hansen, while co-star will be Horst Bucholz.

First hearing of the Lollobrigida-Rizzoli contract hassle was held during the absence of the actress, who's in the U. S. on a p.a. tour. Case was postponed to Feb. 24, when Rizzoli's lawyers will present his case.

Italian President Giovanni Gronchi will personally receive all winners of the "Silver Ribbon" awards, local Oscar equivalents. Kudos went to Dino DeLaurentiis, Federico Fellini, Giulietta Masina and others.

"10 Commandments" (Par) wound up its Rome first-run with some $111,000 in the till. Replacement, "Pal Joey" (Columbia), hit a very high average for the first three days to total some $6,000, high for a musical.

Elizabeth Taylor and Mike Todd hosted the press in between hops, via private plane, with next stop Belgrade, then Paris and London. Todd revealed that nothing concrete had come of his Moscow visit, but had hopes for future negotiations.

Philadelphia

By Jerry Gaghan

Carol Lynley, juve lead in "Blue Denim" out of cast one night (11) due to illness.

Fire completely destroyed the Club Internationale, midcity spot. Passerby telephoned in the early morning a.arm.

Franz Allers will conduct "Music of the Theatre" for the Phila. Orchestra Pension Fund. Edward Mulhare and Michael King will guest.

Guiomar Novaes, who cancelled out earlier in the season, will return to the Academy of Music under auspices of the Philadelphia Forum.

Doug Rogers will stage the dancing numbers for University of Pennsylvania's Mask and Wig Show to be given on the campus at Irvine Auditorium (April 24-26).

Recent blizzard boffed nitery business here. More than 600 cancellations at the Latin Casino, where Louis Armstrong and Jack E. Leonard are headliners. Red Hill Inn, Jersey music showcase, shuttered for weekend.

Minneapolis

By Les Rees
(2123 *Fremont Ave. So.; FR* 7-2609)

Ferlin Husky topped a St. Paul Auditorium stageshow.

Nick Lucas into Hotel Radisson Flame Room.

St. Paul Civic Theatre presenting "The Desperate Hours."

Louis Armstrong booked for Minnesota U. Northrop Auditorium March 1 date.

Local Doc Evans Dixieland band into nabe St. Louis Park cinema for third Friday night.

Met Opera principal Regina Resnik here to sing at Israeli bondholders' "Shower of Stars."

Exhibition by Althea Gibson, women's tennis champion, drew 2,325 paid admissions, an all-time amateur tennis record here.

Fromkes' Death

Continued from page 57

reportedly returned for insufficient funds. The check was for $7,500, representing a $5,00 return on a $10,000 bond put up by the producers and a $2,500 share of the initial week's receipts.

John Shubert, representing the Shubert Theatre interests, also pitched in to keep the drama going through its last week. He supplied the house with five tons of coal last Wednesday (12) and another five tons last Saturday (15). The Shuberts have a first mortgage on the theatre, which they sold to Fromkes in 1956 for a reported $900,000, under a Government consent decree.

The Shuberts are also footing the bill this week for the stage-doorman and house engineer, who are being kept on in a caretaking capacity. As yet, it's not known who will take over the operation of the theatre.

Another uncertain aspect of the situation pertains to refunds on tickets sold in advance. This is expected to run about $5,000-$8,000. It's figured that some legit group may assume the responsibility with the idea of maintaining the goodwill of the theatregoing public.

Meanwhile, signs have been posted at the National informing those due refunds to mail in their tickets to the theatre for action on the matter. Although the League of N. Y. Theatres hasn't become involved in the affair, discussion of the situation and presumbaly methods to avoid possible repetition, is scheduled to come up at next Wednesday's (26) meeting of the League board.

London

(*COVent Garden* 0135/6/7)

Patrick Matthews, an executive in Rank Screen Services, elevated to board.

Songstress Julie Martin leaves for Johannesburg Sunday (23) for a sixweek tour with Tommy Steele.

Richard Chuter named booking manager for the Essoldo circuit, succeeding Frank Kemp who joined Granada in similar job.

French actress Nadia Tallier makes her British screen debut in a new Ronald Shiner comedy, "Girls at Sea."

Heather Sears, named best actress of year by the British Film Academy, being tested for lead in "Ben Hur" opposite Charlton Heston.

Michael Powell (who, with Emeric Pressburger, produced "Red Shoes") readying a new film based on story of a beautiful dance star.

Robert Shaw, featured in "The Buccaneer" vidpic series, joined cast of "Sea Fury," Victor McLaglen-Stanley Baker-Luciana Paluzzi starrer for Rank release.

The High Commissioner for Australia was guest of honor at Savoy reception tossed by Associated British Pictures to launch its "Flying Doctor" tv series which is to be filmed Down Under.

Shani Wallis leaves London Saturday (22) enroute to Melbourne to star in "Bells Are Ringing," but will have a week's stopover in N. Y. where she will see the original Broadway production.

Australia

By Eric Gorrick
(*Film House, Sydney*)

Vic Green, former Republic chief here, returned to London to seek another film appointment.

"Damn Yankees" off to solid start at Her Majesty's, Melbourne, for J. C. Williamson Ltd.

Tele set sales here hitting new peak as programs improve. Mainly U. S. fare so far.

Allied Artists has not appointed a local rep following the resignation of Wally Orr. Product is now going through RKO.

Possibility that several Melbourne nabe cinemas will only screen three nights weekly following biz slump.

Advance sales are reported as solid for Liberace, due to preem in Sydney, Feb. 27 for Lee Gordon at $11 top.

J. C. Williamson Ltd. roadshowing "Pajama Game" through New Zealand. Show has been major hit in the Aussie keyers.

"Love in Afternoon" (UA), "Les Girls" (M-G), "Pajama Game" (WB), "Affair To Remember" (20th), and "Don't Go Near Water" (M-G) are the toppers here.

Jack Labow, RKO boss here, currently biz-huddling with N. Y. execs. Labow recently took over from Doug Lotherington in this zone.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 4944)

Gallic comedian Darry Cowl already set for seven film stints this year.

Theatre of Nations begins its four-month tenancy at the Theatre Sarah Bernhardt March 26.

Romain Gary in to work on script of his book, "The Roots of Heaven," with Irwin Shaw. John Huston directs this pic for Darryl Zanuck and 20th-Fox release.

Peter Brook staging Arthur Miller's "View From Bridge," adapted by Marcel Ayme, at Theatre Antoine. He then does Jean Genet's offbeat piece "Le Balcon."

Vincente Minnelli signed Yank choreographer George Reich to handle the terp chores on the pic "Reluctant Debutante" (M-G), which starts here this week with Rex Harrison and Kay Kendall.

"10 Commandments" (Par) playing SRO in its engagement at hiked prices on a two-a-day basis at the Paramount here and is repeating in its subtitled version at George V Theatre on the Champs-Elysees.

Oldtime Yank flack Guido Orlando had Gallic screenwriter Jacques Remy do a film treatment from his biog, "Confessions of a Scoundrel." Various Gallic producers and Preston Sturges are reportedly interested in it.

Though she gave her farewell performance at the Olympia Musichall two years ago, Josephine Baker makes a comeback there May 21 heading a threeweek show. She is doing it for funds and an itch to get back on the stage.

Madrid

By Ramsay Ames
(*Castellana Hilton;* 572200)

Songstress Janet Grey bowed into cabaret Morocco.

Wilbert Bradley and dancers in from Rome for tele, a Italian-Spanish film and a date at Barcelona's Bolero.

Photographer Juan Gyenes has been decorated by the Spanish government with Order of Isabel la Catolica.

Serrano de Osma starts "Playa Negra" (Black Beach) in the Canary Islands this spring. His star is Lina Rosales.

Bruno Coquatrix, manager of the Paris Olympia Theatre, due here to discuss a March 19 opening for Perez Prado (Damaso) at the Olympia.

Juan de Orduna will finally make "La Tirana." Paquita Rico plays the title role, while Gustave Rojo and Mexico's Columba Dominguez co-star.

Italy's Rosana Podesta and husband Marco Vicario are in Barcelona to finish shooting "Su Propio Destino" (His Own Destiny), which was made partly in Rome.

Alberto Closas and company, with new femme star Maria Jesus Cuadra, opened at Teatro de la Comedia with "Buenas Noches, Bettina," Spanish adaptation of the Italian musical.

Irene Hilda a smash during her three-day run (Jan. 31-Feb. 1-2) at Castellana Hilton's Rendezvous. She also squeezed in radio, a tv show with brother Bernard Hilda orch and an offer for the spring at the Istanbul Hilton.

Carmen Sevilla — Ricardo Montalban costarrer, "The Desert Lovers," at the Cine Avenida; "12 Angry Men" (UA) at Capitol; England's "Lost" at the Lope de Vega; Sofia Loren—Vittorio diSicca pic, "La Bella Mugaia," at the Carlos III and Roxy; and Spanish "El Tigre de Chamberi" at Gran Via.

Phoenix Theatre

Continued from page 57

other deposits and bonds, and $50,000, contingency for loss.

The outlay for the operation of the theatre is based on the house operating at 50% of capacity. In its rundown of the proposed project, the Phoenix notes that attendance at the 1,186-seat theatre since its inception in 1953 has been about 50% of capacity.

After the completion of the first season, the budget on the long-range program calls for another $300,000 to be raised for the operation of the theatre during the ensuing four years. That would be in diminishing annual totals of $100,000 each for the 1959-60 and 1960-61 seasons and $50,000 each for the two succeeding semesters. An additional $100,000 is required during the five years for a revolving fund to finance supporting projects and for plant improvements and permanent equipment.

The annual budget is figured at $565,000, with the $475,000 to be raised for theatre operation costs over the five-year spread reflecting the estimated deficit after the deduction of boxoffice income. The breakdown on the annual budget for a 30-week season includes $390,000 operating costs, $125,000 production costs and $50,000 for promotion and fund-raising. The weekly running expense on the operation is figured at $13,000.

Prior to the Theatre, Inc., takeover of the Phoenix, the operation had been financed by a succession of limited partnership deals. The capitalization raised to launch the venture was $125,000.

Hollywood

Joan Fontaine recuperating from the flu.

Henry King celebrates his 40th year in pic biz this week.

David Butler was left estate in excess of $100,000 by his wife.

Sterling Hayden adopted name legally.

Sammy Davis Jr. underwent three hours of oral surgery.

Katy Jurado arrived from Cuernavaca for pic assignment.

Alfred E. Daff back from trek to Universal exchanges in Antipodes.

Bob Hope off to London Feb. 27 to attend world preem of his indie, "Paris Holiday."

Harry Mines joined Hecht-Hill Lancaster flackery as permanent staffer.

Lee Van Cleef had 14 stitches in right hand as result of an accident in Mexico.

Lewis Allen returned from England, where he directed Par's "Another Time, Another Place."

Richard B. Duckett in from N. Y. to prep first Viscount production, "Korea Attack."

Price Waterhouse, certified public accounting firm, will tabulate balloting on Oscar sweepstakes for 22d year.

Eddie "Rochester" Anderson collapsed on set during day-before rehearsal of CBS-TV's "Shower of Stars," and removed to hospital for observation.

Scotland

By Gordon Irving
(*Glasgow: BEArsden* 5566)

"Dunkirk," new British pic, set for gala opening at Glasgow in April.

Alma Cogan, English thrush, planed to Iceland via Glasgow on 10-day tour.

"Sayonara" (WB) into city-center Regal and Collseum Cinemas at Glasgow following prelim ballyhoo.

Aly Wilson, Freddie Sales and Jimmy Neil comedy team toppers in new vaude layout at Pavilion, Glasgow.

Tommy Morgan, Scot comedian, hospitalized and unlikely to appear in his skedded summer season at Pavilion, Glasgow.

Stewart Cruikshank's "Mother Goose" only pantomime left running in Scotland. Its run at Alhambra, Glasgow, is to end late in March.

Leading acts from "Fol-de-Rols" revue, ice pantomime and vaude show, attended Ball of the Stars in City Chambers, Glasgow. Coin went to Scottish Theatrical Variety Artistes' Benevolent Fund.

Las Vegas

By Forrest Duke
(*DUdley* 2-6100)

Ish Kabibble orch back in Fremont Carnival Room.

Gil Bogos, former Vegas deejay, now doing promotion for Liberty and MGM Records in L.A.

Allen Drake, comic who clicked here last year with Sammy Davis Jr. at the Sands, set for Tony Martin Flamingo April 3.

Betty Grable due in town for Ritz Bros. opening at Flamingo and to prep for her appearance with Sophie Tucker on the Jerry Lewis tele show from the Sands.

England's Earl of Sussex at Tropicana with Charlie Baron. Joining in on the royal chat: Jane Kean, Monte Proser, Glenn Holse, Earl Barton, Phil Crosby, Dennis Crosby, Joe Foley and Felicia Atkins.

'We Play Ball'

Continued from page 7

quent run houses too," he declared.

Goetz predicts that there will be more independents operating in Hollywood. At the same time, he feels the major studios will continue to be a strong factor in the industry. "They'll operate as previously with stables of players," he declared. "That's where the new stars will come from. It's difficult for the independent to develop a number of new stars."

Goetz has a basic "but loose" contract with Columbia to produce two pictures a year. His tieup with Warners on "Sayonara" resulted from a lawsuit involving the rights to the property and, as a compromise, he joined with WB to produce the film. For Col, he is in the process of completing "Me and the Colonel," starring Danny Kaye. The picture is based on the stage play "Jacobowsky and the Colonel." Although Goetz has a number of other properties available, he has "nothing set or specific" for his next project.

After March 1st, 1958
Newsstands 35c Per Copy
VARIETY
Subscription $15 Per Year
See Details Page 9

OBITUARIES

JOE FRISCO

Joe Frisco, 68, vaude, musical comedy and film comedian, died Feb. 16 in Hollywood after a long illness.

Details in vaude section.

STANLEY BELL

Stanley Bell, 40, actor, fell or jumped to his death Feb. 17 in Boston.

Details in Legit.

HELEN TWELVETREES

Helen Twelvetrees, 50, legit-film actress, died Feb. 13 in Harrisburg, Pa.

She launched her career as an artist's model. She later joined a stock company of the Stuart Walker Players, with which she appeared in "An American Tragedy," "Elmer Gantry" and "Roulette," Going to Hollywood in 1929 to appear in "The Ghost Talks" for Fox Films, Miss Twelvetrees later signed a long-term contract with Pathe Films.

She co-starred with Maurice Chevalier and Baby Leroy in "A Bedtime Story," and remained in films until 1940,—appearing with John Barrymore, Robert Taylor, Spencer Tracy and Clark Gable.

Her husband survives.

MURRAY KISSEN

Murray Kissen, 68, who at one time did a comedy song act with Joe Burns, died Feb. 17 at Pompano Beach, Fla. In his later years, he was a president of a newspaper distribution firm in Port Jervis, N. Y., which he founded in 1935.

Kissen & Burns started in show biz around 1910 doing an act at first that was reminiscent of that of their contemporaries, the Avon Comedy Four. Their material was changed frequently, and they played the Palace Theatre, N. Y., on several occasions. In appraising their work at the Capitol, N. Y., in 1928, a VARIETY reviewer pleaded with bookers to prevent copyists from stealing this kind of act, since otherwise the field would be smothered with this material. They were conceded to be one of the top turns in their genre. Kissen did the comedy to Burns' straighting.

Survived by his wife, daughter and two grandchildren.

PHILIP VAN ZANDT

Philip Van Zandt, 54, stage, screen and tv actor, was found dead Feb. 16 in his Hollywood apartment. Police directed an autopsy after a bottle of sleeping pills was discovered next to his bed.

A native of Amsterdam, the Netherlands, Van Zandt started his theatrical career in 1927. He was later seen in such Broadway productions as "Boy Meets Girl" and "She Loves Me Not." He went to Hollywood in 1941 to appear in Columbia's "Those High Grey Walls."

Primarily a character actor, he was cast in scores of films. Among his screen credits were "The Loves of Carmen," "Cyrano de Bergerac," "Our Miss Brooks" and "The Big Combo." More recently he had been working in telefilms.

ARTHUR J. P. HYTCH

Arthur John Preston Hytch, 59, chief publicity officer for the BBC from 1927 until 1955, died Feb. 10 in London. He launched his career with the Ministry of Labor in 1919, after distinguished war service as a pilot, and took up his publicity post with the BBC in 1927. A year later, he toured America and Canada to study broadcasting techniques.

Before leaving the Corporation in 1955 he played a big part in the setting up of the Eurovision tv hook-up. He was noted as a writer on tv and radio subjects, and was the London correspondent of an Irish paper, "Radio Review" until his death.

Wife and two daughters survive.

HAROLD HARRIS

Harold Harris, 38, attorney with the law firm of Sargoy & Stein, which represents the film distributors in cases involving boxoffice receipts, died Feb. 10 in New Milford, N. Y.

For nearly the past 10 years he specialized in motion picture and antitrust law and represented the companies in many such cases. At the time of his death he was completing the second year of a two-year term as councilman of the Borough of New Milford, and was active in the local Jewish Community Center.

Survivors are his widow, Mildrew; his two sons, his mother and a sister.

WILLIAM LE BARON

William Le Baron, 75, film showman, died Feb. 9 in Los Angeles. He was one of the early "studio ," serving both Paramount and RKO in that capacity. The words, "William Le Baron presents—," were once familiar on main titles. He had also been a vice president of the old FBO (Film Booking Office).

Starting in pictures in 1919 as a director for Cosmopolitan, Le Baron also had credits as a scripter. He had been ill nearly a year following a heart attack.

EDWARD L. FARRELL

Edward L. Farrell, 78, onetime vaude song-and-dancer, died Feb. 15 in Chicago after an illness of several weeks. He retired from show biz about 15 years ago, and a few years later went to work as assistant manager of a Chi restaurant. In recent years he had entertained frequently at veterans' hospitals.

Survived by a brother Joseph C., retired longtime press agent for the Chicago Blackhawks hockey team.

GEORGE P. COMUNTZIS

George P. Comuntzis, 73, veteran Morgantown, W. Va., theatre owner, died in Pittsburgh Feb. 2 just a few days after suffering a stroke. With two brothers, John and Harry, and later a partner, George Sallows, who had been their manager, Comuntzis built up an extensive theatre chain in West Virginia and also a restaurant in Morgantown.

A native of Greece, Comuntzis came to the U. S. in 1901. His wife, two sons and three daughters survive.

MINNIE COLLINS

Mrs. Minnie Collins, 82, widow of Samuel Collins, who played a lead role in the original "Abie's Irish Rose," died Feb. 12 in Haverhill, Mass. On the stage for 40 years, she retired in 1938 when her husband died.

Mrs. Collins was a cousin of the late Maggie Cli , celebrated vaudeville star of yesteryear whose official billing was "The Irish Queen."

EDWARD D. CLERY

Edward D. Clery, 63, retired general manager of WIBG, died Feb. 11 in Drexel Hill, Pa. After 25 years with the Seaboard Radio Corp., he resigned two years ago. He had been general manager of WIBG since 1938 after holding same spot with WTNJ, Trenton, N. J.

Survived by wife, son and sister.

MARY CRAVEN

Mary Craven, 82, widow of Frank Craven, died Feb. 13 in Hollywood. A figure in the theatre for many years, she was also once married to Arnold Daly.

Surviving are a son, John Craven, actor, and daughter, Blythe Daly, actress.

JOHN E. HOLSTON

John E. Holston, 63, 20th-Fox branch manager in Charlotte, N. C., died Feb. 6 in that city. A native of Selma, Ala., he was associated with the company and its predecessor for 35 years.

His wife and a son survive.

RAYMOND NEEDLEMAN

Raymond Needleman, 37, originator of the Bishop Brothers, comedy team of the late 1930s, died Feb. 15 in Philadelphia. A victim of multiple sclerosis, he had been bedridden since 1940.

Mother, four brothers and sister survive.

JOHN TREBACH

John Trebach, 55, maitre d' at the Mocambo, died of a heart attack Feb. 10 in Hollywood. Veteran of many years in Hollywood nitery biz, he had been at the Mocambo 12 years.

His wife and son survive.

Abraham H. Siegel, 28, research statistician for ABC-TV and formerly with the Alfred Politz research organization, died of pneumonia Feb. 11 in New York. Survived by his mother.

William L. Peacock, 85, onetime cellist and former professor of music, died Feb. 14 in Dallas.

Catherine Willoughby, 62, wife of Joseph Willoughby, master carpenter at the Lyceum Theatre, N. Y., died Feb. 10 in New York after a long illness. Also surviving is a son, Joseph Jr., an outside property man with NBC-TV.

Father, 96, of singer Anita Gordon, died Feb. 6 in Corsicana, Tex.

Esther Begelman, wife of David Begelman, executive at MCA in the tele dept., died Feb. 15, after a long illness. Mother, brother, Milton Feldman, film producer at Columbia Pictures, and Edward in charge of Hollywood office of North Advertising agency, survive.

Louis Sturz, 73, CPA in New York's Paramount Bldg., died of a heart ailment in Florida Feb. 13. He had show biz clients and was executor of the late Joe Laurie Jr.'s estate.

Adolph Schmid, 89, former chief arranger for the NBC Symphony Orchestra and orchestrater for prima ballerina Anna Pavlova, died Feb. 13 in Englewood, N. J. His brother survives.

Charles H. Arrington, 67, pioneer exhibitor and a former president of the N. C. and S. C. Theatre Owners Assn., died Feb. 9 in Rocky Mount, N. C.

Mother, 61, of Bryan Goode, member of Warner Bros.' tv commercial dept., died Feb. 12 in Hollywood, following a long illness.

William Berke, 54, vet film producer-director, died Feb. 15 in Hollywood. His wife, son and daughter survive.

Gregory Golubeff, former film actor and musician, died Feb. 11 in Hollywood. His wife survives.

Daughter, 7 months, of composer Nelson Riddle, died of bronchial inflammation Feb. 12 in Santa Monica, Cal.

Mother, 66, of producer Stanley Kramer, died Feb. 12 Hollywood.

Brother, 63, of Frances Horwich, "Miss Frances" of WGN-TV's "Ding Dong School," died Feb. 13 in Chicago.

Father, 80, of comedian Ben Lessy, died Feb. 10 in Hollywood.

MARRIAGES

Betty Spare to Arthur H. Schwartz, New York, Feb. 14, 1958. Former N. Y. Supreme Court Justice Schwartz is of the (Charles) Schwartz & (Louis D.) Frohlich law firm which represents ASCAP, Columbia Pictures and important show biz personalities and estates (Charles Chaplin, Al Jolson, et al.)

Carol Louise Sonne to Alexander Cochran Ewing, Feb. 15, Tuxedo Park, N. Y. He is exec sec of the Ballet Theatre Foundation.

Mrs. Abby Ray Izard to Turner Catledge, Feb. 15, New Orleans. He is managing editor of the N. Y. Times.

Judy Reichichar to Richard Weiss, Pittsburgh, Feb. 10. Bride's secretary to Mark Lewis, head of Playhouse School of Acting.

Carol Lee Ladd to John Veitch, North Hollywood, Feb. 9. Bride's actress-stepdaughter of Alan Ladd; he's a studio manager.

Julie Van Zandt to Robert H. Rains, North Hollywood, Feb. 14. Bride's an actress; he's a studio exec.

June Knight to David Lewin, New York, Feb. 1. Bride is an editorial assistant in Mutual's news headquarters; he's a composer.

Jeannie Johnson to Bobby Brown, San Francisco, Feb. 14. Bride's a nightclub singer-dancer.

Susan Nell to Michael Wilding, Las Vegas, Feb. 12. He's an actor.

Leah Lerer to Max Gendel, Chicago, Feb. 14. He's a legit press-agent currently on tour with Marcel Marceau.

BIRTHS

Mr. and Mrs. Les Keiter, twin daughters, Manhasset, L. I., Feb. 4. Father is a WABC-TV, N. Y., sportscaster.

Mr. and Mrs. Kay Babcock, son, Santa Monica, Cal., Feb. 9. Father is in 20th-Fox publicity dept.

Mr. and Mrs. Leo Dym, son, Pittsburgh, Feb. 9. Father operates Royal and Elks ballrooms.

Mr. and Mrs. Sam Coslow, daughter, Jan. 28, New York. He is the songwriter.

Mr. and Mrs. Jules E. Brulatour, son, Feb. 9, Orange, N. J. He is the son of the late Jules E. Brulatour, longtime motion picture topper with Eastman Kodak and w.k. in the film business.

Mr. and Mrs. Alden Schwimmer, son, New York, Feb. 14. Father is an agent with Ashley-Steiner; mother is former casting director at Grey Advertising.

Mr. and Mrs. Joe Mantell, son, Los Angeles, Feb. 8. Father's an actor.

Mr. and Mrs. Wes Wise, son, Dallas, recently. Father is sportscaster with WFAA-TV in that city.

Mr. and Mrs. Harold Stone, son, Feb. 14, N. Y. Father, known professionally as Howard Stone, is general stage manager of "Look Back in Anger"; mother is actress Toni Cushing.

Mr. and Mrs. Dave Corbin, daughter, San Francisco, Feb. 12. He's a promotion writer at KCBS, Frisco.

Havana Makes Like Las Vegas

Continued from page 1

money players in Havana but with the recent openings of the new de luxe hotels there was a feeling that the casino operators would be foolish if negative word got around.

It probably is not so, but the ill luck, on an average, was a recent post-mortem among a segment of the S.S. Nieuw Amsterdam cruise passengers. Havana is a port-of-call on the winter cruises.

Many cruise passengers are the same people who travel with the seasons, know Las Vegas, do the Miami Beach-Palm Beach circuit, and many are also at home in the European spas and Riviera casinos.

Transportation Lags

Apart from that, it is admitted now that Havana is luxury hotel-equipped yet transportation has not caught up with the new buildings. At one time, when the Nacional was alone capable of handling the convention business, the traffic exceeded the rooms, but the luxury Capri and Riviera—last words in plush resort operations—have thrown the weight in another direction. Soon due are the Deauville and the Havana Hilton.

Nat Harris, vet of the Broadway bistros, is front-man for the Capri and Ed Levinson (Las Vegas) and Meyer Lansky are at the swank Riviera where Jim Ennis, long at the Nacional, is now manager. The busloads still go to the Tropicana and the bohemian Pennsylvania Ave. (Havana's lowdown Harlem-type hot spots) but the big action seems to be around the major hotels. The Montmartre has done an el foldo. Harry (Lefty) Clark, no relation to the Nacional's Wilbur Clark, has the Tropicana casino.

The same Vegas kiddies are around. One spots Frank Erickson and Meyer Lansky with the same readiness as the waiters and captains from the New York spots who have gone where the action is.

A sidelight on the illfated Ginger Rogers inaugural at the Riviera last December is summed up by Harris. "So we all had better shows, what—those three days of their opening got all the big money and killed the rest of us." The Riviera's casino, larger than any of the others, seemed to be doing an encore on the in-between ports of this cruise boat.

The Capri is in the old world motif of redplush drapes, very much of the traditional Monte Carlo scheme of things, including a salle privee for the baccarat and chemin-de-fer. But dice is the big action, with U. S. stickmen and pit bosses all over the place.

Steep Tariffs

The big difference is the accent on the economics. Vegas gives it away just to churn the traffic. Even the captains and waiters realize they get a better payoff by not crowding the customers for the pourboire. In Havana the hand is out too unsubtly—"this is your waiter; I am your captain"—and the tariffs are in the Miami Beach

Where Las Vegas was forced to put on a $2 minimum—and this year it's been tilted to $3—but it's still a bargain, the tariffs of the Havana Riviera's Copa Room typify the general picture $7.50 minimum per person for dinner, food or beverage; $6 minimum at supper.

Shows Still a Problem

Shows are still a problem. The competition seems to follow the Vegas "franchise" system, but the lines are being drawn and spelled out as the competition quickens. At this semester all the spots seemed to be coasting on budgets but Nat King Cole, Tony Martin, Hildegarde, Patachou, Joe E. Lewis and Jimmy Durante are upcoming. Steve Lawrence headed the Riviera's show with an authoritative songalog, but French ventriloquist Jay Nemeth and "Nicky" (a cute pooch, as the dummy, marking a most engaging foil) and Jack Cole and his dancers were just as standout. Don Cornell was at the Capri and Katyna Ranieri headlined the Merle Jacobs-produced show in the Casino Parisien of the Hotel Nacional de Cuba, now an Intercontinental chain hotel, part of the PanAmerican Airways system. (Intercontinental just opened a new hostelry in Willemstad, Curacao, Netherlands West Indies. Unfortunately it is marred by inept service, which is a keynote throughout the tourist-boiling Caribbean. Help is no problem—there's plenty of it, but it's all unskilled and so inept as to appear almost deliberately sabo'aging goodwill.

Katyna Ranieri's 'Recital'

After a long show Miss Ranieri did a song recital that would have had the Vegas casino operators tearing the green felt off the tables. She held them but also wore 'em out. She has "glamorized" herself even more than when recently New Act-reviewed at the Hotel Plaza's Persian Room (N.Y.), but erred in not recognizing the large Yanqui tourist contingent. She kept "interpreting" her dominantly Italian repertoire only into Spanish. Jacobs has a click floorshow, including the ever-effective "Dancing Waters" which in this setting, is a rousing interlude. Wilbur Clark operates the Casino.

Havana's big opportunity, of course, is (1) its more surefire weather for the sun-followers than Florida, (2), the gambling, and (3), which may well become No. 1, its appeal as a convention city.

Where the Nacional had a problem timetabling any convention business there's plenty of room now—and the new Havana Hilton is due to bow next month.

The next thing is for the airlines to catch up. Havana's handicap differs from Vegas, which is still within driving distance of Los Angeles—but while the mileage is the same you can't motor from Miami.

Too-Tense Atmosphere

A strongly negative air about the Havana casino operations comes from just bad showmanship. Nowhere else in gambling casinos, plush or otherwise—and Havana of course has all the semblance of a plush operation—is there such a too obvious supervision of the plays, the players and the dealers, be they stickmen at the crap tables or the kiddies twirling the roulette ball or dealing at the blackjack tables.

In the manner of the umpires perched high on a ladder-bench at a tennis match so, too, are the pit bosses perched aloft overlooking the entire field of play. It's particularly true at the No. 1 dice tables.

The public isn't supposed to know, nor does it care, that this strict supervision is over the Habanera stickmen who are spelled by the pros from the Las Vegas and kindred Yank belts. Manpower being what it, plus the fact that it's part of so-called local boosterism to create new jobs and hypo the economy, naturally the daiquiri belt's young men have been trained to make with the professional sing-song of the dice tables. But many are still semi-pros, hence the strict supervision.

All of which detracts markedly from the grace and the air of good sportsmanship which is the fundamental of all gaming casinos. It is this insouciant air which puts a false value—or almost complete lack of value—on the chips themselves and, in the aura of artificial and rarified buoyancy, tends to make the players regard the sordid values of their chips with an almost detached air. All of which rebounds to the faster "action." As of now the Havana operators seem so intent on efficiency as to spoil the romance and the glamor of the chancey chips.

Not as vivid but none the less realistic is the slot-machine technique. They are so side-by-each as to almost completely occupy all the wall space. There isn't that casual it's-here-for-the-girls'-convenience attitude. And, not so incidentally, the banging and the clanging of the one-arm bandits makes for a strange staccato that must have a high-frequency nerve-strain on the professional attendants within the casinos themselves.

ANOTHER SCOOP FOR GRANADA



Chelsea at Nine



presented on 11th February

the first television adaptation of

FRANCOISE SAGAN'S

THE BROKEN DATE



The new ballet that set all France talking

What the papers said the following morning:

It cannot be denied that Granada showed much acumen in booking a preview of the Sagan ballet, The Broken Date. I imagine that few homes with a choice missed Chelsea at Nine last night.
Daily Mail

Last night ITV in Chelsea at Nine put on its most daring production so far. The French cast danced with tremendous verve, precision and accuracy. British television has seldom seen such a combination of musical, dramatic and dancing talent. The Granada Company have certainly shown that they think TV has shed its adolescent growing pains and is now adult entertainment.
Daily Sketch

Three scenes from Francoise Sagan's controversial ballet 'Broken Date' shown on ITV last night, confirmed what they've been saying about it in France. **Daily Herald**

This weekly program has already presented

MISCHA ELMAN
DIAHANN CARROLL
JULIUS KATCHEN
STEPHANE GRAPPELLY
BERNARD BRADEN
NIGEL PATRICK
LES MAINS JOLY
ALAN KING
MARCEL MARCEAU
JEANNIE CARSON
MOIRA SHEARER
ANTON WALBROOK
CHARLES LAUGHTON
YEHUDI MENUHIN
ANTON DOLIN
BALLET DE BEJART
MALCUZYNSKI
SIR DONALD WOLFIT
FERRANTE AND TEICHER
SISTER ROSETTA THARPE
PAUL GILBERT
RICHARD TUCKER
THE ROYAL DANISH BALLET
DOUGLAS FAIRBANKS
POUISHNOFF
MICHAEL DENISON
THOMAS L. THOMAS
GARY GRAFFMAN
ANNE BAXTER
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GRANADA TV NETWORK 36 Golden Square, London, W.1

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FEB 2

VARIETY

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IT'S NOW 'MUDISON AVENUE'

Stand By for a Pleasant Surprise: Chicago Legit Having 'Big' Season

Chicago, Feb. 25.

The road may have its soft spots this season, but for a change Chicago isn't one of them. Up to now, approximately half way through the 1957-58 semester, the Windy City has been behaving like a good legit town with only two boxoffice disappointments in nine arrivals—and even those were not actual flops here. Yet the city's past is catching up with it, and at just the time business is hottest several houses are darkening for lack of bookings.

Whether because of "My Fair Lady" and the backfence talk it generates or because of an unusually sympathetic press this season, the Windy City has been experiencing a greater awareness to legit than it has had in a long time. Except that there's only one tourer on tap for future arrival, "Visit to a Small Planet," due at the Harris March 31, this might have turned out to be the biggest Chi season in years.

Of the nine shows that so far have registered a total of 51 playing weeks here, only "Separate Tables" may have been a loser in its two and a half week run, but that show did no better, and often worse, in other cities on the road. "Diary of Anne Frank" had a dismal final month in its 10-week Chicago stand, but even so it showed a slight profit, bucking unimpressed reviews all the way.

After shattering business in two previous cities, "Long Day's Journey Into Night" rallied here in a seven week run to recoup much of its earlier losses. "Waltz of the Toreadors" and "Middle of the

(Continued on page 63)

Titling Is an Art

London, Feb. 25.

Robert Colwyn's "I Was a Call Girl," which has been touring England under that tag, is being retitled to avoid confusion with a prior Colwyn property, "Call Girl."

The new label is "Between the Sheets."

Nominates Video Villain at Large Of U.S. Economy

Kingsville, Tex., Feb. 25.

The declaration of war against television, staged here by Hall Industries theatres via an advertising campaign attacking the influence of tv on family habits, is said to be bringing results at the theatre boxoffice. The ads pu'led no punches in directly attacking tv as causing everything from divorce to shaky nerves and advised readers of the Kingsville Record (in which the series is running) to go out to a film house for relaxation.

According to Bill LaNoue, manager of the 1,300-seat Texas theatre, there's been a sudden upsurge in business for top pictures. He traces the upbeat directly to the talk created by the controversial ads. Right after the ads appeared, said LaNoue, the theatre did outstanding business with "Don't Go Near the Water" (Metro) and "Old Yeller" (Disney).

Kingsville, with a population of some 17,000, is regarded as a cosmopolitan small city. Celanese Corp. of America, Humble Oil, Texas A&I College and King Ranch bring a diversified population to the city. In addition, the Kingsville Record amusement page has attracted some attention via the aggressive campaign of film columnist Jake Trusell who has been waging a one-man war for the all-out

(Continued on page 42)

Bob Hope All Set To Vidfilm Show in Moscow; Up to Diplomatic OK

Bob Hope will film his April 5 NBC-TV show in Moscow week after next, diplomatic weather permitting. The comedian and his staff have already received visas from the Soviet Union and have booked top Soviet talent for the show. All that remains to finalize filming of the program is Russian permission to do the actual filming of the program in Moscow.

Comedian took off yesterday (Tues.) from Idlewild International Airport, N. Y., for London, where he'll stay a week for the premiere of his pic, "Holiday in Paris." Then he'll fly into Moscow to rehearse and film the program. Filming is slated to take place in a Moscow theatre before an audience composed of high Russian officials, U. S. Embassy staffers and their families.

Already booked for the Moscow show are Popov, the w.k. Soviet clown, the Russian Choir, and the Folk Ballet Company.

Three Metro Telepix Make One Feature

Metro will combine the first three episodes of its upcoming telepix series, "Northwest Passage," into a full-length motion picture for theatrical distribution abroad. It's stressed that the film will not go to theatres in the U. S. or Canada so as to avoid cnoflict with the presentation of the tv series.

The telepix series has been purchased by NBC for showing next season.

AGENCIES RESENT BAD U.S. PRESS

By GEORGE ROSEN

The Madison Ave. agency boys are in arms, claiming that "advertising" has practically become a dirty word in the eyes of the U.S. populace, and they blame the press for giving them the needles and perpetuating the bum rap whenever and wherever possible.

Recent pressure from clients to "clean up the street" and erase the stigma that the ad agencies are run by "con men" has reached a point where the advertising men, with the blessing of the parent American Assn. of Advertising Agencies, are thinking of inaugurating a widespread public relations campaign coast-to-coast to take the hucksters out of the gutter and restore the street to some semblance of respectability.

The fact that ad agency activity, particularly where giant accounts are concerned, is no longer relegated to the financial pages of the newspapers but quite frequently spills over into the regular news pages, and even Page One, doesn't rest too well with the agency hierarchy. This is due chiefly to the fact that in practically all instances the ad agency man is portrayed in the copy as something of a phony and that underneath the Madison Ave. glamor some form of skulduggery and questionable ethics is involved.

The client bitterly resents the

(Continued on page 40)

WGN, Chi, Mutes The Big Beat

Chicago, Feb. 25.

WGN has lowered the boom on rock 'n' roll, and that musical idiom is now platter non grata on the Chicago Tribune station. Program manager Bruce Dennis told a company sales clinic last Friday (21) that "rock 'n' roll has been grossly overexposed on radio" and that the quality of the so-called hit tunes have been growing steadily worse. On one current pop record list, Dennis pointed out, "eight out of 10 numbers are trash not acceptable for radio presentation."

In addition to more tuneful programming, Dennis said the station was bearing down on all unnecessary chatter with the slogan "say something—or play something." Move is consistent with the Quaality changes at WGN Inc. over the past 18 months, per the white gloves policies of veep-general manager Ward Quaal. When he took over the Trib stations in August 1956, Quaal extricated tv pitchmen and has been progressing along lines of inoffensiveness ever since.

WGN is the fifth major AMer in town to exert a ban on rock 'n' roll.

Film Biz Fears 'Whipping Boy' Role, Stumps for Foreign Aid & Trade Pacts

Though it is not directly involved, the motion picture industry is keeping an anxious eye on the progress of both the Administration's foreign aid program and the proposed extension of the Reciprocal Trade Agreements Act.

The industry's spokesmen in Washington, i.e. the Motion Picture Assn. of America, and its president, Eric Johnston, are once again throwing their full weight behind both measures in the realization that, if either one of them should die in the Congress, it could boomerang against the film business.

The Mutual Security program has run into opposition. President Eisenhower has asked for $3,942,100,000 for the year starting July 1. Last year, the Congress appropriated $3,435,810,000 in foreign aid. With an eye to the current recession plaguing the U.S. economy, strong sentiments have developed in both houses against continuation of the program. Johnston heads up a program designed to "sell" the American public on continuation of this aid.

The reciprocal trade agreement, which expires June 30, is up for a five-year extension and is being vocally opposed in the hearings before the House Ways and Means Committee. It is feared that the Act may be crippled by amendments of a protectionist nature. It authorizes the President to enter into agreements with other coun-

(Continued on page 63)

That's a Producer

Hollywood, Feb. 25.

Never let a day be entirely lost . . .

A Hollywood producer, negotiating with Groucho Marx to appear in an upcoming film, got a flat turndown.

Rather than have the whole thing be an entire bust, filmmaker queried: "*Can you at least get me a DeSoto wholesale?*".

A.C. Again Gets In Legit Swim With 100G Kitty

Atlantic City, Feb. 25.

Little doubt is left but that the $100,000 ticket sale guarantee demanded by the Shubert interests before they would plan to bring five pre-Broadway shows here for tryouts in the Boardwalk Warner will be met. With March 31 as a deadline, already over $50,000 has been subscribed, with the big purchasers, hotels and top business houses, holding back to push the drive over the top.

Michael Fiore, president of the resort's Chamber of Commerce, and a hotelman, made the job of selling the 5,000 subscription books a county-wide proposition, with the result that every civic and fraternal club in the area both bought and sold the admission books, which contain five tickets for the five shows, at $4 a ticket.

Realizing that many in the working class would not be able to fork over $40 for a pair of books, Fiore arranged with the city's banks to sell the pasteboards on the installment plan. Purchasers can open an account and deposit $2 or more weekly until the total is $20 when

(Continued on page 56)

Quiz Expert Signed For Bout Commentary

Dr. Joyce Brothers, the psychologist and parttime boxing expert who got national exposure on $64,000 Question," has been signed by CBS Radio to handle the color commentary on the Carmen Basilio-Sugar Ray Robinson championship bout out of Chicago March 25. CBS has radio rights on the bout; it's a closed-circuit event for tv.

Dr. Brothers will share the color with Chi American sportswriter Wendell Smith, while Jack Drees does the blow-by-blow. Jimmy Dolan, exec producer of CBS Radio Sports, will produce the broadcast.

Norford's Jazz Series As Network Television's First Negro Producer

George Norford, veteran with the NBC press dept., becomes the first Negro producer in network television when he takes over "The Subject Is Jazz," one of NBC-TV's three new educational series beginning March 24.

Technically, Norford is on leave from the press dept. and on loan to Ed Stanley's public affairs operation. He has no producer's contract with the web, but nonetheless is the first member of his race to reach working-producer's status at the networks. His leave is of six month's duration, with the door open to permanent producer status.

Norford has been with the network for six years, handling publicity primarily on the web's dramatic shows. Prior to that, he wrote documentary films for the State Dept., and training films for the Army, following a stint with Opportunity magazine. He's also a playwright, having sold one play to the Theatre Guild (produced on the strawhat circuit) and optioned others to the Playwrights Co., George Abbott and George S. Kaufman.

British Pix Unions Would Exclude Yanks From Council; Change Quota

London, Feb. 25.

A proposal which seeks to exclude Americans from membership of the Cinematograph Films Council has been submitted to the Board of Trade by British film industry unions. In a document, which contains recommendations for the revision of the Film Act, is the suggestion that no member of the council should represent foreign film interests against which the Act seeks to provide protection.

Another major demand is the updating of the definition of a British picture, which the unions claim is unsatisfactory under the present provisions. Consequently it's urged that the definition be amended to provide eligibility when a picture is made by a company, incorporated under UK laws, and with a majority of British directors.

The unions are also asking the BOT to narrow the Act so that it operates only within the UK unless a suitable reciprocity deal is worked out between Commonwealth and Colonial countries. This would mean the restricted use of studios in these countries for the making of British quota pictures. Under the existing legislation, any film made within the Empire, providing it fulfills other conditions in the Act, automatically qualifies for quota.

The document states that although it may have been necessary in the early days of legislation to establish quota on the basis of a percentage of British films as to number screened, such an approach now was fundamentally wrong, and should be changed.

Although it was still not completely satisfactory, it is pointed out that commercial television has established itself on a proper basis by airing material predominantly British in tone and content. The unions believe that the Films Act should be redrafted on similar terms. A maximum quota for foreign pix should then be fixed either under the Act, or as at present on a year to year basis by the head of the BOT after consultations with the Film Council.

MANIE SACKS' ESTATE ESTIMATED AT 250G

Philadelphia, Feb. 25.

Will of the late Emanuel (Manie) Sacks, who died Feb. 9 of leukemia at the Albert Einstein Medical Center here, was filed yesterday (Monday). He left an estate estimated at $250,000, income of which goes to his 83-year-old mother, Ida May, during her lifetime.

Lester Sacks, only brother of the late RCA-NBC veepee, was named executor of the estate, and trustees are Isaac (Ike) D. Levy, Sacks' lifetime friend and mentor,

(Continued on page 62)

LAMBS' LERNER-LOEWE SHINDIG RAISES 10G

Alan Jay Lerner and Frederick Loewe, who first met at The Lambs several semesters ago, were given a testimonial shindig at the actors' club on Sunday (23) with more than 350 show biz and journalistic bigwigs present and $10,000 was realized at $12.50-$25 a head.

Maurice Chevalier, who is "Gigi," the Arthur Freed (Metro) production featuring the Lerner-Loewe music, flew in from Paris for the occasion. Also on hand to salute the pair were Fred Waring, Douglas Fairbanks, Laurence Olivier, Peter Ustinov, Edward Mulhare and Sally Ann Howes of "My Fair Lady," Bobby Howes (Miss Howes' father), Robert Preston, Victor Borge, Walter Greaza, Harry Hershfield, Eric Portman, Celeste Holm, Howard Dietz, Leonard H. Goldenson, Oliver Treyz, Robert Griffin, Herman Levin, Tom MacLeod, Belan Amperan, Lauren Bacall, Max Gordon, Louis Jourdan, George Axelrod, Jack Barry, Fred Clark, Kirk Douglas, Frank Farrell, Marie Torre, Arthur Hornblow Jr., Bert Lahr, Roger Wolfe Kahn, Michael Myerberg, Russell Patterson, Arlene Francis, Martin Gabel, Bennett Cerf, George Alpert, Richard Adler, Turner Catledge, Ronald Radd, Harold Rome, Vincent Sardi, Arthur Schwartz, Irene M. Selznick, Donald Woods, Claude Phillipe and Bernard Sobel.

Members of The Lambs who worked on the Lerner-Loewe testimonial were Sean Dillon, collie; William Gaxton, shepherd; Loring Smith, boy, and Mickey Alpert, chairman of entertainment.

Proceeds will go to The Lambs Relief Foundation.

VIP Show Biz Turnout At U.S. Security Meet; Acheson's Mild Goof

Washington, Feb. 20.

At luncheon here today (Tues.) kicking off all-day conference of foreign aspects of the United States' national security program, former Secretary of State Dean Acheson, serving as toastmaster, introduced 20th-Fox topper Spyros Skouras "as the president of Metro-Goldwyn-Mayer."

Although the overflow crowd of 1,500 at the Hotel Statler roared at the error, Acheson continued with the introduction unaware of his boo-boo.

Former President Harry S. Truman was speaker at the luncheon. Conference, aimed at helping the administration's foreign aid program, was engineered by Eric

(Continued on page 63)

CARL FOREMAN BLASTS SALE OF HIS PIX TO TV

London, Feb. 18.

The policy of the picture industry in providing its own competition for tv by selling off important product was described as "suicidal" by Carl Foreman. This former Hollywood writer, now producing under a Columbia contract here, was particularly bitter at the recent decision to unload to television a trio of pix which he had scripted and in which he retained a residual interest.

"For a sum which I am almost ashamed to mention (reportedly just over $500,000), three important pictures, 'High Noon,' 'Cyrano de Bergerac' and 'The Men,' have been sold to our competitors."

Duke of Alba May Nix Filming Of Flirty Duchess

Madrid, Feb. 25.

Will Titanus of Italy receive authority to shoot its "Goya" exteriors in Spain? Question mark speculation along Film Row was sparked by news that a local screenplay on the life of Goya had received approval from the Duke of Alba and Spain's Direccion General de Cine.

Spanish script, "La Diosa y el Genio" (Goddess and the Genius), was penned by vet writer Vicente Escriva and art critic Ramon Faraldo for Aspa Films. (Same title as recent Aldous Huxley novel and flop Broadway play).

Titanus has not yet submitted request for a shooting permit (which includes script sanction) to cover announced six weeks of location lensing beginning the latter part of April, but the Ava Gardner-Anthony Franciosa vehicle is reported in disfavor with the House of Alba.

Duke's position is that no historical evidence exists to prove a turbulent liaison d'amour between the artist and Duchess of Alba during which Goya painted the controversially famous "Naked Maja."

Albas contend Goya painted the body of a young model and only the head of the royal beauty, later substituting another face repainted

(Continued on page 62)

Japanese Awaken To TV Threat

Tokyo, Feb. 18.

Motion Picture Producers Assn. of Japan (Eiren) is seriously weighing measures to cope with the threat of television here.

At a meeting, an Eiren committee discussed ways and means to map out a unified policy regarding appearances of film actors on tv. Question baffles studios who now have no book to refer to regarding this practice and are vague as to American and British reaction *(Also baffled—Ed.)*.

The meeting deadlocked, however, when other questions were introduced concerning furnishing trailers to tv, telecasting of film clips etc.

Result was that committee decided to invite additional opinions from member companies on these matters by Feb. 24. *(Sounds like U.S.A.—Ed.)*.

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All-Time Top 50
Film Features On TV
One of the provocative
charts to appear in
VARIETY
Semi-Annual TV Film Issue
OUT IN MARCH

Short Quotes & Opinions

By ABEL GREEN

Goldwyn's Own Biopic Prejudice

"Hesketh Pearson, the British biographer, offered Sam some real fancy terms to do a biography but, like Irving Berlin who doesn't want to see any film biography on him produced in his lifetime, so does Sam think that there should be no Sam Goldwyn biography published while he's alive," says Frances (Mrs. Samuel) Goldwyn. "He thinks I can do it, too, after he's gone but I don't think so."

Riviera As a Standing Set

"With all these Cote d'Azur localed-pictures," says Jerry Wald, "the Riviera is getting to be a standing set like a western street on the Republic back-lot."

Cohn! 'Any Office'll Do'

Harry Cohn, prez of Columbia Pictures, is still adamant on merging studio facilities for economy. "All I need is this office, and the office can be on any lot," says he, "to create motion pictures. So it can be in Culver City or BevHills, or in the Valley as on Gower Street—what difference does it make? And what's wrong with using combined stages, wardrobes, props, technicians, orchestras, research, clearances and almost every other department except individual brains and creativeness?"

Hits Make Happy

"Greatest morale for a film studio," says 20th-Fox production boss Buddy Adler, "is success. If you have a hit it attracts people and generates new enthusiasms. Sometimes this business of late is like shooting crap but when you win it's real good. Look at the number of promising young people we've generated from 'Peyton Place' alone!"

Long Runs For Hits

"There's no reason why I can't take three times as much out of 500 key, de luxe, first-run theatres, with 'Guys and Dolls'," observed Samuel Goldwyn, "and that goes for the exhibitors as well. Look at Paramount's and C. B. DeMille's success with their long-runs of a year or more with '10 Commandments'." In the same idiom Jerry Wald and other producers are of the opinion that a hit film, like a hit play, should run months and years in one theatre, whether on a reserved-seat or grind policy doesn't matter. He points to Mike Todd's skillfull handling of "80 Days" and other pictures.

And The Flipper

"Nothing wrong with this business that a few funerals can't cure!" is one Hollywood cynic's summation.

Maria Schell: Lotsa Smile, and Brains

German Actress' U. S. Debut Occasions Toothy Criticisms—Handles Herself Adroitly With Press

Maria Schell, the German actress whose smile has gained her world fame, got attention accordingly when the metropolitan critics last week reviewed her first American film, Metro's "The Brothers Karamazov" in which she plays Grushenka.

It was probably the most extensive reference to a lady's smile since the days when the Mona Lisa first came to the attention of writers. Some critics apparently felt the two characters had something in common.

"She gets her effects less with wiggles than with smiling and crafty coquetry," commented the Times' Bosley Crowther, adding "It is a little hard to understand her."

There wasn't a reviewer who could resist the Schell smile, though reaction wasn't uniform. Said the Mirror's Justin Gilbert: "Richard Brooks has her smiling too much and Miss Schell's smile is soulful rather than sinful."

The Daily News plainly didn't care for Miss Schell's teeth exposure. "She wears a Cheshire-cat grin for most of the story, an expression that becomes a cliche long before the picture ends," the reviewer commented. The Telegram thought otherwise, wrote

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'KWAI' BIG WINNER IN BRIT. ACADEMY RACE

London, Feb. 25.

"Bridge on River Kwai" (Col) nabbed four of the dozen 1957 awards announced by the British Film Academy. "Bridge" gets the nod for the best British film and best pic from any source. Pierre Boule's "Bridge" screenplay was voted the top British scenario of the year and Alec Guinness's performance, as the British officer, is rated the best thesping by a U.K. actor. For her work in "The Story or Esther Costello," Heather Sears is considered to have turned in the best performance by a British actress. This was Miss Sears' screen debut.

The Academy named Henry Fonda's work in "12 Angry Men" as the tops by a foreign actor and Simone Signoret gets the award for the best stint by a foreign actress for her work in "The Witches of Salem."

Awards will be handed out at the Odeon, Leicester Square, on March 6 when the Romulus Laurence Harvey starrer, "The Silent Enemy," will be preemed.

Congressional Record Re Two Lombardo Marriages

Washington, Feb. 25.

A long marriage by show biz people is deserving of special commendation in the opinion of Rep. Victor L. Anfuso (D., N.Y.).

So he paid tribute to the long marriages of bandleader Guy Lombardo and his brother, Carmen. He pointed out in the Congressional Record that each brother has now been wed 32 years. This, he said, is a lovely thing, since the rate of divorce and remarriage is "notoriously" high in the entertainment world.

Jean Cocteau Active

Paris, Feb. 25.

After a lengthy absence, due to both his touchy health and his activities on behalf of the Academie Francaise, Jean Cocteau is returning to show biz.

He'll direct two pictures based on his own plays, i.e. "La Machine a Ecrire" (The Typewriter) and "Monstres Sacres."

HOLLYWOOD HISTORY WITH CHAPLIN OUT?

Hollywood, Feb. 25.

Moot question in the film colony is whether Charles Chaplin's name will be included with some 1,500 film biz history-makers in the beautification of Hollywood Blvd. now being planned by the Hollywood Improvement Assn.

In its final list of film notables, past and present, whose names will be placed in three-foot bronze stars in the "Walk of Fame" on Hollywood Blvd., the Association left off the Chaplin tag, although it had been included in the original list included by Hollywood Chamber of Commerce.

However, according to Harry M. Sugarman, former exhib and prexy of the Association, by the time the names are finally laid in cement those opposing the inclusion of Chaplin's monicker will probably have been convinced to change their minds.

NET-TO-GROSS HAUNTS MAJORS

Common Market In Big Setback

Bonn, Feb. 25.

The common film market, much discussed as a possibility between Germany, Italy and France, has received a major setback in the latest meeting held last week between delegates of the three countries here. The common market, which would give customs and import preferences in a film exchange among the three nations, has long been opposed by the American film companies, who would be seriously hurt by the benefits that would exist between the three European lands.

However, when German Minister of Economics Erhard invited representatives of the French and Italian film industry, as well as German reps Walter Koppel and Dr. Kurt Schoene to a long-planned meeting here to discuss the future of this venture, all apparently did not go well.

Both France and Italy suggested that to equalize the film siutation in all three lands, it would be advisable if the German film industry were government-subsidized as it is in their two countries. And Erhard objected strongly to this, giving a flat "no" to the suggestion. He explained that, as a professor of economics, he opposes the theory of subsidies and believes any industry should be sustained by itself because as such it produces a good product for which the buyer is willing to pay the cost. His answer, in effect, was that the German industry would have to produce better films in order to win a larger public, and would have to operate more efficiently in keeping its costs down.

Several other factors relating to the two-hour discussion were also considered significant in the protocol-conscious European film circles. Although the French film industry was represented, the French government was not. Some felt this indicated that France realized there might be objections to the possible forthcoming common market and had thus abstained from attending the gathering.

Also, at the dinner given for the guests, neither Minister Erhard nor the Ministerial Director Risse attended — another factor that seemed to indicate to observers a lack of interest in furthering the business.

'ART' MUST PAY SAME AS ANY OTHER—IATSE

Los Angeles, Feb. 25.

Pitch to raise local art houses to first-run classification is being here by Projectionists Local 150. One theatre, the Monica, has been signed up for the basic $3.14 per hour scale for boothmen, and negotiations have started with operator Herbert Rosener for his Canon and Vagabond Theatres.

"Why shouldn't art houses pay the same scale as other first-runs," George Schaefer, Local 150 biz agent, demands. "They charge the same admission price, and more than some of the regular first-runs."

Understood the Projectionsts local in San Francisco also is out to raise the classification of Roseners' two art houses there, the Larkin and Clay.

LOUIS HAYWARD, PRODUCER

Plans to Shoot 'Moment of Truth' In Mexico

Hollywood, Feb. 25.

Louis Hayward has acquired the tentatively titled "Moment of Truth," story by Charles Lang, and plans to produce it as an indie theatrical film.

Hayward will not appear in the film himself, instead the producer-actor is hunting for top stars for the property which is being packaged by Paul Kohner. Plans are to shoot the film in Mexico, locale of much of the story.

'Familiar' Voice Is Heard—Petrillo's; New Twist Versus Freelance Market

By GENE ARNEEL

In a secret meeting subsequently described all the way from "routine" to "emergency," a large group of important New York film executives quietly met in the Columbia homeoffice board room last Thursday (20) for a discussion of what most agreed were the "colossal" terms demanded by the American Federation of Musicians in negotiating a new pact covering employment and participations.

Sitting in on the unusual huddle were Eric A. Johnston, president of the Motion Picture Assn. of America; Spyros P. Skouras, head of 20th-Fox; Joseph R. Vogel, president of Loew's, and the sales directors and the ad-pub chiefs of the various distributors.

The meeting was secret and it was followed by no official announcements. There has since been much disparity in reports as to what transpired. Reason for all the cover-up appeared to be twofold.

For one, at least a few of the participants came away from the huddle with the distinct impression that all distribs, in the course of mulling the AFM situation, are unanimous—at least for the foreseeable future—against disposal of post-1948 pictures to television. Each is said to have made the decision independent of the other but top company officials, ever mindful of the antitrust laws, avoid any suggestion of collusive action.

Second part of the "everything's-off-the-record" stance is that the film companies are seeking to outmaneuver AFM president James C. Petrillo on both the public and trade fronts. According to some sources, the idea is to impress all show business particularly with the aforestated "collossal" nature of the musicians' conditions and the strategy is to keep things quiet until a campaign is set to roll.

No Pickets—Yet!

Working agreement with AFM expired at midnight last Wednesday (19), the union is now officially on strike but there is no picketing at the studios.

The fact that there are no placard-bearers marching outside the lots is, of course, of major importance. The key angle is a question mark: *Would other unionites respect picket lines?* The significance here is obvious; failure of I.A.T.S.E. members to show for work would mean an immediate stoppage of all production activity.

If this were to materialize the losses would be staggering, is not disastrous to an already hand-to-mouth film financing situation. A big consideration is that many pictures now rolling have independent performers involved, and they may not be able to interrupt work on a particular picture and resume in it at some given point in the future because of their personal schedules. Thus, dozens of properties, involving investments high in the millions, clearly would be jeopardized, first by the danger of the immediate work halt and, then, by the chance that resumption of the lensing might be too difficult.

By contrast, the musicians' walkout in itself is not so catastrophic since production can continue with scoring done later or in another country beyond the AFM reaches.

Not Clear So Far

Curiously, many of those at the Gotham "cabal" said they were at a loss to understand the specific reasoning behind the AFM's projected new work terms or, indeed, just what the terms are. One exec related that Petrillo presented one set of demands and then added that Hollywood Local 47 would have additional ideas anent what's wanted.

In general, it appeared that AFM is insisting upon a 6% cut in on all revenues from television, upped compensation for working musicians, guarantees of work periods and standby employment.

Top studios, unlike the past, have a major problem in their associations with indie film-makers. The companies are finding more and more difficulty in mapping long-range production programs and consequently don't want to commit themselves to long-range employment arrangements.

The Feeling In Hollywood

Hollywood, Feb. 25.

With the major studios minus musicians following expiration of contract last Wednesday (19), the American Federation of Musicians is mapping its strategy against film companies. To a degree Hollywood

(Continued on page 63)

Kurt Unger Settled In London as Production Aide for U.A. Expansion

In a switch that took the trade by surprise, Kurt Unger has been removed from distribution chief in Italy for United Artists to production liaison for the same company in London. This, it's said, will have no bearing on the function of Monty C. Morton as UA's distribution supervisor in the United Kingdom.

Surprising angle is that Unger has been a distribution operative right along, and recognized in the trade as among the more savvy. Transfer to the British capital is obviously a promotion and ties in with UA's expanded production activities based in London. Yet, UA professes to maintain no more link with, distribution-wise, the all-important Italian market.

UA's outlet in Italy continues to be D.E.A.R. Films, which is a franchise operation. Unger had been UA's immediate contact with D.E.A.R.

To Boss '80 Days' Sales

Milton E. Cohen, United Artists' eastern and southern division manager, has been named supervisor of sales for "Around the World in 80 Days" and in this capacity will give his full time to handling of this single production. He will work with a representative of the (Mike) Todd Company on the "80 Days" release.

Cohen's appointment means UA is following the policy pattern set by Paramount when the latter placed Charles Boasberg (who's now Warners general sales chief) in charge of "Ten Commandments."

Move also is seen as heralding extensive new bookings of the Todd picture. So far it has opened in 210 situations and grossed $31,647,703, according to UA. It is now in its 71st week at New York's Rivoli Theatre where the total gross so far is almost $3,000,000.

Cohen, who had been with UA previously, rejoined UA as western-southern manager in 1951 when the Arthur B. Krim-Robert S. Benjamin regime took over.

Economics of Tape

Vs. Film for Com'ls

Among the many features and appraisals to appear in

VARIETY

Semi-Annual TV Film Issue

OUT IN MARCH

National Boxoffice Survey

Storm Over, Biz Better; 'Witness' New Champ, 'Arms' 2d, 'Days' 3d, 'Yeller' 4th, 'Raintree' 5th

End of the big snow and vastly improved transport will give first-run film biz a shot in the arm this stanza, according to reports received from VARIETY correspondents in some 23 representative key cities. In numerous localities, which were hit hardest last session, the same pix are doing bigger trade than week ago. Some new fare is also helping.

New champion is "Witness For Prosecution" (UA), which is edging out "Farewell To Arms" (20th), first last round. "Witness," playing in some 13 keys, not only is registering great opening week trade but also displaying marked stamina. "Arms" is a stalwart second-place winner.

"Around World in 80 Days" (UA) is winding up third as against second a week ago. It's currently playing in fewer key cities than in recent weeks. "Old Yeller" (BV) is pushing up from ninth to fourth spot.

"Raintree County" (M-G) also is climbing from eighth to fifth. "Peyton Place" (20th) will edge up from seventh to sixth position as a result of an amazing burst of strength. "God Created Woman" (Kings) is seventh.

"Search for Paradise" (Cinerama) is finishing eighth, with "Wild Is Wind" (Par), a newcomer, taking ninth money. "Seven Wonders of World" (Cinerama) is winding in 10th spot.

"Gift of Love" (20th), a newie, will capture 11th place while "Seven Hills of Rome" (M-G) will round out the Top 12 list. "Don't Go Near Water" (M-G), "Bonjour Tristesse" (Col), "Darby's Rangers" (WB) and "Gervaise" (Cont) are the runner-up films.

"Brothers Karamazov" (M-G), one of new entrants, promises to go places judging from sock opening session at N. Y. Music Hall. "Big Beat" (U), also new, is rated good in Detroit.

"Cowboy" (Col), also new, is brisk in Chi, just okay in N. Y. and so-so in Toronto. "Snow White" (BV) is doing excellent trade on current trip around, being great in N. Y., happy in Providence and bright in Boston.

"Lady Takes Flyer" (U), another big newie, is a bit uneven currently but rated big in Louisville and so-so in Philly.

"Sayonara" (WB), okay in Chi, is socko in L. A. and neat in Philly. "Spanish Affair" (Par), fancy in N. Y., shapes modest in Chi.

"Tarnished Angels" (U) looms bright in Detroit. "Ft. Dobbs" (WB), okay in Louisville, looks stout in Detroit.

"Bridge on River Kwai" (Col) continues its remarkable showings in N. Y., Boston and L. A. "10 Commandments" (Par) still is sturdy in N. Y. and L. A., and is about to go out on additional lesser first-runs.

(Complete Boxoffice Reports of Pages 8-9.)

BRUTALLY THIN PER INFLATION

By FRED HIFT

Comparatively narrow profit margin on which the film companies operate in today's inflationary economy, and the reason for the determined cutback psychology at virtually all of the majors, is underscored by a study of the net-to-gross ratio of six key outfits.

It demonstrates the hazards of the film biz in which the relationship between costs and volume—reflecting the ultimate ratio of net to gross — require adjustment.

It reflects, too, the rising cost of production and the continuing weight of overhead at a time when so much filming is being done away from the studio plants. Production investment is as high as ever, but the risk is spread over a much narrower area and the cost level has kept pace with expanding volume.

Though the film business is well below the national manufacturing average in terms of its profit ratio, it is not wholly out-of-line as far as the general trend is concerned. According to President Eisenhower's economic report to Congress, the 1947-1950 national average (after taxes) was 6.7%. It's dropped since then, hitting 5.5% during 1956 and a low of 4.7% during the third quarter of 1957.

According to one industry economist, taking a film company average wouldn't be realistic unless many divergent factors, including the number and types of films released, "outside" activities of subsidiaries in fields ranging from music to oil, are considered. Nor, say accountants, can one company's ratio be conveniently compared to the next since different methods of write-off are applied.

Paramount, for example, stands out via a much higher net-to-gross ratio than its competitors. Yet, in racking up a 9.1% ratio for 1956, a whopping $5,000,000 profit on the special sale of films and on investments must be taken into account. A more dramatic illustration of the widening industry spread between gross and net is embodied in the Columbia Pictures performance.

Back in 1953, with a gross of only $60,273,000 and a net of $942,000, its net-to-gross ratio was only 1.9%. The Col gross volume rose steadily from then, to $80,209,000 in 1954, to $91,145,000 in 1956 and, finally to $106,600,000 in 1957, reflecting in part sales to tv and the operations of the Screen Gems subsidiary.

For a while—during 1954 and 1955—the ratio of net to gross rose accordingly, to 4.4% in 1954 and as high as 5.5% in 1955. But in 1956 it plummetted back to 2.9% as gross and net went in opposite directions, and in 1957 it sank further to 2.1%.

Metro Diagram

Somewhat similar pattern pertains to Metro. In 1955, the company grossed $170,952,000 and showed a net of $5,311,733 (3.1%). In 1956, with the volume up over $2,000,000 to $172,355,000, the net fell to 2.8% ($4,837,000). But in 1957, with the gross down appreciably to $154,320,000, the company showed a loss of $455,000, indicative of how high operational and other costs had wiped out the

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Five Years of Net Ratios

The following chart shows the net-to-gross percentage ratio of six major film companies during the past five years. The 20th-Fox and Paramount figures for 1957 aren't in yet, and Metro had a loss for the year.

	1957	1956	1955	1954	1935
Warner Bros.	4.2%	3.7%	5.2%	5.5%	4.3%
20th-Fox	—	5. %	4.9%	6.8%	4.3%
Universal	3.9%	5.1%	5.1%	4.8%	3.7%
Metro	—	2.8%	3.1%	3.5%	2.6%
Columbia	2.1%	2.9%	5.5%	4.4%	1.5%
Paramount	—	9.1%	8.2%	8.2%	6 %

Critics Partly to Blame, But Industry Apologizes When Showing Oldies, And DeMille Deplores Psychology

The public doesn't attend the Louvre to see a reissue of Mona Lisa. Laurence Olivier doesn't apologize with each presentation of "Hamlet." So, asks Cecil B. DeMille, why does the film industry behave so timidly when re-offering some of the great pictures of the past?

States the producer: "The great pictures created the fame of this industry. Stop apologizing and put them out as they were put out originally."

Without specifying titles, the film-maker said the trade has many first-rate specimens of the motion picture art in its vaults. "This industry will not come of age until it makes a determined effort to keep the great works alive."

The classics made through the years should remain with the industry and presented to the public theatricaliy, not on television, stated DeMille. He would include even some product from the silent era although it would require projection readjusted to 60 feet of film a minute instead of the present-day standard of 90 feet.

DeMille further insists that the theatrical re-runs of the outstanding pictures, regardless of age, would provide considerably more money than could be realized from television licensing.

Producer dropped the comments on this and other subjects at the Paramount homeoffice last week during the course of a presentation to him of an award from Fame mag for his production of "Ten Commandments."

In acknowledging the salute, DeMille said he was grateful that he was being honored for a "spectacular career and not a career of spectaculars." Although widely known for the ambitiousness of his pictures, he makes the point that it's the story that counts first, that production values are secondary.

The veteran film-maker (he's 77, now looking around for a followup to "Commandments" and as chipper and abounding in energy as ever) also took the opportunity to lash out at his pet peeve, this being the professional film critic.

He thinks too many reviewers feel superior to the films they appraise and think it impossible that the motion picture can be an art form when it's viewed by so many millions of people around the world.

There's nothing new about this critic attitude which has it that art is not good if it can be understood, DeMille remarked. And at this point he passed around a review of "Men and Women," which his father, Henry Churchill DeMille, and David Belasco presented.

The review was severely critical of the play on the grounds that it likely would prove "popular entertainment." The notice appeared in N. Y.'s Dramatic Mirror in November, 1890.

And ever since critics' regard of the public has been going lower and lower with each review," DeMille concluded.

DeMille on Critics

Cecil B. DeMille's antipathy for professional motion picture critics in general is hardly masked in the incident he related in New York this week.

An Italian reviewer viewed "Ten Commandments," the producer recalled, and gave it a pan. Then he went home and read the book and liked it even less.

Metro on Reissues

Now that exhibitors appear to be more sympathetic to old "movies" in their efforts to keep them off television, distributors are hopeful that they will give concrete evidence of this new attitude. Metro, for example, held out 50 (for theatrical reissue) of what it considered some of its outstanding attractions from the pre-1948 backlog it is releasing to television.

So far it has released 20 of the 50 pictures, but the results have been "fair" to "outright poor" because of the lack of exhibitor support. Jack Byrne, Metro's sales chief, is hopeful, however, that the 30 unreleased films will receive a better reception than the previous one. Byrne plans to hold a meeting with his sales staff shortly to discuss the reissue possibilities of these oldies plus some of the top pix in the post-1948 library.

Byrne is conviced there is a market for the old films and he stressed he would make every effort to find out the possibilities" now that there is a "warmer receptiveness" among exhibitors.

Babb Vs. Katzman Set

Hollywood, Feb. 25.

Request by Sam Katzman of Columbia for dismissal of Kroger Babb suit to prevent Katzman making pic titled "Pretty Boy Floyd Story" was denied by Federal Judge Ben Harrison. Babb originally filed prelim injunction to prevent Katzman making pic.

Federal Judge Leon R. Yankwich month ago took dismissal request under advisement. Suit now goes trial on merits.

Cinerama Productions Scans Horizon for New Share-Owning Directors

Wanna be on the board of directors of a motion picture company?

Applications will be welcomed by Cinerama Productions Corp. which has sent out an SOS for qualified board members. The only requirement apparently is that the applicant hold a substantial number of shares in the company.

Cinerama Productions' quest for board members stems from its recent victorious proxy battle with Philadelphia stockbroker Perry N. Selheimer. According to the company, in accordance with opinions expressed at the annual stockholders' meeting recently, the management decided that the present five-man board should be expanded to include "several additional persons in business and entertainment who can represent areas in addition to that presently represented on your board of directors, and who are substantial stockholders of your company." In a letter to stockholders, prexy Milo J. Sutliff requested aht the names of qualified, potential directors be sent in. He asked the investors to include biographical material "relating to qualifications."

Another consequence of the proxy dispute was the amendment of the company's by-laws to provide that no agreement may be entered relating to the issuance of any authorized but heretofore unissued stock without the approval of the stockholders.

Original Screenplays in Comeback

233 Made in 1957 Out of 380 Code-Approved Features—From 51 to 61%

Following a period of decline, the original screenplay last year came into its own again in Hollywood. Compilation shows that 61% of all films approved in 1957 by the Production Code in Hollywood were based on original stories written for the screen. In 1956, the percentage was 51%.

The 1957 percentage—233 originals out of a total of 380 films approved—is the highest since 1953 and comes close to the 62.9% average recorded for the 21-year period between 1935 and 1956.

Figure reflects both the trend towards independent production and the overriding hesitance to shell out small fortunes for expensive bestsellers and stage properties, which are naturally limited in number anyway. There has been a group of opinion on the Coast and also in New York holding that, despite the presold values of important books and plays, the screen would be better served by stories scripted directly for it.

Actually, during 1957, there was a slight rise in the number of novels brought to the screen. The total of such films ran to 78, or 23% of the total. In '56, the comparable percentage was 21.1%. Code approved 20 films based on plays, which is the same number as in 1956, but represents 5% against 5.9% in 1956.

There was a sharp drop in short stories as film material, i.e. 12 (4%) compared with 39 (11.6%) in '56. Biographies last year ran to a total of 11 against eight the prior year. Also in 1956, four films were based on tv plays, four had documentary origin, and 18 (4%) came from miscellaneous sources. In 1956, these 18 properties included pix taken from tv originals.

The total of 380 films reviewed by the Code includes a small number of British and other foreign imports.

The 1957 compilation brings to 6,457 the number of films based on original screenplays since 1935. Also, 1,836 novels were turned into pictures and 634 plays. In the early days, the percentage of screen originals was much higher and this condition did not really change until after the war. In 1943, for instance, the percentage of originals hit a high of 74.8%. Novels during the same year accounted for 10% of the total output. The drop in the use of originals started in 1951 and has continued since, with 1957 marking the first reverse.

Originals—Plays—Novels

Following is a comparative rundown on the source material of motion pictures since 1950 in terms of original screen stories, stage plays and novels:

Year	Originals	Plays	Novels
1950	315 (73.4%)	18 (4.2%)	67 (15.6%)
1951	291 (67.3%)	25 (5.8%)	70 (16.2%)
1952	246 (66.9%)	17 (4.6%)	64 (17.4%)
1953	227 (64.1%)	19 (5.4%)	72 (20.3%)
1954	177 (58.4%)	11 (3.7%)	61 (20.1%)
1955	158 (51.8%)	23 (7.5%)	74 (24 %)
1956	172 (51 %)	20 (5.9%)	71 (21.1%)
1957	233 (61 %)	20 (5 %)	78 (23 %)

Furrier Teitelbaum Sues For 'Coordination' Fees On '7 Hills of Rome'

Los Angeles, Feb. 25.

Claiming that his "coordinated" activities allowed "Seven Hills of Rome" to be completed, Bevhills furrier Albert Teitelbaum slapped $100,000 suit in L.A. Superior Court against producer Lester Welch and Gregor Productions Inc.

Teitelbaum asserted that he was summoned to Italy on June 7, 1957, when production on pic was halted because of technical difficulties, and through his offices the Mario Lanza film was finished.

Todd Breaks a Lance for 'Don Quixote'

Wants Spaniards to Have Enthusiasm and Confidence—Has Picked Unknown Director

By HANK WERBA

Madrid, Feb. 25.

American film producer Mike Todd faced a tense crowded press conference here last Thursday (20) and asked for a blank check of "enthusiastic support, endorsement and confidence" in his proposed film production of Spain's great literary classic, "Don Quixote."

The meeting brought to a focus a long-standing difference between Spaniards, who expect the worst in the way of "script liberties and interpretations" and Todd who remains stubborn in his conviction that "the true spirit of Carvantes is a matter of interpretation." Spaniards answer to Todd amounts to saying, "Yes, but—."

Just what they think Todd may do to their literary prize is not clear and Todd himself argues he's been criticized and attacked in Spain "for a concept I never discussed with anyone."

Casimiro Bori, president of C. B. Films (the local United Artists franchise) presided solemnly as Todd's official interpreter. A definitely edgy conflict ran through the press session, with Todd stating that he would prefer to shoot the film in Spain but would shoot it somewhere else should Spanish attitude force him to do so.

Todd scorned the idea that Cervantes was scared and said "Quixote" was not more sacrosanct than the Bible which "a man called DeMille shot once or twice." The producer quipped that Spaniards have two businesses, "they're own, and casting 'Don Quixote' for me" although no two Spaniards agreed on suitable actors.

Todd stated, without naming, that he had practically signed his director for the film. It was a young man who had never directed before but through whom Todd could, with a minimum of conflict, achieve his vision of the zany knight of windmill-tilting fame.

Producer made an issue of describing his "Quixote" as a "show" and not as a moving picture and he revealed that he will finance this show without any prior distribution committment, though his affections lean to United Artists, which handles his "80 Days Around The World."

A new Todd camera and projection process will give "Quixote" greater definition than heretofore developed, he said, and money used in its experiment already topped total spent last year by U. S. film industry for technical film progress. Still unnamed, Todd felt his new system was not as important as his basic idea of a screen show to draw public from homes and television.

Elizabeth Taylor sat throughout the press session refusing all comment to keep spotlight on Cervantes and Todd.

New York Point of View

Mike Todd's devotion to "Don Quixote" as his next screen enterprise has not stirred the same kind of discussion in American film circles as in Spain but it has been a matter of considerable conversational wonder nonetheless. As with the Spaniards, the American backseat drivers do not know what story treatment Todd has in mind. Not knowing this all-important fact, and going only by their knowlegde of the book itself, the question in U. S. film circles : *"Why that old chestnut?"*

"Quixote" has been done on the stage by Otis Skinner, on television by Orson Welles, in various radio versions in America, Britain and Canada. A Spanish film (by Cifesa) in 1949 and a Soviet Russian film of 1957 are all cited. They have all added up to a profound boredom on the part of the modern public.

Typically 15th Century Quixote himself emerges as an amiable lunatic, his devoted disciple Pancho as a male nurse and the famous battle with the windmills as the hallucinations of a pathetic old man. Confronted with these recollections of "Don Quixote," American showmen have shaken their heads and assumed that Todd must have much more, whatever it may be, in mind.

JACQUES GELMAN'S DEAL

Setting Up Mexican Co-Production With Columbia

Producer Jacques Gelman, who makes his home in Mexico City and is also partnered with comedian Cantinflas and Santiago Reachi in the Churubusco Studios-Azcarraga Syndicate has gone to Hollywood after a New York holiday with his wife to huddle on a coproduction with Columbia.

George Sidney's unit will be allied in the venture, an original by Leonard Spigelgass, and unlike many Gelman coproductions this one will be only in one version, English, sans any Latin soundtrack.

Company & Author Both Cribbed Same Classic; M-G Escapes Liability

Washington, Feb. 25.

If writer 1 and writer 2 both crib from the same writer, then writer 1 can't sue writer 2 for plagiarism, the U. S. Federal Court said in effect here last week.

MGM was aquitted of plagiarism in an action brought by Miss Dona B. Costello, of Washington, by a ruling of Federal Judge Raymond B. Keech last week.

Miss Costello charged that the Metro film, "Knights of the Round Table," starring Robert Taylor and Ava Gardner, had been taken from a script she submitted to the studio back in the 1930's and which had been rejected. She demanded $5,000,000 for infringement of copyright.

In his 14-page opinion, Judge Keech found that both the studio and Miss Costello had gotten most of their material from Sir Thomas Malory's 15th Century "Morte d'Arthur" and from Alfred Lord Tennyson's 19th Century "Idylls of the King." Neither side, the judge ruled, "can claim originality." What's more, continued the court, they did not use identical angles in developing the story.

Jesse Lasky's Estate

Hollywood, Feb. 25.

Bulk of Jesse L. Lasky's estate, comprising family home, personal effects and $25,000 life insurance policy, was left to his family. Film pioneer died Jan. 13 at age of 77.

Home and effects went to the widow, Bessie, who also is to get remainder of proceeds from insurance after other payments. After costs of administering estate and inheritance taxes, two sons, Jesse Jr., and William, are each to receive three-tenths, a daughter, Betty Bidlack, four-tenths. Randolph Rogers, his secretary for many years, was bequeathed $2,000.

N. Y. to L. A.

Ben Astar
Ann Corio
Cecil B. DeMille
George Durgom
Ray Evans
Dody Goodman
Jay Livingston
James A. Maloney
Edward A. Morey
Jaye P. Morgan
Norton V. Ritchey
Oliver Smith
James Tyson

L. A. to N. Y.

Buddy Adler
Kermit Bloomgarden
Erskine Caldwell
Alfred E. Daff
Deborah Kerr
Lester Lewis
Shari Lewis
Leo McCarey
Wendell Niles
Lilo Pulver
Earl Revoir
Frank H. Ricketson Jr.

N. Y. to Europe

Gene Austin
Sidney Bernstei
Bob Hope
Ted Hudes
Maria Schell
William Shelton

Europe to N. Y.

Maurice Chevalier
Bruno Coquatrix

RANK-YANK HITS SCHINE 'BIAS'

Any Good Script—Shoot It!

Barney Balaban Spells Out Paramount's Philosophy On Product—Optimism Modified by Caution

Paramount prexy Barney Balaban has instructed the company's studio "to make every good picture possible regardless of their number." In addition, Balaban stated that he had notified studio topper Y. Frank Freeman that Par in not placing "an overall ceiling on the amount to be spent by the studio for feature production during 1958." These pictures, Balaban added, would be released in 1959 and 1960.

Par's production policy was outlined in a letter to Ernest G. Stellings, president of Theatre Owners of America. In the same letter, Balaban also presented Par's position regarding the sale of post-1958 pictures to television. (see separate story).

Discussing other complaints of exhibitor groups, the Par topper stated that no film executive would be deliberately guilty of "disorderly distribution." Every company, he explained, is interested in proper exploitation and handling of product to obtain the maximum potential. "To do otherwise would only result in injury to his company as well as to his exhibitor customers," he noted.

However, he pointed out that a film company must be mindful of such things as "duplication of themes, duplication of stars, competition for preferred playing time and the availability of stars for exploitation purposes, within certain time limits."

In addition, Balaban asked the atreman to bear in mind the changes that have taken place in the industry, particularly the rise of the independent producers. These producers, many of whom are stars of the pictures, "are entitled to, and do, express their views as to when they want their pictures released and how they want them distributed," Balaban pointed out.

If exhibitors take into consideration all these factors, Balaban said, Paramount has and will continue "to the best of our ability" distribute pictures in an orderly manner.

Balaban said that he was acutely aware that "there is certainly ground for concern and soul searching in seeking ways and means of improving conditions in our industry." If those in the industry employ "native intelligence" and devote themselves to the problems, he added, "answers can and will be found that produce enough revenue on a world-wide basis from all sources to assure a continued source of supply to exhibition and thereby assure the continued existence of the theatres of this country."

MORI KRUSHEN TO MIAMI

Big Three-Theatre Opening for Hope's UA 'Paris Hiloday'

Mori Krushen, exploitation chief of United Artists, left yesterday (Tues.) for Miami to supervise two of his fieldmen already converged there for the gala American opening of the Bob Hope-Fernandel French-made "Paris Holiday." Addy Addison and Howard Pearl are the fieldmen.

Prime premiere will be held March 7 at the Beach Theatre but film opens next day also at the Olympia and Gables. Hope who is due in from London (possibly via Moscow, Russia) will be joined at Miami by Anita Ekberg for personals at all three houses. UA premiere party will be at Eden Roc.

Bob Hope arrived in N.Y. yesterday a.m. and took the Tuesday night plane to London for the premiere there. His French co-star will be present in London, not in Miami.

Huddling on the special occasion will be Louis J. Finske, Harry Botwick and Howard Pettingill of Florida State Theatres.

Allied Arts Pfd. Pays

Hollywood, Feb. 25.

A 13¾c per share dividend on 5% cumulative convertible preferred stock has been declared by Allied Artists.

Melon is payable March 15, 1958, to stockholders of record March 3.

Heineman: Exhibs Now Buy Films, Rather Than %

Despite reports of differences between distributors and exhibitors over certain pictures, United Artists v.p. William J. Heineman believes exhibitors "are no longer buying terms."

Heineman thinks the theatremen are out for the better pictures and they rate as secondary any consideration of a percentage split, or basic flat rental.

This, of course, is a major departure from the practice of a recent period when exhibs were so greatly influenced by the amount of money a icture would cost them.

Main thing now, according to Heineman, is how much money a picture will make at the boxoffice. And it's on this basis that deals are made, he states.

Dept. of Justice Fights Par Circuit Taking Back Divorced Elgin House

Dept. of Justice is balking at the idea of United Paramount Theatres' desire to reacquire a theatre the circuit divested some years ago under the terms of the industry antitrust decree. This became known this week as New York Federal Judge Edmund L. Palmieri reserved decision on a D. of J. motion seeking to block circuit's takeover of the Grove Theatre, Elgin, Ill.

UPT dropped the Grove within the framework of the consent but now wants to purchase it back as a replacement for the chain's Rialto, same city, which was destroyed by fire.

Government lawyers some time ago okayed UPT's re-acquisition of a previously-divested house, in Vicksburg, Miss., but are fighting the Elgin deal because of competitive circumstances in this city.

ROOSEVELT GOES DE LUXE

B&K Diverts Loop House From Action Combo Policy

Chicago, Feb. 25.

Balaban & Katz circuit plans to switch its Loop-situated Roosevelt Theatre from action combos to a single pic policy of long-run deluxers. New policy begins April 5 with "Young Lions" (20th).

Filmery will shutter for three days starting April 2, to allow for installation of a larger screen, new projection and sound equipment, and other improvements. House, a 1,400-seater, currently has a 90c top, which goes up to either $1.50 or $1.80 with "Lions."

Holden Seeing Balaban

Hollywood, Feb. 25.

William Holden, currently feuding with Paramount over contractual obligations, left yesterday (Mon.) for N. Y. with Famous Artists reps, his agents.

Will huddle with Barney Balaban.

UNFAIR & SNOBS ABOUT BRITISH?

Rank Film Distributors of America, determined to find outlets for the British-made pictures in the U. S. market, is ready to battle any circuit that refuses to give the pix a proper hearing. The Yank-Rank company is now feuding with the 108-theatre Schine circuit, and will open one of its pictures in a high school auditorium in opposition to a Schi theatre in a "closed" town.

Feud is based on the Schine outfit's alleged refusal to book Rank's "Pursuit of the Graf Spee" in any of its theatres. It's charged, too, that Schine executives refused to hold talks with Rank executives. Another effort, it's said, was made to break down the Schine prejudice against English pix with "The One That Got Away," a picture based on a true-life incident of a Nazi prisoner who escaped from Canada into the U. S. at Ogdensburg, N. Y., where the Schine chain operates a theatre. The circuit, it's reported, agreed to hold the world premiere in Ogdensburg, but would only take the picture for three houses in the chain.

Rank, however, held out for the entire circuit and when Schine nixed this demand, the British company decided to open the picture at the high school auditorium in opposition to the Schine theatre in Ogdensburg. The picture will be shown at the high school for four days starting March 18 and will receive the usual hoopla

Brit. Unions' 'Forced Parity' Idea Labelled 'Unrealistic' by Yanks; Griff Johnson Planes to London

American film executives in N. Y. shrugged off as "surprisingly unrealistic" last week the British union's suggestion that Anglo-American film relations be put on a reciprocal basis.

Five of Britain's film trade unions, in a memorandum to the British Board of Trade, put forward the proposal that American film activity in Britain be restricted in ratio to the release and earnings of British films in the States.

They also asked for a more stringent definition of what constitutes a British quota picture. Griffith Johnson, v.p. of the Motion Picture Export Assn., flew to London last week in the wake of the British unions' move. MPEA London office had temporarily been left uncovered. Charles Baldwin, due to go to London from Rome, was delayed by the grippe.

American comment on the British move was restrained. "That kind of thing always comes up when an industry gets into trouble," said one executive. "I don't think we have much to worry about since the British government won't go along with this sort of thing."

Another pointed out that the J. Arthur Rank Organization now had its own distributing outfit in the U. S. and it could no longer be claimed that American distributors weren't doing their best to push the British product. As for the definition of "quota" pix, he said that any severe limitations, involving also American participation in the Eady Fund for films produced in Britain, could easily backfire via a cutback of U. S. filming in British studios.

Studios Plenty Busy; Li'l Space For TV Renters

Hollywood, Feb. 18.

Most of the major film studios in Hollywood still won't take indie telepix producers in as rental clients due to lack of space because of their own vidproduction and theatrical film skeds. Once hard-and-fast policies against taking part in tv production have been revoked by the majors, but they just don't have the space for the indies, with few exceptions. As a result indie rental lots here are still busy de-

(Continued on page 18)

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Stage Struck

Unrestrained Susan Strasberg in film debut. Tyro who steps into the star's spot on a Broadway opening night. Slow. Fair prospects.

Hollywood, Feb. 21.

Buena Vista release of an RKO-Radio production. Stars Henry Fonda, Susan Strasberg, Joan Greenwood, Herbert Marshall, Christopher Plummer, also with Daniel Ocko, Pat Harrington, Frank Campanella, John Fiedler, Patricia Englund, Jack Weston, Sally Gracie, Nina Hansen, Harold Grau. Produced by Stuart Millar. Directed by Sidney Lumet. Screenplay, Ruth and Augustus Goetz; play, Zoe Akins; camera, Franz Planer. Maurice Hartzband; music, Alex North; editor, Stuart Gilmore. Previewed in Hollywood, Feb. 21, '58. Running time, 95 MINS.

Lewis Easton ..... Henry Fonda
Eva Lovelace ..... Susan Strasberg
Rita Vernon ..... Joan Greenwood
Robert Hedges ..... Herbert Marshall
Joe Sheridan ..... Christopher Plummer
Constantine ..... Daniel Ocko
Benny ..... Pat Harrington
Victor ..... Frank Campanella
Adrian ..... John Fiedler
Gwen Hall ..... Patricia Englund
Frank ..... Jack Weston
Elizabeth ..... Sally Gracie
Regina ..... Nina Hansen
Doorman ..... Harold Grau

"Stage Struck," a Buena Vista release of an RKO picture, weaves another variation on the now well-worn tale of the eager young actress who can't persuade anyone on Broadway to give her a job until the star flounces out on the eve of opening night. The tyro steps into the star's shoes, knocks the audience right out of its red plush seats; veterans backstage murmur, "that's show biz," and the camera pans slowly away from a solitary figure standing in the middle of an empty theatre; music up and out. It's a remake of "Morning Glory," a yesteryear Katherine Hepburn starrer.

Producer Stuart Millar and director Sidney Lumet have tried to mask this threadbare theme with the sheen and substance of authentic settings in Technicolor (the whole picture was shot in New York), with good actors and with touches both romantic and realistic. But the telling is not novel enough to make it freshly attractive and the result is fair box office prospects at best.

Susan Strasberg plays the would-be actress who hounds producer Henry Fonda for a chance. He is intrigued by the girl but not as an actress and turns her down. Not so his playwright, Christopher Plummer, who sees her both as actress and romantic opposite. When the star of their show, Joan Greenwood, makes a temperamental exit, Plummer has Miss Strasberg set to take over her role and she does with plot-predictable ease and success.

Miss Strasberg occupies a major portion of the footage in this Ruth and Augustus Goetz screenplay from a Zoe Akins play. She is not a conventional screen beauty but her face is expressive and lively. Her technique is formidable and her director seems to have been so bewitched by it that she receives virtually no restraint from him, and she needed some. Reactions to the young actress—here making her major motion picture debut—are likely to be highly individual and divided.

Fonda plays with his customary quiet authority and disarming command and Herbert Marshall limns a warming portrait as a stage veteran. Miss Greenwood, no mean "technician" herself, gives the rampaging star the Bankhead bit and very funny she is. Plummer has considefable depth to his playing and adds to the value of the production. Others who stand out include radio studio veteran Daniel Ocko, Patricia Englund and Pat Harrington.

The Goetz' screenplay is literate and often penetrating but it is mortally deficient on real humor. The direction is sometimes attractive, particularly in such situations as the opening sequences in Fonda's office, but it plays slow and loose when it allows such scenes as Miss Strasberg's recitation of the entire balcony scene from "Romeo and Juliet."

Camera work by Franz Planer and Maurice Hartzband is striking, notably in the Central Park scene, a setting of a Greenwich Village street, dawn in Times Square, and the interiors of the theatre (actually the National on 41st street, recently in the headlines because of its owner's death). *Powe.*

76 Actors on 20th Roll

Hollywood, Feb. 25.

Twentieth-Fox latest contract count reveals studio has 76 players under signature, more than at any time since 1947 when list of regular players under pact totalled 82.

Current breakdown is 37 actors and 39 actresses.

Underwater Warrior

Routine programmer of frogmen exploits.

Hollywood, Feb. 14.

Metro release of Ivan Tors production. Stars Dan Dailey, Claire Kelly; features James Gregory, Ross Martin, Raymond Bailey, Alex Gerry, Genie Coree, Charles Keane, Jon Lindbergh, Zale Parry, Alex Fane. Produced by Ivan Tors. Directed by Andrew Marton. Screenplay, Gene Levitt; camera, Joseph Biroc, Lamar Boren; music, Harry Sukman; editor, Charles Craft. Previewed at the Pantages Theatre, Hollywood, Feb. 14, '58. Running time, 90 MINS.

Comdr. David Forest ..... Dan Dailey
Anne Whinmore ..... Claire Kelly
Comdr. William Arnold ..... James Gregory
Joe O'Brian ..... Ross Martin
Adm. Ashton ..... Raymond Bailey
Capt. of Battleship ..... Alex Gerry
Marie ..... Genie Coree
Captain ..... Charles Keane
Boat Officer ..... Jon Lindbergh
Girl Swimmer ..... Zale Parry
Davey Jr. ..... Alex Fane

Some interesting underwater photography highlights MGM's "Underwater Warrior," but the land-bound stretches in between the watery sequences bog down so that it adds up to very mild entertainment. The fault lies in the screenplay, based on the true life adventures of Navy Commander Francis D. Fane. There is no important climax to the story strong enough to justify the length of the picture. It proceeds from episode to episode without a central theme. Exploitation of the current interest in lung-diving may help to sell this Ivan Tors production to action audience. It's directed by Andrew Marton from Gene Levitt's screenplay.

Dan Dailey plays the navy officer who believes that frogmen have an important job to play in the nation's defense. He pushes his belief in the days before World War II and through that conflict and into the Korean war, often against top brass disapproval or misunderstanding. Against this action is his personal life with wife Claire Kelly, who traditionally wants her husband home for supper and not off pushing the fish around.

There is some humor in Levitt's script, and Marton's direction takes good advantage of it. The direction is also skillful in dealing at some length with the technical aspects of diving and in utilizing at length Lamar Boren's excellent underwater photography. The shark sequences, however, might better have been played for the zest of drama that the picture needs rather than the humor they are used for.

Dailey makes a believable frogman and Miss Kelly is pleasant in a standout role. James Gregory, Ross Martin and Raymond Bailey make up the other important members of the cast. Jon Lindbergh appears briefly and acceptably. His name could be an added starter in exploitation. *Powe.*

Cross-Up

Involved melodrama. Smaller program market.

Hollywood, Feb. 14.

United Artists release of Robert S. Baker-Monty Berman production. Stars Larry Parks; features Constance Smith, Lisa Daniely. Directed by John Gilling. Screenplay, Gilling, Willis Boldbeck, based on novel, "I'll Never Come Back," by John Mair; camera, Eric Cross; music, Stanley Black. Previewed Feb. 10, '58. Running time, 83 MINS.

John Desmond ..... Larry Parks
Jane ..... Constance Smith
Anna Ray ..... Lisa Daniely

"Cross-Up" is the story of an American newspaper correspondent in London who bucks an international counterfeiting gang. Like so many British melodramas turned out on short budget it becomes involved in plottage, and emerges only a fair entry for secondary program situations. Larry Parks is only American name in cast.

Filmed in London, the Robert S. Baker-Monty Berman production suffers from a commonplace story idea and routine handling which give an old-fashioned air to unfoldment. Script by John Gilling and Willis Goldbeck has Parks becoming involved with a mystery femme who turns out to be an agent for the crime ring. She's accidentally killed while he's struggling with her for possession of a gun she pulls on him when he picks up her diary, and he makes off with diary, which turns out to be a record of the gang's agents in various countries, recorded in cipher. Major portion of action deals with efforts of the gang to retrieve this book.

John Gilling's direction lacks spark, with result the portrayals aren't particularly interesting. Parks vacillates between straight drama and out-of-place coyness, Lisa Daniely is heavy as the agent but Constance Smith manages some semblance of credibility as Parks' secretary. Cyril Chamberlain is the gang leader, Parks' nemesis, okay in part.

Technical credits are average. *Whit.*

Campbell's Kingdom

"Campbell's Kingdom," a British import tradeshown in New York recently, was reviewed by VARIETY from London in the Sept. 11, 1957, issue. Based on a novel by Hammond Innes, the Betty E. Box production stars Dirk Bogarde, Stanley Baker, Michael Craig and Barbara Murray. Rank Film Distributors of America is releasing in the U. S.

In appraising the film, *Rich* opined that this adventure yarn set in the Canadian Rockies contains "ample excitement and mounting drama." Acting, reviewer added, is "solid" while Ralph Thomas' direction creates a "first class, edgy atmosphere."

Curse of the Demon

Unusual horror pic with good exploitable elements.

Hollywood, Feb. 21.

Columbia release of Hal E. Chester Production. Stars Dana Andrews, Peggy Cummins. With Niall MacGinnis, Maurice Denham, Athene Seyler, Liam Redmond; also Reginald Beckwith, Ewan Roberts, Peter Elliott, Rosamund Greenwood, Brian Wilde, Richard Leech, Lloyd Lamble, Peter Hobbes, Charles Lloyd-Pack, John Salew, Janet Barrow, Percy Herbert, Lynn Tracy. Director, Jacques Tourneur; screenplay, Charles Bennett and Hal E. Chester from Montague R. James story; camera, Ted Scaife; editor, Michael Gordon; music, Clifton Parker. Previewed Feb. 14, '58. Running time, 82 MINS.

John Holden ..... Dana Andrews
Joanna Harrington ..... Peggy Cummins
Doctor Karswell ..... Niall MacGinnis
Professor Harrington ..... Maurice Denham
Mrs. Karswell ..... Athene Seyler
Mark O'Brien ..... Liam Redmond
Mr. Meek ..... Reginald Beckwith
Lloyd Williamson ..... Ewan Roberts
Farmar ..... Peter Elliott
Mrs. Meek ..... Rosamond Greenwood
Rand Hobart ..... Brian Wilde
Inspector Mottram ..... Richard Leech
Detective Simmons ..... Lloyd Lamble
Superintendent ..... Peter Hobbes
Chemist ..... Charles Lloyd-Pack
Librarian ..... John Salew
Mrs. Hobart ..... Janet Barrow
Farmer ..... Percy Herbert
Air Hostess ..... Lynn Tracy

The only mechanical thing about "Curse of the Demon" is the fiery monster itself, the rest of the fine Hal E. Chester production flowing with eerie suspense, marking fine possibilities for b.o. exploitation. In a day when most horror pix are grasping creatures from outer space, this Columbia release, made in England, has the unique bonus of conjuring a mythical chimera-like creature from the past. Additionally, toplined Dana Andrews may perk business, with the majority of current scaries being cast with no established stars.

Scripted by Charles Bennett and producer Chester from a story by Montague R. James, "Curse" is an interesting tale, completely irrational but somehow deserving of a peculiar kind of belief. Directed with a supernatural touch by Jacques Tourneur, it abounds in magic, hypnotism, seances, strange aberations and profuse delving into the occult.

As an American psychologist who opens his mind to strange occurences, Andrews sometimes seems overly unsympathetic but he proves himself well able to hold the conflict together. Peggy Cummins is as beautiful as when she was talked of for "Forever Amber" and with a sweet British accent, she's properly and poignantly afraid. Niall MacGinnis, as the devil's desciple on earth, brings to this fearsome epic an excellent performance.

Andrews flies to England to zoom through a psychological investigation of a dealer in the black arts, MacGinnis, only to find the doctor who had started the query has been brutally mauled by some gigantic thing. That MacGinnis cast a curse becomes obvious, and though Andrews doesn't go in for this sort of tommy-rot, he eventually changes his mind when his death is set for three days hence by the magician's passing unnoticed a parchment with runic symbols. All this time, Miss Cummins, niece of the dead doctor, is prodding Andrews along the investigative path until he learns he must return the parchment to the giver in order to save his own life. He does, and the witch doctor is hauled off by the monster, all ending in a rather disastrously happy finish.

Keeping up with the frightening effects by George Blackwell and Wally Veevers, Ted Scaife's camera work is tops. Effective in its heightening of fear is the Clifton Parker score, with sound effects by Charles Crafford an added plus. *Ron.*

J. Arthur Rank Organization has set up a division office in Dallas with Sol Sachs in charge.

Man From God's Country

Routine oater in color and widescreen.

Hollywood, Feb. 14.

Allied Artists release of Scott R. Dunlap production; Stars George Montgomery, Randy Stuart; features Gregg Barton, Kim Charney, Susan Cummings. Produced by Scott R. Dunlap. Directed by Paul Landres. Screenplay, George Waggner; camera, Harry Neumann; music, Marlin Skiles; editor, George White. Previewed at the studio, Feb. 10, '58. Running time, 72 MINS

Dan ..... George Montgomery
Nancy ..... Randy Stuart
Colonel ..... Gregg Barton
Stony ..... Kim Charney
Mary Jo ..... Susan Cummings
Mark ..... James Griffith
Curt ..... House Peters Jr.
Sheriff ..... Phillip Terry

"Man From God's Country," a Scott R. Dunlap production for Allied Artists, directed by Paul Landres, is a routine western that will have to depend upon George Montgomery's name for whatever business it is able to rustle up. The story is familiar and it is given no special treatment to make it more attractive. It contains one interesting anomaly. It had a shooting title of "New Day at Sundown," and the "title song" still has that handle.

Montgomery is a frontier sheriff who has resigned his job under fire because he kept the town clean but only by shooting down the would-be defilers. The townspeople want a quieter town even if it is less law-abiding. Montgomery drifts off to ride herd on the trail to Sundown—a frontier town—where he hopes to meet a Civil War crony, House Peters Jr. He finds Peters in the toils of the local crime boss, Frank Wilcox, who also runs Sundown. Montgomery finally rouses Peters dormant sense of justice and they pair up to gun down the lawless element. A happy and romantic ending is provided when Susan Cummings and Peters team up and Randy Stuart, the local dance hall hostess, makes a clean start with Montgomery.

The cast is equal to the demands of the script and Landres does his best to obscure its paucity by keeping things moving as briskly as possible. The CinemaScope, De-Luxe color gives the picture good physical values that are exploited by Harry Neumann's photography. *Powe.*

Amore e Chiacchere

(Love and Chatter)
(ITALO—FRANCO—SPANISH)

Rome, Feb. 18.

Cei-Incom release of an Electra Cinematografica-Ariel Film-Societe Francaise De Cinematografie co-production. Stars Vittorio DeSica, Gino Cervi; features Elisa Cegani, Isa Pola, Carla Gravina, Geronimo Meynier. Directed by Alessandro Blasetti. Screenplay, Cesare Zavattini, Isa Bartalini, Blasetti; from story by Zavattini. Camera, Gabor Pogany. Music, Mario Nascimbene. Editor, Mario Serandrei. Previewed in Rome. Running time, 105 MINS.

Father ..... ittorio DeSica
Mother ..... Elisa Cegani
Son ..... Geronimo Meynier

Pic is cut several notches above current local fare, and boasts an intelligent script plus some expert performances. Moreover, its often above-belt humor is handled with tongue in cheek by director Alessandro Blasetti to good effect. Pic should pay off in depth in home territory and make okay export fare.

Story comprises several tales—one about a speech-crazed town mayor (DeSica) and his attempts to keep his voters (notably a group of oldsters in a home for the aged) happy while promoting himself, and the love affair of his son (Geronimo Meynier) for the local streetcleaner's daughter (Carla Gravina). Attempts to bridge the social gap while at the same time trying to appease a rich industrialist who wants his estate's scenery kept free of buildings, make up the remainder of the pic.

Despite the split into two basic plots, the director manages to keep a fast pace plus general unity. Performances of all are considerably better than the usual norm, another credit to direction. Vittorio DeSica is excellent in his amusing limning of the bluff-and-thunder public speaking maniac while Elisa Cegani has never been better as his underdog wife. Gino Cervi ably acts the industrialist, with Isa Pola caricaturing a nouveau riche. But the two youngsters, whose troubled puppy love affair is the better part of the picture, easily walk away with the honors. While Geronimo Meynier confirms talent noted in past pix, Carla Gravina is a definite find of her type in her first role. Music, lensing, editing, and all credits are of top order. *Hawk.*

Basil Rathbone into Columbia Pictures' "The Last Hurrah."

Carve Her Name With Pride

(BRITISH)

Dignified and absorbing real-life wartime adventure with standout performance by Virginia McKenna; good biz prospects.

London, Feb. 18.

Rank (Daniel M. Angel) production and release. Stars Virginia McKenna, Paul Scofield. Directed by Lewis Gilbert. Screenplay, Vernon Harris and Lewi Gilbert from book by R. J. Minney; editor, John Shirley; camera, John Wilcox; music, William Alwyn. At Odeon, Leicester Square, London. Running time, 119 MINS.

Violette Szabo ..... Virginia McKenna
Tony Fraser ..... Paul Scofield
Mr. Bushell ..... Jack Warner
Mrs. Bushell ..... Denise Grey
Etienne Szabo ..... Alain Saury
Jacques ..... Maurice Ronet
Lillian Rolfe ..... Anne Leon
Potter ..... Sydney Tafler
Vera Atkins ..... Avice Landone
Denise Bloch ..... Nicole Stephane
Interrogator ..... Noel Willman
N.C.O. Instructor ..... Bill Owen
Winnie ..... Billie Whitelaw
Colonel Buckmaster ..... William Mervyn
Commandant Suhren ..... Harold Lang

Without breaking any new ground, "Carve Her Name With Pride" nevertheless stands out as a dignified and absorbing pic. Producer Danny Angel and director Lewis Gilbert can well carve for themselves a substantial slice of the pride which their entire team can rightly enjoy for this effort. If the British public's taste for war films has not yet been sated then "Pride" should click. U.S. audiences will do themselves a good turn by examining the work of Virginia McKenna and her co-star, Paul Scofield, one of Britain's top legit artists.

The film pays tribute to the real life exploits of Violette Szabo, a beautiful young woman who became a British cloak-and-dagger agent in France and won a posthumous George Cross after, being tortured and executed in Ravensbruck Camp. Part of the pic's attraction is its lack of hysteria. It keeps resolutely to the facts and refuses to allow the espionage and torture sequences to go past the bounds of credulity. The very ordinariness of its early background heightens the impact. About 50% of the pic has unrolled before there is any hint of dramatic violence, but then these scenes have a sock effect.

Miss Szabo, an attractive 19-year-old shop assistant, lives in a humble London suburb. War had barely touched her when she fell in love and married a French officer. After two years he was killed without having seen their little daughter. Although a slim, almost fragile looking young girl, Violette was an accomplished athlete and, the daughter of a French mother, she spoke French fluently. She had all the qualifications needed to become one of the secret team working on sabotage in Europe.

Then comes active service. On the second of her assignments she is captured after a running fight against the Nazis, which ends in her capture. Then follows torturing interrogation, her incarceration in a concentration camp and her execution. Virginia McKenna, long tabbed as "The English Rose," showed signs of her ability in "A Town Like Alice." With "Carve Her Name With Pride," she is obviously topnotch. The role of Violette Szabo was not only a physical ordeal but a different emotional one. Miss McKenna runs the gamut of humor, charm and toughness. By skillful playing and equally skillful makeup, Miss McKenna's ordeal is expertly revealed.

There are other equally good performances. Paul Scofield, as the officer colleague who falls in love with his gallant young comrade, and Alain Saury, as her young husband; Jack Warner and Denise Grey, as her stolid middle-aged parents; Bill Owen, a standout as Miss McKenna's sergeant instructor, Noel Willman, Maurice Ronet, Billie Whitelaw and Sydney Tafler all contribute admirably to the thesping. There are also performances of particular interest by Anne Leon and Nicole Stephane as two girl agents who share Miss McKenna's fate.

William Alwyn's music strikes the right dramatic note. Lewis Gilbert's direction is firm and sympathetic. The air raid and concentration camp sequences are photographed admirably by John Wilcox while the screenplay by Vernon Harris and Lewis Gilbert blends humor, unmawkish sentiment and realism.

If this film can be faulted, it is that it takes a shade too long to make its early points. In an effort to establish atmosphere it lingers where its pace might have been sharpened by more dramatic cutting by John Shirley. But it is just about the best tribute yet contributed by British studios to the brand of courage which lifted an ordinary girl, with all her fears and her emotions, to the rarefied air of the heroic. *Rich.*

HEDGED 'PROMISES' ON POST-'48

New York Sound Track

Pressagent to a VARIETY reporter re the newest epic he's plugging: *"This is an unprecedently good picture, it was announced today."*

The late **Al Lichtman** prided himself on knowing the market for every type picture. He would put his estimate of U.S. gross into an envelope, to be opened when the film had had its run. Usually he hit it right to within a couple of dollars . . . **Walter Reade** to Europe next month . . . Two New York arties being "offered" by real estate agents . . . **Ilya L. Lopert** has the Bardot picture, "Une Parisienne" (with UA) but he doesn't have "Pot Bouille," French hit which is a costumer and also may run into censor trouble . . . Quote **Maria Schell** on her opinion of **Jayne Mansfield:** "I think she has courage."

Timmy Everett, appearing on Broadway in "Dark at the Top of the Stairs," to the Coast to test for the lead opposite **Debbie Reynolds** in Metro's film version of "The Boy Friend." . . . **Jules Block,** service manager for Universal for the past 20 years, has joined the Ritz Printing Co. as a specialist on entertainment accounts

Reputed reason why "80 Days Around the World" hasn't opened in Mexico yet is that **Mike Todd** wants to show it at advanced prices and star **Cantinflas** resists the idea since he's an idol to the Mexican masses who can't afford to pay the upped ante. Legal ceiling is 32c.

Charlton Heston stopping off in N.Y. before heading for Rome to join the company being assembled there for the production of Metro's "Ben Hur." . . . Loew's Theatres execs **John Murphy, Ernie Emerling** and **Harry Moskowitz** off to Houston to assist in last-minute details for the opening of Loew's new Sharpstown Drive-In Theatre today (Wed.) . . . **Maurice Chevalier** in from Paris for one day to attend the Lambs testimonial dinner for **Alan Jay Lerner** and **Frederick Loewe.** The "My Fair Lady" pair wrote the score for the new Arthur Freed filmusical, "Gigi," starring Chevalier . . . **Danny Kaye** coming to Gotham March 5 to bally "Merry Andrew." . . . **Erskine Caldwell** is in N.Y. to kick off the celebration of the 25th anni of his bestseller, "God's Little Acre." . . .

Joe Frisco, who died only a few weeks after his Hollywood pals belatedly and with semi-macabre results honored him at a banquet (which the actor took in liquid form), scattered wisecracks along the 68 years of his career. Once at a west coast party in the old days when **Jackie Coogan** was the current rage, Frisco was heckled by the boy's mother. Frisco pointed, "the goose that laid the golden egg." And that squelched a pretty nervy dame . . . Seems that the Cameramen's Union tells the **Morton McConnachie** outfit that it used more man-hours in Hollywood than any other N.Y.-based film producer.

"Ten Commandments" passed the $20,000,000 mark in domestic rentals over the past weekend, according to **Barney Balaban** . . . The **Martin Quigley Jr.'s** became parents of their seventh child, fourth son, named **John Schoefield.** Quigley is M. P. Herald ed.

Metro has a deal with **Alan Jay Lerner** and **Frederick Loewe** to film their 1946 stage musical, "The Day Before Spring" . . . **Anna Lee,** back from England, into Col's "The Last Hurrah" . . . Renate Hoy, "Miss Germany of 1953, into 20th' "A Certain Smile" . . . **Jack Lord** joins **Gary Cooper** and **Julie London** in UA release, "Man of the West" . . .

Mike Todd, in town briefly from Europe and on his way to "see the children" at Palm Springs, said his "Don Quixote" was due to roll June 1 in Spain . . . French director, **J. Duvivier,** has in his contract a penalty clause calling for him to get 10,000 francs a day for each day that the **Brigitte Bardot** Metro starrer, "The Woman and the Puppet," is delayed in starting. It's due to roll next month . . . **Marilyn Monroe** and 20th-Fox having words over "The Blue Angel." Among other things, she wants **Paula Strasberg** on the set at all times and on 20th's payroll.

Gregory Peck's Melville Productions and **James H. Harris-Stanley Kubrick** combo will be partnered in feature based on life of **Maj. John S. Mosby,** Confederate guerrilla leader, for production next year . . . U.S. Navy is lending Metro two subs and a destroyer for "Hell Below," **Glenn Ford** starrer . . . **Pat Weaver's** comic-brother **Doodles Weaver** goes into **Joseph Fields** production, "Tunnel of Love," shooting at Metro . . .

Bill Slocum's series in "What's Happening To Hollywood," in the N.Y. Mirror reprised the tv versus b. o. ills and accented (1) the agents as the real kings of Hollywood, particularly MCA's **Lew Wasserman;** and (2) the film industry's belated recognition of video's undeniable grip on the American public. Otherwise it was generally a familiar recap of the conditions that prevail.

Theodore Bikel interrupting a folksinging tour March 7-21 for a role in **Stanley Kramer's** "The Defiant Ones." . . . **Erskine Caldwell** in from the Coast to cover the literati tea circuit with the bally for the film version of his "God's Little Acre."

Robert Taplinger, newly returned to his p.r. agency, has picked up six new accounts, including American and Union News, Wool Growers of America, Teleautograph Electronics and the current production of "John Paul Jones" . . . **Paul Crume,** Dallas columnist, tells the story of the woman in the beauty parlor who said she wouldn't see "And God Created Woman," because her husband had seen it in New York and was embarrassed by it. "In fact, he was even embarrassed when he saw it the second time," she told the operator . . .

Meyer (Mike) Hutner, WB national publicity topper, has moved into his new house in Valley Stream . . . Kingsley International will release **Raoul Levy's** "Saiton Jamais," in the States under the title "No Sun in Venice." Pic has a U.S. jazz score as its background and was shot in Venice on gray days . . . **Deborah Condon,** 19-year-old daughter of Dick Condon, off March 3 to U. of Perugina in Italy for six months of linguistics . . . her talents to date include Russian.

Flu victims: **Joseph Maternati,** head of the French Film Bureau, who caught the bug in Paris, and **Charles Baldwin,** MPEA topper in Italy, who was laid low prior to taking up his new London post . . . **Harold Wiesenthal** to be sales head for **Irving Shapiro's** new Manhattan Films.

Winning bid for "The Bridge on the River Kwai" for its Minneapolis firstrun is reported to have included a guarantee of $40,000, the largest for any one picture in all local film industry history. It opens at Radio City, March 14 and then goes into the St. Paul Paramount on a non-hard ticket policy.

Ten Ontario businessmen are backing (Norman) **Klenman-(Bill) Davidson** Productions Ltd., now shooting Toronto novelist **Morley Callaghan's** "Now That April's Here" in that city. Budgeted at $75,000, it's skedded for late-spring release. They plan to do another full-length this year, maybe Callaghan's interracial Montreal novel "The Loved and the Lost." Both Klenman and Davidson left National Film Board of Canada in '56, since then have been making tv-films and lining up angels.

William B. Brenner has resigned as v.p. in charge of operations at National Screen Service. Although he'll retire from active duty on March 1, Brenner will continue to serve as a member of the board of directors and will be available for consultation . . . **Sally Neal,** featured dancer and singer in "Jamaica" on Broadway, gets a leave of absence starting March 3 to star in a film, "The Rainbow Island," which will be shot in Italy . . .

TOA CHIEFS SEE NO QUICK DEALS

As a result of a series of meetings last week with film companies toppers, Theatre Owners of America is "encouraged" that efforts will be made to withhold the sale of post-1948 pictures to television.

Although no company—because of prior loyalty to board members and stockholders—could give TOA an absolute guarantee that the vaults will be sealed, Ernest G. Stellings, TOA prexy, said that exhibitor representatives, consisting of S. H. Fabian, Sam Rosen and himself, came away from these meetings "with a lot of hope that further sales to television would be slowed down or stopped."

Adding to Stellings' optimism was a letter from Barney Balban in which the Paramount prexy stated that his company has "no plans to sell, nor do we anticipate the sale of, our post-1948 features to the free television screens of America, either currently or in the foreseeable future—and perhaps we may never sell them." Balaban added that he hoped that none of the other producers or distributors will dispose of their pictures to "free television." "Paramount will certainly not be among the first companies to sell," Balaban stressed.

In analyzing Balaban's statement, particularly his reference to "free television," tradesters believe that Balaban was leaving the door open to possible sales to pay-tv, if and when the toll system ever becomes a reality. Par, of course, is interested in toll-tv via its wholly-owned subsidiary, International Telemeter Corp.

Last to Sell

In making Par's position clear to exhibitors, Balaban commented on Par's recent sale of its pre-1948 backlog. He noted, for example, that Par was the last company to take such a course and that "no realistic businessman — exhibitor or otherwise—would have taken the position that at this late date Paramount alone should or could be the sole company withholding the sale of this backlog to television."

Balaban said it would be easy to promise "many things in a vague, generalized way," but the company does not know "whether in years to come business circumstances might prevent the company from fulfilling these promises." Hence, he is attempting to make Par's position as clear as possible.

The Par prexy assured exhibs that a group of Par's pre-1948 films have been earmarked for reissue and that arrangements have been made to withhold these pix from tv "for a period of time sufficient to enable those exhibiting them theatrically to obtain their fullest benefits."

In addition to Balaban, the TOA committee met with Spyros Skouras, 20th-Fox topper; Joseph R. Vogel, Loew's prexy; Robert Benjamin, United Artists' board chairman, and Abe Montague, Columbia sales v.p. As soon as the toppers of other companies are available, Stellings added, the TOA group will meet with them.

"On the basis of discussions and conversations," Stellings declared, "we're sure that as far as management is concerned they are cognizant of the problems and realize what further sales to television would mean to the industry."

Gordon Hewitt's Post

Hollywood, Feb. 25.

Gordon Hewitt has been temporarily switched to district manager of Fox West Coast L.A. firstrun houses, from National Theatres film-buying dept., to replace Roy Evans.

Latter is taking over operational supervision of Cinemiracle opening of "Windjammer" at Chinese theatre in April.

Florida Friebus makes her film bow in Metro's "High School Confidential."

RKO 58th Possible N.Y. First-Run In Trend to Fashionable East Side

Changing exhibition patterns in New York are seeing a trend towards the growing East Side. Current success of "Witness for the Prosecution" at the Plaza Theatre has given rise to discussions re the opening of firstrun American pictures away from Broadway and in East Side houses.

It's known that RKO Theatres has mulled the possibility of turning its RKO (old Proctor (58th St. into a firstrun outlet for American films. Prexy Sol Schwartz is represented as feeling that such a policy might pay off, particularly since the front of the house facing 3d Ave., was renovated not long ago.

Most observers familiar with company thinking believe that the center of gravity is bound to—sooner or later—shift away from Broadway and Times Square. The first tentative moves in that direction already have been made via the opening of several pictures in the neighborhoods. Success of that policy has varied.

What stands is the way of such a shift is what's called the "traditionalist" and conservative thinking of many in the business. This thinking holds that the weight of a Broadway success still outranks all other considerations. At the same time, there's no question that the distributors have become weary of the high cost of launching films on Broadway. They are also aware of the reluctance of people to come downtown and to pay the high Broadway prices.

East side, liberally dotted with art houses, has been developed in recent years and promises to grow further as Third Ave. (sans the elevated) attracts new housing and fashionable shops.

Who Owns Bardot

Brigitte Bardot will remain the exclusive property of Columbia Pictures at least through 1960 under a new deal which the company signed with the actress in association with producer Raoul Levy and writer-director Roger Vadim. This is the trio that made the b.o. cleanup "And God Created Woman," which is now in release, and "The Night Heaven Fell," not yet in distribution.

All future pictures with Miss Bardot are to be produced by Levy and for release by Col, according to the latter. It's a three-year teamup.

Cuts-to-the-Bone Report to 'New' Loew's Board

Joseph R. Vogel, president of Loew's, Inc., is expected to tell stockholders tomorrow (Thurs.) at the company's annual meeting in N. Y. that Loew's has cut expenses by $7,000,000 during the year. In addition, Vogel will probably give the stockholders a somewhat optimistic appraisal of the company's future, based on the savings, future planned economies, the performance of Metro's current pictures and the hopes for the studio's forthcoming product.

For the first time in over a year, Vogel will enter the annual meeting with the assurance that he will not be faced with the threat of a proxy fight or that his own position as president of the company is in jeopardy.

For the most part, Vogel will have a sympathetic board. However, it's not expected to be a rubber stamp group, since the new board members are considered to be realistic businessmen who are interested in profits for their investments. The constant harassment that had been commonplace on the board will be over now that the supporters of Joseph Tomlinson, the Canadian industrialist who threatened the Vogel management team, will be replaced by Louis A. Green, Jerome A. Newman, Ira Guilden and Philip A. Roth.

There is a possibility that a finance committee, headed by Green, who owns more than 100,000 shares, will be established by the board at its first meeting after the stockholders session. Green is a financial specialist and as head of the finance committee of another large corporation played a leading role in revitalizing the company's economic structure.

At the first meeting of the new board, it's anticipated that the question of the terms for a contract for Sol C. Siegel to head studio production will come up for discussion. Vogel has long wanted Siegel for the studio job but has had difficulty in working out the terms for a capital gains deal and a participation arrangement for Siegel.

Another problem that the new board will undoubtedly face will be Tomlinson's demand for $150,000 to pay legal fees and other expenses involved in his unsuccessful proxy fight against the management. The sum alloted by the management for this purpose has been challenged by Tomlinson through a business associate, Ralph B. Campbell, who filed a suit in Delaware to prevent payment of the legal fees. Tomlinson's position, it's said, is that he feels he is entitled to similar consideration.

Shirl Frankel, New York secretary to Jack L. Warner, left after more than 30 years with Warner Bros.

Slow Inflow On 'Joey' and 'Kwai' Sombres Cohn

Columbia has upwards of $4,000,000 wrapped up in Sam Spiegel's indie production of "Bridge on the River Kwai" and, so far, the money has been only going out (for prints and advertising) and not coming in. Further, Col has realized only about 25% of the revenue potential from its click "Pal Joey."

These are a couple of items not detailed in the most downbeat financial statement from Col in years. Harry Cohn, president, stated that volume is up but increased production costs and the lessened receipts from pictures, on an average, is down. He holds out hope, however, for "considerable improvement."

But it is without the specific data as to "Kwai" (which has opened in only four situations) and "Joey" that Col reports a loss of $395,000 for the quarter ended last Dec. 28, as compared with a profit of $488,000 for the corresponding period of a year ago, and a loss of $820,000 for the six months ended Dec. 28 as compared with a profit of $1,329,000 for the first half of last year.

Award to Jack Warner

Jack L. Warner, prez of Warner Bros., receives the film industry's humanitarian award at a testimonial dinner tonight (Wed.) at the Waldorf, N. Y. Event will benefit the March of Dimes.

Presentation of this third annual award will be made by Gerald M. Loeb, partner of E. F. Hutton & Co., and cochairman of the March of Dimes drive.

Dinner will have as cochairmen the two previous award winners, Spyros P. Skouras, 20th-Fox prexy, and Leonard Goldenson, prez of ABC Paramount.

Oscar Bally Ups L.A.; 'Witness' Huge 112G in 14 Spots, 'Sayonara' Rousing $20,800, 'Peyton' Wham 31G, 11th Wk.

Los Angeles, Feb. 25.

The considerable strength showed by Academy-nominated films this stanza, and fact that a number of others are doing well will help biz to a generally good session this week. "Peyton Place" continues doing great trade in four situations at $31,000 in 11th week.

"Witness For Prosecution" in first multiple-house run, is heading for hotsy $24,000 in three theatres, with a terrific $112,000 total for 10 hardtops and four ozoners. "Sayonara" looks smash $20,800 in ninth week at Hollywood Par. "River Kwai" shapes swell $18,500 on hard-ticket run in 10th Egyptian round.

"Wild Is Wind" shapes good in two houses to start multi-house engagement. "Seven Wonders of World" hit smash $19,900 in 37th week while "Around World in 80 Days" shapes socko $18,500 in 62d stanza. Both are hard-ticket pix.

Estimates for This Week

Warner Beverly (SW) (1,612; $1.50-$1.75) — "Spanish Affair" (Par). Weak $4,100. Last week, "Witness for Prosecution" (UA) (9th wk), $7,400.

Orpheum, Hollywood, Uptown (Metropolitan-FWC) (2,213; 756; 1,715; 90-$1.50) — "Witness for Prosecution" (UA) (1st multiple house run). Hotsy $24,000 or near. Last week, Orpheum with Hawaii, "Raintree County" (M-G) (2d wk, Orpheum; 4th, Hawaii), $5,300. Hollywood with Downtown Paramount, "Darby's Rangers" (WB), "Oregon Passage" (AA), $19,400. Uptown with Hillstreet, Iris, "Old Yeller" (BV) (1st multi-run), "Ambush at Cimarron Pass" (20th) (8 days), $17,400.

Hillstreet, Hawaii (RKO-G&S) (2,752; 1,106; 90-$1.50)—"Wild Is Wind" (Par) (1st multi-house run)

(Continued on page 18)

Broadway Grosses

Estimated Total Gross
This Week $566,700
(Based on 26 theatres)
Last Year $829,500
(Based on 24 theatres)

Balto Biz Better; 'Peyton' Fancy 8G

Baltimore, Feb. 25.

Rising temperatures hastened disappearance of the big snow which crippled the city last week but enough remained to clog streets, keep patrons at home and hamper the b.o. take. Because houses were forced to close three-to-four nights during snow, closing dates were pused back and new entries held off. Only new one is "All at Sea" at the Playhouse, which like others downtown, was so-so. In spite of the white stuff, "Peyton Place" went into ninth frame at the Century and "And God Created Woman" into 15th at the Cinema.

Estimates for This Week

Century (Fruchtman) (1,100; 50-$1.50)—"Peyton Place" (20th) (9th wk). Back to fancy $8,000 after $5,000 last week.

Cinema (Schwaber) (460; 50-$1.25) — "God Created Woman" (Kings) (15th wk). Oke $2,000 after $1,500 in 14th.

Film Centre (Rappaport) (890; 50-$1.50) — "Raintree County" (M-G) (8th wk). Nice $5,500 after $3,000 a week ago.

Five West (Schwaber) (460; 50-$1.25) — "Nana" (Indie) (6th wk). Warmed to $2,000 after $1,500 in fifth.

Hippodrome (Rappaport) (2,300; 50-$1.25)—"Don't Go Near Water" (M-G) (5th wk). Okay $6,500 after $4,800 in fourth.

Mayfair (Fruchtman) (980; 50-$1.25) — "Quiet American" (UA) (2d wk). Big $4,000 after $3,000 in opener.

New (Fruchtman) (1,600; 50 $1.25)—"Gift of Love" (20th) (2d wk). Went to $6,000 after $5,000 in first.

Stanley (Fruchtman) (3,200; 50-$1.25) — "Old Yeller" (WB) (3d wk). Okay $8,000 after $6,000 for second.

Playhouse (Schwaber) (460; 50-$1.25)—"All At Sea" (M-G). Warm $2,500. Last week, "Uncle Vanya" (Indie) (4th wk), $1,500.

Town (SW-Cinerama) (1,125) — "Seven Wonders of World" (Cinerama) (9th wk). Tepid $4,000 after about same in previous frame.

'Hills' Modest $8,000, Seattle; 'Days' Big 7G

Seattle, Feb. 25.

Newly-opened Paramount, where Cinerama held for 75 weeks, is finding it difficult to attract patrons thus far. "Gift of Love" is very slow in second round at that house even with a new second feature added. "Seven Hills of Rome" is barely fair opening week at Music Hall, and returns generally are disappointing this session all over town. "Farewell To Arms" continues big in fourth Fifth Ave. week. "Around World in 80 Days" continues standout in 45th week at Blue Mouse.

Estimates for This Week

Blue Mouse (Hamrick) (800; $1.50-$2.50) — "Around the World in 80 Days" (UA) (45th wk). Great $7,000. Last week, $6,600.

Coliseum (Fox-Evergreen) (1,870; 90-$1.25) — "Stopover Tokyo" (20th) and "Unknown Terror" (20th). Okay $7,000. Last week, "Old Yeller" (BV) and "Outlaw Son" (UA) (3d wk). $7,300.

Fifth Avenue (Fox-Evergreen) (2,500; 95-$1.50) — "Farewell To Arms" (20th) (4th wk). Big $6,500. Last week, $7,700.

Music Box (Hamrick) (850; 90-$1.25)—"Raintree County" (M-G). (3d wk). Solid $6,800. Last week, $7,400.

Music Hall (Hamrick) (2,200; 90-$1.25) — "Seven Hills of Rome" (M-G). Fair $8,000 or close. Last week, "Quiet American" (UA) and "Cross Up" (UA) $5,800.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Female Animal" (U) and "Day of Bad Man" (U). Slow $4,000 in 6 days. Last week, "Campbell's Kingdom" (Rank) and "As Long As Happy" (Rank), $4,400.

Paramount (Fox-Evergreen) (3,107; 95-$1.50)—"Gift of Love" (20th) (2d wk) and "Plunder Road" (20th). Dull $4,000. Last week, "Gift of Love" (20th) and "Ride a Violent Mile" (20th), $4,500.

'Witness' Lively $11,000 in Indpls.

Indianapolis, Feb. 25.

Biz is still in moderate groove at first-runs here this stanza, with holdovers still dominating situation. However, the top new entry, "Witness for Prosecution," looms sturdy at Loew's, with extra weeks possible. "Raintree County" is okay in second week at Lyric. "Farewell to Arms" at Keith's and "Old Yeller" at Circle both in third stanzas, are still clicking. "I Was a Teenage Frankenstei " is only mild at the Indiana.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-90)—"Old Yeller" (BV) (3d wk). Very good $9,000, making it over $40,000 for run.

Indiana (C-D) (3,200; 75-90) — "Teenage Frankenstein" (AI). So-so $8,000. Last week, "Enemy Below" (20th) and "Young and Dangerous" (20th), $7,500.

Keith's (C-D) (1,200; 90-$1.25)—"Farewell to Arms" (20th) (3d wk). Strong $9,500. Last week, $13,000.

Loew's (Loew) (2,427; 75-90) — "Witness for Prosecution" (UA). Dandy $11,000 or close. Last week, "Seven Hills of Rome" (M-G) and "Fort Bowie" (UA), $5,000.

Lyric (C-D) (850; $1.25-$2.20)—"Raintree County" (M-G) (2d wk). Big $12,000. Last week, $14,000.

Det. Soars; 'Raintree' Great $27,000, 'Beat' Big 16G, 'Dobbs' Dandy 15G

Detroit, Feb. 25.

Warmer weather and vanishing snow are creating conditions which promise to aid strong product to another good week among the downtowners. "Raintree County" shapes wow at the Adams. "Tarnished Angels" looks bright at Michigan. "Fort Dobbs" is sturdy at Palms. "Big Beat" looms lively at Broadway-Capitol.

Third week of "Search for Paradise" is terrific at Music Hall. Reissue of three-dimensional "House of Wax" and "Phantom of Rue Morgue" are hotsy at Fox. "Farewell to Arms" stays fine in third session at United Artists. "God Created Woman" still is smash in sixth round at the Trans-Lux Krim.

Estimates for This Week

Fox (Fox-Detroit) (5,000; 90-$1.25)—"House of Wax" (WB) and "Phantom of Rue Morgue" (WB) (reissues). Great $18,000 for these 3-D pix. Last week, "Peyton Place" (20th), $12,000 in seventh week.

Michigan (United Detroit) (4,000; 90-$1.25) — "Tarnished Angels" (U) and "Oregon Passage" (AA). Bright $16,000. Last week, "Sayonara" (WB) (7th wk), $12,000.

Palms (UD) (2,961; 90-$1.25)—"Ft. Dobbs" (WB) and "Across the Bridge" (Indie). Sturdy $15,000. Last week, "Darby's Rangers" (WB) and "Ride Out for Revenge" (UA), $17,000.

Madison (UD) (1,900; 90-$1.50)—"Old Yeller" (BV) (6th wk). Oke $9,000. Last week, $10,000.

Broadway-Capitol (UD) (3,500; 90-$1.25) — "Big Beat" (U) and "Summer Love" (U). Lively $16,000 or near. Last week, "From Hell It Came" (AA) and "Teenage Doll" (AA), $12,000.

United Artists (UA) (1,667; $1.25-$1.80)—"Farewell to Arms" (20th) (3d wk). Fine $13,000. Last week, $13,800.

Adams (Balaban) (1,700; $1.25-$1.50)—"Raintree County" (M-G). Great $27,000. Last week, "Don't Go Near Water" (M-G) (8th wk), $7,000.

Music Hall (SW-Cinerama) (1,205; $1.20-$2.65) — "Search for Paradise" (Cinerama) (3d wk). Terrific $25,000. Last week, $24,000.

Trans-Lux (Krim) (1,000; 90-$1.65) — "God Created Woman" (Kings) (6th wk). Wow $12,000. Last week, same.

Key City Grosses

Estimated Total Gross
This Week $2,491,600
(Based on 21 cities and 230 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $3,215,600
(Based on 21 cities and 217 theatres.)

'Witness' Fat 20G, Cleve.; 'Arms' 13G

Cleveland, Feb. 25.

Best bet here this stanza is "Witness For Prosecution," with a socko figure at the State and one of biggest at that house in some time. "Old Yeller" also is very potent at the Hipp. "Raintree County" shapes lively in third Stillman session while "Farewell To Arms" looks big in third at Allen.

Estimates for This Week

Allen (S-W) (3,800; 90-$1.50) — "Farewell To Arms" (20th) (3d wk). Big $13,000. Last week, $15,500.

Embassy (Community) (1,200; 70-90) — "Gun Fever" (UA) and "Female Animal" (UA). Nice $6,000 or close. Last week, "Damn Citizen" (U) and "Violators" (U), $4,800.

Continental (Art Theatre Guild) (850; $1.25)—"God Created Woman" (Kings) (m.o.). Oke $2,900 on ninth lap after $3,300.

Heights Art (Guild) (925; $1.25) —"Gervaise" (Cont). Good $3,500 or near. Last week, "Brothers in Law" (Indie) $1,900.

Hipp (Telem't) (3,700; 90-$1.25) —"Old Yeller" (BV). Potent $18,000. Last week, "Peyton Place" (20th) (8th wk), $11,000.

Lower Mall (Community) (500; 60-90)—"Garden of Eden" (Indie). Trim $3,500. Last week, "The Roots" (Indie), $2,000.

Ohio (Loew) (1,244; $1.25-$2.50) — "Around World in 80 Days" (UA) (37th wk). Fine $8,000. Last week, $8,500.

Palace (SW-Cinerama) (1,250; $1.25-$2.40) — "Seven Wonders of World" (Cinerama) (4th wk). Satisfactory $16,100. Last week, $17,500.

State (Loew) (3,500; 70-90) — "Witness for Prosecution" (UA). Socko $20,000. Last week, "Gift of Love" (20th), $11,500.

Stillman (Loew) (2,700; 90-$1.25) — "Raintree County" (M-G) (3d wk). Lively $12,000. Last week, $12,500.

Cincy Warmer, Biz Also; 'Rangers' Trim $10,000, 'Search' Solid 14G, 12

Cincinnati, Feb. 25.

First-runs are showing improvement this week after the fadeout of the severe cold spell. Over-all outlook is shaping close to par for opening of Lent. "Darby's Rangers," looming firm at the Palace, is standout. "Safecracker," another new bill, rates fairish at the Grand. Holdovers of "Don't Go Near Water," in third at the Albee, and "Old Yeller," at Keith's in fourth are in okay stride. Hard ticket "Search for Paradise" is on upbeat in 12th frame.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.25)—"Don't Go Near Water" (M-G) (3d wk). Okay $8,000. Last week, $9,500.

Capitol (SW-Cinerama) (1,376; $1.20-$2.65) — "Search for Paradise" (Cinerama) (12th wk). Perking to swell $14,000 over $12,700 in 11th round.

Grand (RKO) (1,400; 75-$1.10)—"Safecracker" (M-G) and "Underwater Warrior" (M-G). Fairish $6,500. Last week, "Raintree County" (M-G) (8th wk), at 90-$1.50 scale, 10 days, $5,500.

Guild (Vance) (300; 50-90)—"All At Sea" (M-G) (9th wk). Closing to good $1,400 for pickup over $1,000 last week.

Keith's (Shor) (1,500; 90-$1.25)—"Old Yeller" (BV) (4th wk). Winding up stay at solid $7,000 clip and better than last week's $6,500.

Palace (RKO) (2,600; 75-$1.10)—"Darby's Rangers" (WB). Firm $10,000 or near. Last week, "Deep Six" (WB), $8,000.

'Witness' Smash $35,000, Hub; 'Bonjour' Good 17G, 'Woman' Socko 9G, 3d

Boston, Feb. 25.

Snow again Sunday (23) sloughed biz as natives scared away after previous Sunday's 19.6-inch fall. Because of last week's transportation tieup caused by snowfall, vacash moppets didn't make town until midweek. Result is that this week's biz will run ahead of last stanza in many cases. Biggest newcomer is "Witness For Prosecution," terrific at State.

Orpheum has "Don't Go Near Water," fancy in second week. Only two other new entries "Darby's Rangers," good at Paramount and Fenway, and "Bonjour "Tristesse" shaping solid at Astor. Bopped by storm were "Snow White" in second at the Memorial; "Farewell to Arms," in third at the Metropolitan; and "Search for Paradise" in 14th at Boston. "God Created Woman" is great at Beacon Hill in third.

Estimates for This Week

Astor (B&Q) (1,372; 90-$1.50)—"Bonjour Tristesse" (Col). Good $17,000. Last week, "Wild Is Wind" (Par) (9 days), $7,000.

Beacon Hill (Sack) (678; 90-$1.50) — "God Created Woman" (Kings) (3d wk). Second week, great $9,000.

Boston (SW-Cinerama) (1,354; $1.25-$2.65) — "Search For Paradise" (Cinerama) (14th wk). Neat $17,500. Last week, $16,000.

Capri (Sack) (990; 50-$1.50)—"All at Sea" (M-G) and "Invitation to Dance" (M-G) (4th wk). Fine $7,500. Last week, $10,000.

Exeter (Indie) (1,200; 60-$1.25)—"Ladykillers" (Cont) and "To Paris With Love" (Cont) (reissues) (2d wk). First week was smooth $7,000, over estimate.

Fenway (NET) (1,373; 60-$1.10)—"Darby's Rangers" (WB) and "Man From God's Country" (AA). Oke $5,000. Last week, "Jet Attack" (AI) and "Suicide Battalion" (Indie), $5,100.

Gary (Sack) (1,340; $1.50-$2.75)—"Bridge on River Kwai" (Col) (9th wk). Sturdy $18,000. Last week, $20,000.

Kenmore (Indie) (700; 85-$1.25)

(Continued on page 18)

K.C. Snaps Back; 'Arms' Bangup 10G, 'Yeller' Nice $12,000, 'Witness' 11G

Kansas City, Feb. 25.

Brightest of current crop is "Witness for the Prosecution," stout at the Midland. "Farewell To Arms" at the Tower is bright, and stays. "Old Yeller" is going strong in a move-over to three Fox Midwest houses after three weeks at the Tower. Other spots have holdovers.

"Raintree County" in ninth week at the Roxy is showing enough to hold again. "God Created Woman" at the art-fil. Kimo continues to break all records, its third week figure being far above most opening stanzas. Weather returned to near normal for the season, after weeks of snow and cold, and this helped.

Estimates for This Week

Glen (Dickinson) (700; 75-90)—"Street of Shame" (Indie). Mild $1,500. Last week, "Bob and Sally" (Indie) and "She Shoulda Said No" (Indie) (11th wk), $800.

Kimo (Dickinson) (504; 90-$1.25) —"God Created Woman" (Kings) (3d wk). Holds sock pace at $4,500; stays on. Last week, 5,000.

Midland (Loew) (3,500; 90-$1.25) —"Witness for Prosecution" (UA) and "Long Haul" (Col). Sturdy $11,000; holds. Last week, "Seven Hills of Rome" (M-G) and "Happy Road" (M-G), $5,500.

Missouri (SW-Cinerama) (1,194; $1.25-$2) — "Seven Wonders of World" (Cinerama) (26th wk). Levelled off to around $6,000; holds. Last week, same.

Paramount (UP) (1,900; 75-90)—"Ft. Dobbs" (WB) and "Shortcut To Hell" (Par) (2d wk-6 days). Fair $4,000. Last week, $8,000.

Rockhill (Little Art Theatres) (750; 75-90)—"Don Giovanni" (Indie). Oke $1,500. Last week, "Maid in Paris" (Indie), $1,200.

Roxy (Durwood) (879; $1.25-$1.50)—"Raintree County" (M-G) (9th wk). Fair $3,000. Holds. Last week, $3,500.

Tower (Fox Midwest) (2,000; 90-$1.25)—"Farewell To Arms" (20th). Bright $10,000. Stays on. Last week, "Old Yeller" (BV) (3d wk), $6,000.

Uptown, Fairway, Granada (Fox Midwest) (2,043; 700; 1,217; 75-90) —"Old Yeller" (BV) (m.o.). Fine $12,000; could hold. Last week, "Gift of Love" (20th) and "Plunder Road" (20th), $8,000.

Cold Wave Over, Chi Climbs; 'Cowboy' Rousing $24,000, 'Quiet' Loud 16G, 'Witness' Boff 28G, 'Gift' 7G in 2d

Chicago, Feb. 25.

Strong product, both newies and holdovers, plus a break in the cold wave is helping the whole Loop area this round. "Cowboy" opening at State-Lake rates a rosy $24,000. "All at Sea" is smash $12,300 in Esquire bow.

"Quiet American" and "Dalton Girls" looms good $16,000 at Roosevelt. "Rock Around World" and "Reform School Girl" is good $6,500 at Grand.

"Witness for Prosecution" is holding at a boff second United Artists stanza. "Bonjour Tristesse" is tidy in second Woods round. "Gift of Love" shapes warm in second Garrick session. "Gervaise" eyes a strong third Carnegie term.

"Farewell to Arms" rates a fine Oriental fifth. "God Created Woman" is perking to a sock ninth week at the Loop. "Sayonara" in ninth at the Chicago still is okay.

Estimates for This Week

Carnegie (H&E Balaban) (485; $1.25)—"Gervaise" (Cont) (3d wk). Hefty $6,200. Last week, $5,200.

Chicago (B&K) (3,900; 90-$1.30)—"Sayonara" (WB) (9th wk). Oke $19,500. Last week, $21,700.

Esquire (H&E Balaban) (1,350; $1.25-$1.50)—"All at Sea" (M-G). Socko $12,300. Last week, "Wild Is Wind" (Par) (9th wk), $6,000.

Garrick (B&K) (850; 90-$1.25)—"Gift of Love" (20th) (2d wk). Nice $7,000. Last week, $10,000.

Grand (Nomikos) (1,200; 90-$1.25)—"Rock Around World" (Indie) and "Reform School Girl" (Indie). Okay $6,500. Last week, "Safecracker" (M-G) and "Escape From San Quentin" (M-G), $5,000.

Loop (Telem't) (606; 90-$1.50)—"God Created Woman" (Kings) (9th wk). Socko $9,400. Last week, $8,500.

McVickers (JL&S) (1,580; $1.25-$3.30)—"Raintree County" (M-G) (18th wk). Mild $11,500 after last week's $12,000.

Monroe (Indie) (1,000; 57-79)—"Spanish Affair" (Par) and "Thunder Over Tangier" (Rep). So-so $4,600. Last week, reissues.

Oriental (Indie) (3,400; $1.25-$2)—"Farewell to Arms" (20th) (5th wk). Busy $25,500. Last week, $25,000.

Palace (SW-Cinerama) (1,434; $1.25-$3.40) — "Seven Wonders" (Cinerama) (62d wk). Fine $17,800. Last week, $16,000.

Roosevelt (B&K) (1,400; 75-90)—"Quiet American" (UA) and "Dalton Girls" (UA). Good $16,000. Last week, "Ft. Dobbs" (WB) and "Long Haul" (Col) (2d wk), $14,500.

State-Lake (B&K) (2,400; 90-$1.80)—"Cowboy" (Col). Brisk $24,000. Last week, "Darby's Rangers" (WB) (2d wk), $16,000.

Surf (H&E Balaban) (685; $1.50)—"Golden Age of Comedy" (DCA) and "Fields Festival" (Teitel). Great $7,000. Last week, "Admirable Crichton" (Col) (4th wk), $3,800.

Todd's Cinestage (Todd) (1,036; $1.75-$3.30) — "Around World" (UA) (47th wk). Sturdy $19,000. Last week, $22,100.

United Artists (B&K) (1,700; 90-$1.50)—"Witness for Prosecution" (UA) (2d wk). Terrific $28,000. Last week, $34,000.

Woods (Essaness) (1,200; 90-$1.50)—"Bonjour Tristesse" (Col) (2d wk). Fine $20,000. Last week, $23,000.

'RANGERS' OKE $6,000, OMAHA; 'RAINTREE' 7G

Omaha, Feb. 25.

All new entries at downtown first-runs this stanza are of the action type. However, that commodity is lacking at the b.o. "Raintree County" looks stoutest in its second week at State. "Paths of Glory" shapes fair at the Brandeis and "Darby's Rangers" looms okay at the Omaha.

Estimates for This Week

Brandeis (RKO) (1,100; 75-90)—"Paths of Glory" (UA) and "Bayou" (UA). Fair $3,000. Last week, "Going Steady" (Col) and "Return to Warbow" (Col), $2,500.

Omaha (Tristates) (2,066; 75-90)—"Darby's Rangers" (WB) and "Gun Battle at Monterrey" (AA). Okay $6,000. Last week, "Fort Dobbs" (WB) and "Undersea Girl" (AA), $5,500.

Orpheum (Tristates) (2,980; 75-90)—"Deep Six" (WB). Drab $5,500 or near. Last week, "Tarnished Angels" (U), $5,000.

State (Goldberg) (850; 90-$1.25)—"Raintree County" (M-G) (2d wk). Solid $7,000 or near after $8,000 bow.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Witness' Big 25G, Philly; 'Flyer' 12G

Philadelphia, Feb. 25.

Sun and thaw took first-runs out of the deepfreeze here to hand first-runs a nice life in the current session. Bulk of strength continues to lie with the longruns, tops being "Peyton Place," great in eighth stanza at Fox. "Gift of Love" is rated small at Goldman while "Lady Takes Flyer" looms so-so at Mastbaum. "Witness for Prosecution" is pacing the second-weekers with a smash take at Stanley. "God Created Woman" is torrid in third weeks at Studio and World.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Don't Go Near Water" (M-G) (8th v. . Oke $5,800. Last week, $5,000.

Boyd (SW-Cinerama) (1,340; $1.20-$2.80)—"Search for Paradise" (Cinerama). Down to $6,500 in final round. Last week, $8,500.

Fox (National) (2,250; 65-$1.25)—"Peyton Place" (20th) (8th wk). Great $17,000. Last week, $11,000.

Goldman (Goldman) (2,250; 65-$1.25)—"Gift of Love" (20th). Small $8,000 or less. Last week, "Steel Bayonet" (UA) and "Man on Prowl" (UA), $5,000.

Green Hill (Serena) (750; 75-$1.25) (closed Sundays)—"All at Sea" (M-G) (2d wk). Okay $2,900. Last week, $2,700 in 4 days.

Mastbaum (SW) (4,370; 99-$1.49)—"Lady Takes Flyer" (U). So-so $12,000. Last week, "Bonjour Tristesse" (4th wk), $5,000.

Midtown (Goldman) (1,000; 99-$1.89)—"Raintree County" (M-G) (8th wk). Oke $10,000. Last week, $7,500.

Randolph (Goldman) (1,250; 65-$1.25)—"Sayonara" (M-G) (9th wk). Up again to neat $14,000. Last week, $8,500.

Stanley (SW) (2,900; 99-$1.80)—"Witness for Prosecution" (UA) (2d wk). Smash $25,000. Last week, $23,000.

Stanton (SW) (1,483; 99-$1.49)—"Legend of Lost" (UA) (3d wk). Okay $9,000. Last week, $8,000.

Trans-Lux (T-L) (500; 99-$1.80)—"Smiles of Summer Night" (Rank) (2d wk). Good $3,500 or near. Last week, $4,000.

Studio (Goldberg) (499; 99-$1.89)—"God Created Woman" (Kings) (3d wk). Hot $10,000. Last week, $8,500.

Viking (Sley) (1,000; 99-$1.49)—"Seven Hills of Rome" (M-G) (3d wk). Loud $12,000 or over. Last week, $8,000.

World (Pathe) (500; 99-$1.89)—"God Created Woman" (Kings) (3d wk). Hotsy $9,000 or close. Last week, $8,000.

'Arms' Tops D.C., Wow $25,000; 'Gift' Fair 14G

Washington, Feb. 25.

Washington mainstem picture houses generally rebounded from the shellacking caused by season's heaviest snowstorm in the preceding week, although lack of topflight new product kept some theatres below what they would have been otherwise. "Farewell To Arms," biggest of the newcomers, tops the city at the Palace. "Bonjour Tristesse" is disappointing at the Translux, as is newcomer "Gift of Love" at the Capitol. Latter is rated fair. "Deep Six" looms mild in two spots.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; $1.000; 90-$1.25) — "Deep Six" (WB). Mild $12,000. Last week, "Sayonara" (WB) (8th wk), $8,600.

Capitol (Loew) (3,434; 90-$1.25)—"Gift of Love" (20th). Fair $14,-

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'American' Quiet $7,500, Buff.; 'Wind' Good 14G

Buffalo, Feb. 25.

Boxoffice takings in current session are very uneven, with some pix making respectable showings and others skidding very low. "Quiet American" shapes slow in five days at the Buffalo. In contrast, "Wild Is Wind" is rated good at Paramount while "Farewell To Arms" still is rousing in third Center stanza. "Bonjour Tristesse" looms slow at Century.

Estimates for This Week

Buffalo (Loew) (3,560; 70-90) — "Quiet American" (UA) and "The Outlaw's Son" (UA). Slow $7,500 in 5 days. Last week, "Seven Hills Rome" (M-G) and "Invisible Boy" (M-G) $11,200 in 9 days.

Paramount (AB-PT) (3,000; 70-90) — "Wild Is Wind" (Par) and "Angels of Darkness" (Par). Good with $14,000. Last week, "Viking Woman and Sea Serpent" (Indie) and "Astounding She-Monster" (Indie) $9,000.

Center (AB-PT) (2,000; 90-$1.25)—"Farewell To Arms" (20th) (3d wk). Rousing $10,500. Last week, $12,000.

Lafayette (Basil) (3,000; 70-90)—"From Hell It Came" (AA) and "The Disembodied" (AA). Just okay $9,000. Last week, Man in Shadow" (U) and "This Is Russia" (U), $8,800.

Century (UATC) (2,900; 70-90)—"Bonjour Tristesse" (Col) and "Tijuana Story" (Col). Slow $7,500. Last week, "Escapade in Japan" (U) and "All Mine to Give" (U) (5 days), $5,000.

'Yeller' Boff 18G, L'ville; 'Flyer' 7G

Louisville, Feb. 25.

After one of coldest February's in several years, past weekend turned mild, and patrons are really making for the film houses Sparked by two Downtown Shopping Days (Friday-Saturday) (21-22) pace is zooming. "Old Yeller" at Rialto had lines from opening. Second stanza of "Witness For Prosecution" at United Artists is fine and as good as opening week. "God Created Woman" in fifth stanza at the Brown still is great, topping previous week. "Lady Takes Flyer" is rated lofty at the Kentucky.

Estimates for This Week

Brown (Fourth Ave.-Loew's) (1,000; 85-$1.25) — "God Created Woman" (Kings) (5th wk), slick $5,500, topping 4th week's oke $5,000.

Kentucky (Switow) (900; 50-85)—"Lady Takes Flyer" (U). Lofty $7,000. Last week, "Wells Fargo" (Par) and "Forest Ranger" (Par), oke $6,500.

Mary Anderson (People's (1,000; 50-85)—"Fort Dobbs" (WB) and "Forbidden Desert" (WB). Okay $5,000. Last week, "Deep Six" (WB), $5,500.

Rialto (Fourth Ave.) (3,000; 50-85)—"Old Yeller" (BV). Likely mighty $18,000 or near; holds. Last week, "Sing, Boy, Sing" (20th) with personal of Tommy Sands at opening, $8,500.

United Artists (UA) (3,000; 74-99) — "Witness For Prosecution" (UA) (2d wk). Sharing in general upturn this week, fine $10,000. Last week, same.

'Wind' Robust $10,000 In Prov.; 'Snow White' Hot 9G, 2d, 'Days' 8G, 20th

Providence, Feb. 25.

Strand is riding high with "Wild Is Wind" currently. "Snow White and Seven Dwarfs" at Albee looks great in second. In third at State, "Don't Go Near Water" still is nice. "Around the World in 80 Days" shapes okay in 20th round at Elmwood.

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"Snow White" (BV) (reissue) (2d wk). Happy $9,000 or near after storm-killing $7,000 in first.

Elmwood (Snyder) (745; 90-$1.25)—"Around World in 80 Days" (UA) ((20th wk). Satisfactory $8,000. Last week, $6,000.

Majestic (SW) (2,200; 90-$1.25) "Peyton Place" (20th) (5th wk). Oke $5,000. Fourth was $6,000.

State (Loew) (3,200; 70-90)—"Don's Go Near Water" (M-G) (3d wk). Good $7,000 after $11,000 in second.

Strand (National Realty) (2,200; 65-80)—"Wild Is Wind" (Par). Solid $10,000. Last week, "Jet Attack" (AI) and "Suicide Battalion" (AI), $6,000.

B'way Snaps Back; 'Karamazov' Sock 157G, 'Cowboy' Okay 32G, 'Sing' Mild 10G, 'Witness' Mighty 53G, 2 Houses

With Broadway deluxers enjoying their biggest Saturday-Sunday business in some weeks as a result of the Feb. 22 holiday, first-runs currently are snapping out of their snowbound doldrums to resume their winning gait. Melting snow, which cleared even isolated sidestreets, and much warmer weather spelled the story. At the same time several newcomers contributed to the greatly improved boxoffice situation.

Champion, of course, is "Brothers Karamazov" with stageshow at the Music Hall. Even though it had to open before the real thaw began last Thursday (20), this combo is soaring to a socko $157,000 opening week or nearly twice as much as the third week for "Seven Hills of Rome," which was engulfed by the blizzard. Also handicapped by the cold and snow on opening day, "Cowboy" is pushing to a respectable $32,000 opening stanza at the Capitol.

"Sing Boy Sing" is weakest of the newcomers, being only mild $10,000 or near on initial round at the Mayfair. Third week of "Witness for Prosecution" roared ahead just as if the snowstorm had not intervened in the second week. It is heading for a mighty $29,000 or close in current round at the Astor and a terrific $24,000 at the Plaza.

Many theatres are climbing well ahead of the previous week's totals. Outstanding in this category is "Farewell to Arms" with stageshow at the Roxy, where an okay $42,000 is in prospect for current (5th) session. This combo did as much in the first three days as for the whole fourth week. Another to sprint remarkably is "Raintree County," which is back in the winning class with a big $22,000 probable in 10th frame at the State.

"And God Created Woman" held with smash $14,200 in 18th session at the arty Paris, only a step behind the amazing $15,000 of the previous week. "Around World in 80 Days" also perked, hitting a smash $33,000 in 71st stanza at the Rivoli. "Snow White and Seven Dwarfs" also did an about-face with a great $15,000 likely in present (3d) week at the Normandie to top the second by $4,000.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Witness For Prosecution" (UA) (3d wk). This stanza ending today (Wed.) is heading for mighty $29,000 or near. Second was $21,000.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80) — "Adultress" (Times) (7th wk). Sixth week finished Sunday (23) was fine $4,200. Fifth, $6,000. "The Awakening" (Kings) opens Saturday (1).

Baronet (Reade) (430; $1.25-$1.70)—"Gervaise" (Cont) (16th wk). The 15th round ended Sunday (23) was lively $5,800. The 14th was $6,100.

Capitol (Loew) (4,820; $1-$2.50)—"Cowboy" (Col) (2d wk). First session ended yesterday (Tues.) was okay $32,000. In ahead, "Bonjour Tristesse" (Col) (5th wk), $9,000, storm and cold sloughing it. Street obstructions and subway construction are not conducive to strong trade.

Criterion (Moss) (1,671; $1.80-$3.30)—"10 Commandments" (Par) (68th wk). This stanza looks to land sturdy $29,000. The 67th week was $23,800. Stays on.

Fine Arts (Davis) (468; 90-$1.80)—"Gates of Paris" (Lopert) (7th-final wk). Sixth ended Monday (24) was fine $5,700. Fifth, $5,800. "Demoniaque" (U M P O) opens Monday (3).

55th St. Playhouse (Moss) (300; $1.25-$1.80) — "Bolshoi Ballet" (Rank) (11th wk). The 10th week finished last night (Tues.), taking in Feb. 22, was trim $4,100. The ninth, $4,000.

Embassy (Guild) (582; 75-90)—"Golden Age of Comedy" (DCA) (10th wk). Ninth stanza was excellent $6,500. Last week, same.

Guild (Guild) (450; $1-$1.75)—"Spanish Affair" (Par) (4th wk). Third round ended yesterday (Tues.) was fancy $8,500 or near. Second, $9,000.

Mayfair (Maurer) (1,736; 79-$1.80) — "Sing Boy Sing" (20th). First week ending (Thurs.) looks like mild $10,000 or less. In ahead, "Beautiful But Dangerous" (20th) (2d wk-9 days), $7,500.

Normandie (Trans-Lux) (592; 95-$1.80) — "Snow White" (BV) (3d wk). This round ending tomorrow (Thurs.) is heading for great $15,000. Second, $11,000.

Palace (RKO) (1,700; $1-$3)—"Bridge on River Kwai" (Col) (11th wk). The 10th week finished last night (Tues.) was capacity $36,200 for 11 shows. The ninth was $34,500 for 10 performances. Stays indef.

Odeon (Rank) (854; $1.25-$2.75)—"Henry V" (Rank) (4th wk). Third week ended yesterday (Tues.) was good $7,800. Second was $8,000.

Paramount (AB-PT) (3,665; $1-$2)—"Gift of Love" (20th) (3d wk). Second round ended Monday (24) was good $21,000. First was $22,000.

Fifth Ave. Cinema (R&B) (250; $1.80)—"Gervaise" (Cont) (7th wk). Sixth week completed yesterday (Tues.) was smooth $4,100. Fifth, $4,200.

Paris (Pathe Cinema) (568; 90-$1.80) — "God Created Woman" (Kings) (19th wk). The 18th round ended Sunday (23) was smash $14,200. The 17th was $15,000, way over hopes, Philly police action and later favorable court ruling apparently helping biz even here.

Radio City Music Hall (Rockefellers) (6,200; 90-$2.75) — "Brothers Karamazov" (M-G) and stageshow. First session ending today (Wed.) looks to hit socko $157,000 despite snow and cold opening day. Holds, naturally. In ahead, "Seven Hills of Rome" (M-G) plus stageshow (3d wk), $85,000.

Rivoli (UAT) (1,545; $1.25-$3.50)—"Around World in 80 Days" (UA) (72d wk). The 71st round completed yesterday (Tues.) was rousing $33,000 for 11 performances. The 70th week was $32,000 for like number of shows.

Plaza (Lopert) (525; $1.50-$2)—"Witness For Prosecution" (UA) (3d wk). This stanza ending today (Wed.) is heading for wham $24,000. Second was $21,000, considerably over hopes. Stays on, natch!

Roxy (Nat'l. Th.) (5,717; 65-$2.50)—"Farewell To Arms" (20th) with stagebill (5th-final wk). This clos-

(Continued on page 18)

'Peyton' Paces Toronto, Whopping $32,000; 'Hills' Lush 12G, 'Cowboy' 7G

Toronto, Feb. 25.

Top newcomer, "Peyton Place," is leading the city doing turnaway biz at Imperial. "Seven Hills of Rome" also is hefty, but "Cowboy" is only so-so. "Bolshoi Ballet" is also hep on upped scale. Of the holdovers, "Farewell to Arms" still is hefty in third stanza. "Don't Go Near Water" also is big in sixth frame. Lengthy standby, "Around World in 80 Days" in 27th stanza looks stout.

Estimates for This Week

Carlton (Rank) (2,318; 60-$1) — "Cowboy" (Col). So-so $7,000. Last week, "Quiet American" (UA), $6,500.

Downtown, Glendale, Scarboro, State (Taylor) (1,054; 995; 698; 694; 50-75) — "Was Teenage Frankenstein" (Indie) and "Blood of the Demon" (Indie). Nice $13,000. Last week, "Walk into Hell" (IFD) and "Guns Don't Argue" (IFD), same.

Eglinton, Palace, Runnymede (FP) (1,080; 1,385; 1,485; 50-$1)—"Old Yeller" (BV) (4th wk). Fine $9,000. Last week, $13,000.

Fairlawn (Rank) (1,165; $1.25-$2.50) — "Bolshoi Ballet" (Rank). Big $12,000 on reserved-seat policy, with matinees Wednesday and Saturday, plus Saturday supper show.

Hollywood (FP) (1,080; $1-$1.25) — "Farewell to Arms" (20th) (3d wk). Hefty $16,000. Last week, same.

Imperial (FP) (3,344; 75-$1.25)—"Peyton Place" (20th). Terrific $32,000 on five-a-day showings. Last week, "Sayonara" (WB) (5th wk), $12,000.

International (Taylor) (557; $1) "No Time for Tears" (IFD) (2d wk). Good $3,500. Last week, $4,000.

Loew's (Loew) (2,098; $1-$1.25) — "Don't Go Near Water" (M-G) (6th wk). Swell $11,000 Last week, $12,000.

Tivoli (FP) (955; $1.75-$2.40)—"Around World in 80 Days" (UA) (28th wk). Still steady at $8,000. Last week, $8,500.

Towne (Taylor) (693; $1) — "French Are Funny Race" (FID) (2d wk). Nice $4,000. aLst week, $4,500.

University (FP) (1,233; $1.50-$2.40)—"This is Cinerama" (Cinerama) (18th wk). Fine $12,500. Last week, ditto.

Uptown (Loew) (2,098; 60-$1) — "Seven Hills of Rome" (M-G). Big $12,000. Last week, "Man in Shadow" (U), $6,500.

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National Boxoffice Survey
Biz Continues Strong; "And God Created Woman" (Kings) is soaring to fifth position.

'Woman' Sensational
Minneapolis. World—Has whole town talking about it. Big.

'Woman' Boff 22G i
(Bigger Than First We D
Trans - Lux Krim—"G ated Woman" (2d wk). $22,000. Last week, $19,5

'Woman' Rousing 11G
Portland, Ore. "And God Created Woman," day-dating in two art houses, looms great.

'Woman' Wham 14G
Chicago. Loop—Still sockeroo in fourth. Robust $14,000.

Seattle. Music Box — "Woman" still is very big in second round. Big $8,500.

Frisco; 'Woman' 13G
"Woman" smash in fourth, playing day-date in two theatres.

'Woman' Bangup $8,000
Denver. Tabor—Holds, natch!

Record Breaking B.O.
Two Theatres Day & Date
Los Angeles. Beverly Cannon and Vagabond— (7th week).

Brow Woman take in Same as

"and God created

The picture that put BB on the map — and keeps her there week after record-breaking week!

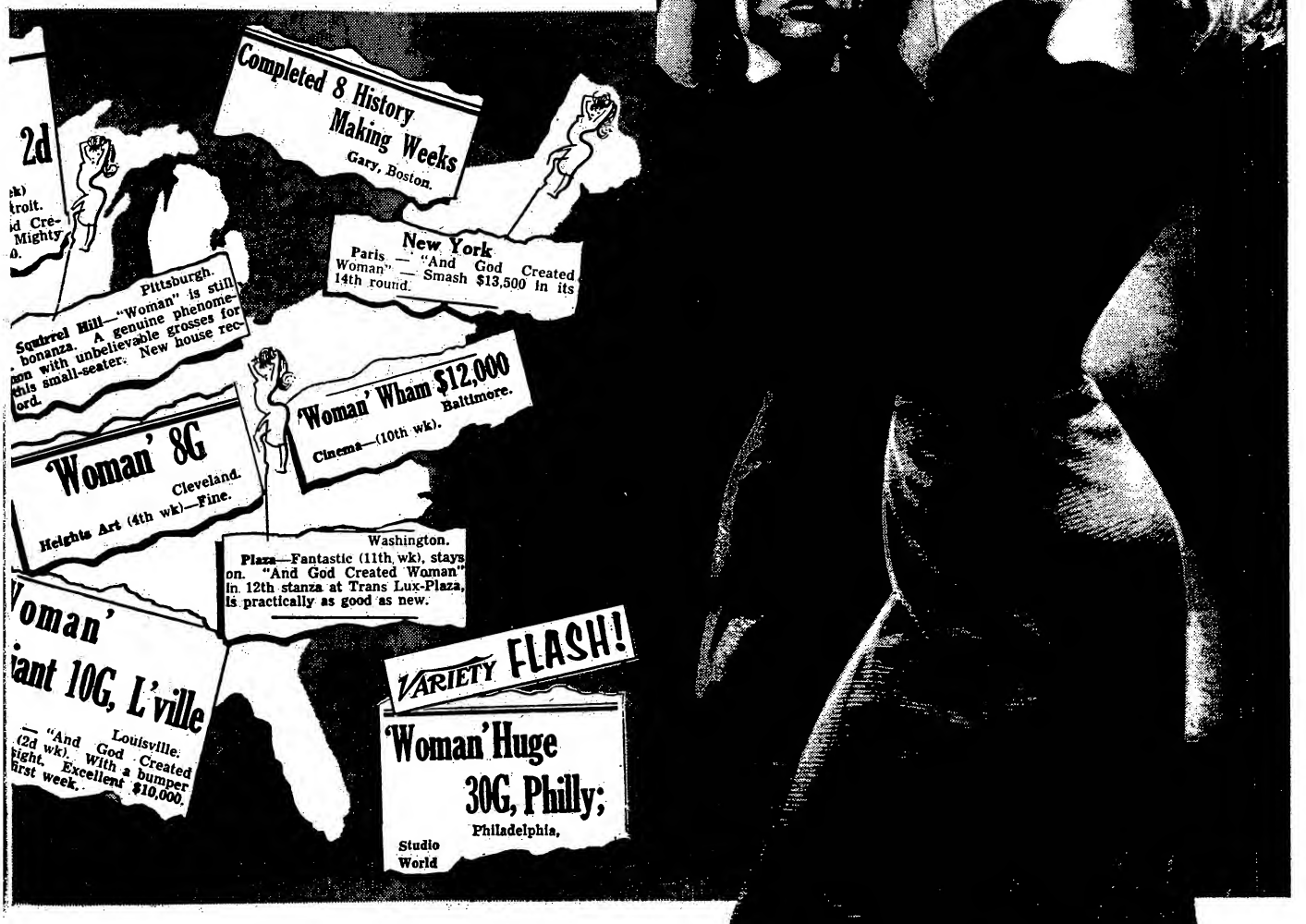
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New 5% Admish Hike Would Float Spain's Down-in-Mud Production

Madrid, Feb. 18.

Spanish producers have asked the government to approve a tax-free 5% boxoffice hike as part of a project that will drastically overhaul present state protection for film-making here, insure an uninterrupted flow of pesetas into production aid coffers and end the continued shutdown of film-making operations.

Project, now in the hands of a six-ministry committee, is primarily designed to establish a permanently solvent annual production aid fund of 150,000,000 pesetas ($3,750,000).

Five per cent ticket increase, it is estimated, will provide half the desired amount while the balance is raised from current import license fees.

For the past five years, aid fund has been nourished exclusively by film import charges. Suspension of U. S. film shipments by the Motion Picture Export Assn. and consequent fund loss of high discriminatory import charges import charges imposed on Yank product, caused film aid mechanism collapse intermittently last year.

With government now limiting even those U. S. films available through channels other than MPEA, need for new film protective measures became generally recognized to stave off total industry collapse.

As explained in trade circles, the proposed 150,000,000 peseta fund will be employed in several directions. Foremost, it will methodically provide sindicato loans and finished film subsidies to producers. Fund will also subsidize Uniespana efforts to secure a world film market footing for local pix.

A third allocation will be earmarked to finance a system of bank credit for producers holding distrib promissory notes against release rights. Fund will act as guarantor to a designated bank in all cases where distrib paper promises are not fulfilled. Innovation is considered urgent in the present tight money economy.

Another fund function, considered long overdue by many observers, will provide credit to Spanish film studios to modernize plants and purchase up-to-date equipment. And in a further step to augment industry capacity and efficiency, a percentage of film fund income will partially subsidize Spain's Motion Picture Institute, now slowly training professional talent and technicians.

Producers finally hope there will still be a sufficient balance in the kitty to finance a Spanish film distribution network in Latin America.

Arg. Agrees to Forego New $5,000 Tax on U.S. Films; Binds New Govt.

Buenos Aires, Feb. 25.

The U. S. Embassy has received the Argentine Foreign office formal reply (in writing) to a note from the State Dept., which had protested against payment of the $5,000 tax on American films, accepting the terms of that note and agreeing to forego the tax in the case of American features.

A copy of the note went to Robert Corkery, who will resume conversations with the Foreign Office on this subject today (Tues.) after the elections on Sunday. Since the Foreign Office decision is a formal written one its effect is binding, whatever may be the attitude of the new Administrati elected and taking office on May 1.

The fact that conversations will continue starting today shows that there are still points to be cleared up on American film imports, which have been unrestricted in the two years since the 1955 Revolution. In 1957, U. S. distribs released 387 pictures out of the 701 foreign releases.

Eric Johnston on "Youth Wants to Know" on tv Sunday was asked about the upcoming negotiations for film sales to Russia. "I've dealt with them before," he said, "and based on that I'll never predict what'll happen."

DEFA TO PRODUCE 25 FILMS THIS YEAR

Berlin, Feb. 18.

Reports from East Germany state that DEFA (sole pix producing outfit in that part of Germany) plans to complete 25 films this year. Six of these are to be tinters and four will be made in the Totalvision system, East Germany's widescreen process.

Checkup of DEFA's forthcoming productions reveals that this State-owned company still follows the party line on its 1958 pix lineups. Nearly every film has a certain "message." Much is anti-capitalist, anti-Fascist or other anti-material, solidly sledged home.

"The Life Begins," which Slatan Dudow has on his agenda, has obviously an anti-West German angle. "The Dear God In Berlin" is an attack against the gigotry in western politics. "Operation Superman" is a juve-slanted film that's to ridicule the American way of life.

Bernie Kreisler 1st Into Poland

First sale of American features to Poland has been concluded by Bernard Kreisler's International Film Associates Corp. It's the first such deal to be made in that country since 1948 and it beats to the punch the Motion Picture Export Assn. which has a deal for 26 pictures pending in Poland.

Kreisler's arrangement with Film Polski is for two titles—"Tomorrow Is Forever" and "Woman in the Window"—with a third picture, "The Stranger," under discussion. Deal became a reality when Kreisler got approval of the necessary currency exchange from the International Media Guarantee Program.

Kreisler also has acceptance of a deal for the film "Tomorrow Is Forever" from Sovexport Film in Moscow, but is holding up delivery pending clarification of the workings of the recent cultural exchange agreement between the U. S. and the Russians. International Film Associates had shipped five features to Moscow for screening, first part of a group of 11.

Kreisler discussed the cultural pact in Washington last week with U. S. Ambassador William Lacy, who had negotiated it, and Mikhail Menshikov, the new Soviet Ambassador.

Polish deal for the two features was actually signed last October, but was held up pending finalization of the currency exchange agreement via the IMG program. Poles originally selected ten films of which they screened five and picked two.

Rank Unit Working On 'Moon' in Africa Finds Voodoo Hoodoo Costly

Johannesburg, Feb. 18.

Voodoo or just plain bad luck is playing havoc with the J. Arthur Rank unit now filming the Joy Packer novel, "Nor The Moon By Night," in Natal's Valley of a Thousand Hills. Ever since the unit, headed by producer John Strafford and director Ken Annakin (pic stars Belinda Lee, Michael Craig and Patrick McGoohan), arrived on location early in December, a series of misfortunes have set the shooting plans way behind schedule.

First, the traditional South African sunshine deserted the Valley, and either heavy mists or torrential rains kept cameras covered and actors and technicians indoors for many days. Next, lighting cameraman Peter Hennessy had a relapse from an illness contracted in England, was sent back home, and production ceased until Harry Waxman planed out to replace him. Then continuity girl Gladys Goldsmith developed blood-poisoning of the legs and was rushed to hospital. Two weeks ago production manager Jack Martin followed suit, also with a poisoned limb.

Leon Steyn, owner and trainer of two cheetahs which appear in the film, was badly mauled by one of the animals while trying to groom his "pets" for a scene. He emerged from the encounter with a gashed knee and a torn arm. Star Patrick McGoohan was involved a auto crash, fortunately with more damage to the car than to his person. A dramatic climax to this long list of setbacks was Belinda Lee's sudden departure for Rome, suffering from an overdose of sleeping pills.

Miss Lee since has planed back to South Africa. Although she successfully avoided interviews with reporters at Johannesburg's Jan Smuth Airport, picturewise her "secret return" received the widest possible coverage. Production on the seemingly ill-fated Valley venture is being resumed immediately, and everyone connected with it hopes fervently that Miss Lee's Roman holiday will be the last mishap to befall it.

Labor Unions in Rome Unhappy Over Firings

Rome, Feb. 18.

More trouble may be in store here for Yank companies and MPEA if current threats materialize. Italian film industry labor unions are said to be planning a protest move against American companies for alleged irregular labor procedure.

Source of trouble is the recent overhead cutting move which has resulted in the dismissal of large batches of U.S. company employees. Though exact details are still not known, labor beefs appears to be over the way the companies handled their collective labor union contracts. First unofficial hint of trouble was contained in a protest telegram sent to MPEA by leader of democratic labor unions, Claudio Recchi.

British Film Biz Near Pact on Plan To Halt Sale of Pix to Tele

London, Feb. 25.

The British picture industry is nearing agreement on its control plan to halt the sale of feature pix for tv. The drafting committee has made rapid progress, and at yesterday's (Mon.) session more or less completed the first stage of its work. A detailed draft now goes out to the five participating associations for their adoption as a first step before the essential purchasing authority can be set up. It is confidently believed that the machinery will be in working order within a comparatively short time.

The plan, originally devised by Cecil G. Bernstein, deputy chairman of the Granada Group (theatre chain which controls a commercial tv outlet in north England) calls for a seat levy to be paid by all theatres whose weekly gross is $560 or more. The fund is expected to yield close to $2,000,000 in a year. The coin received will be used to buy off pix which otherwise would have been offered to the tv outlets. Producers or distributors who allow their films to go on the airwaves are threatened with a total boycott.

The plan has the backing of the U. S. majors which have given an assurance that they will add a clause in future backlog contracts excluding the United Kingdom from available territories. However, that condition did not apply to the recent Paramount-MCA deal and there appears to be some doubt on this side of the Atlantic what action will be taken if any films in that package are sold to the British webs.

Although concluded after the industry's deadline date of Feb. 4 the deal was obviously in negotiation long before the Bernstein plan had been adopted by the five major associations in the British industry. Among the five is the Kinematograph Renters Society, in which Paramount holds a membership.

On Screen, Italy Goes Chaste

"Extreme" censorship in Italy is killing whatever chances the Italians have for making a dent in the American market, Joseph Green, prez of President Films, said in Manhattan last week following his return from Europe.

"I saw a good Italian picture in Rome which might have chances for the U. S.," Green related, "but it didn't even have a kiss or an embrace in it. Producers told me that censorship is getting really severe."

By contrast, France seems to have adopted an "everything goes" approach, Green said.

Spain Vexed With Paltry Take On Italian Co-Finance Features

By HANK WERBA

Madrid, Feb. 25.

Spanish film authorities have virtually suspended coproductions with Italy as of now and it is unlikely the unofficial ban will be lifted until the Italian-Spanish film accord, revised and approved annually, is clarified and initialed by both governments.

Last year, coproductions between the two Mediterranean countries accounted for one-third of Spain's total film output. Film sources here, however, listing reasons for official dissatisfaction with results, say features failed to yield economic or prestige benefits at this end.

Commerce ministry toppers are reported frowning at meager currency returns from exploitation of jointly-made pix in world market. Generally, Italy has taken Europe and the Spanish copartner took Latin America with the balance of the world evenly divided. This 50-50 area proved arid for Spain last year and the government wants to know why.

Government is also said to be listening sympathetically to complaints from the Spanish Actors Assn. formed last year within the Sindicato Nacional del Espectaculo, that local thesps have been relegated to secondary roles and employed mainly to satisy film pact's minimum cast obligations.

Also reflected in official thinking are statistics showing major coproduction footage shot in Spain, leaving impression Italo producers are chiefly attracted by low local costs rather than a genuine desire to coproduce for dual-industry benefits.

Spanish film rulers are particularly firm in holding back approval for the 70% Italian—30% Spanish investment split and word here is that Italian retaliation has now eliminated the 70% Spanish—30% Italian coproduction arrangement.

This leaves only the equal participation formula open and it is believed Spanish authorities will continue delaying action until lengthy scrutiny of pending projects by government and sindicato film chiefs elimnates Italo-Spain film pact sidestepping.

WAKEMAN TO INVADE PIX PRODUCING FIELD

London, Feb. 18.

Frederic Wakeman, author of "The Hucksters," "Shore Leave" and several other novels which have hit the screen, is moving into the film biz. He has revealed a tie-up with Greek director Michael Cacoyannis for the production of a film based on his novel, "The Wastrel." Cacoyannis, looking for properties, read "The Wastrel" and huddled with Wakeman.

Wakeman will act as producer and collaborate with Cacoyannis on the screenplay, which will be filmed either in Bermuda or in Jamaica, with a top Yank star.

New U.S. Pix Hypo Offish French Biz

Paris, Feb. 25.

The last month's film gross figures led to a new feeling of optimism here after some exhibitors began singing the blues because of the slumping boxoffice during November and December. The new resurge of film attendance was due to some solid new films, with filmites here now feeling there is nothing wrong with the pix biz if the strong films are available.

Toppers were "Bridge on River Kwai" (Col), which wound a recordbreaking eight weeks at one of the top tandems here, and "10 Commandments" (Par), which is SRO in two-a-day showings at two houses.

Other big winners were a comedy "Le Triporteur," Brigitte Bardot's "Parisienne," and "Nights of Cabiria," Federico Fellinis' Italo pic.

Not 'Interestingly' German Is Trouble With Most Films Currently Made in Reich

Offbeat German film called "Jonas" has been acquired for U.S. distribution by Joseph Green, head of President Films. Picture was made by Ottomar Dominick, a German psychiatrist, and deals with a man's struggle to survive in modern society. Being 80% narration, it's being dubbed.

Film, to be released next April or May, has a Duke Ellington musical score. Green said he had options several other German films.

Trouble with the German pictures today, he found, is that "they could have been made anywhere. They're full of cliches and generalities and very talky. But worst of all they're not specifically or interestingly 'German.'" "Most of them wouldn't do for the States," Green said, "but at least they're identifiable. And when they are good, they are good mostly because they have something that only the Swedish can have in their pictures."

Italo Pix Better in So. Africa

Rome, Feb. 18.

Italian pix have increased their penetration of the South African market following the recent Italian film weeks sponsored there by UNITALIA.

Among the practical results which followed the press coverage of the events is a pact whereby the Empire circuit will handle considerable Italian product in its 90-odd pic houses. Pact is valid through 1958.

Italo Laborites Would Ban Some Yank Films, Limit Dubbing Permits

Rome, Feb. 18.

Another strong plea for the banning of foreign (i.e. Yank) films of a certain age group has been made here this time by a mixed group of labor and film industry officials. Termed "Cinecitta Economic Conference," the confab was attended by industry workers and officials. Also called for at the conclave was a limitation of dubbing permits for foreign product as well as the usual requests for lowering fiscal levies by the government and reenforcing of currently badly off government film ventures—Cinecitta Studios, Cines Productions and the bankrupt ENIC theatre chain.

Meet decided to present these ideas to the appropriate government bodies for consideration.

To date, limitation of circulation of U.S. pix in the Italian market has been a voluntary matter up to each company. ANICA prexy Eitel Monaco recently told VARIETY he was not in favor of definite regulation but favored a self-control system. He noted that many exhibs were still making big money with some "old" Yank pix (notably "Gone With Wind"), and it would therefore be foolish to impose a definite age limit.

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BUREAU OF MISSING BUSINESS

WHERE ARE THE STAGE SHOWS OF YESTERYEAR?

By ROBERT J. LANDRY

Nobody seems to mention anymore even the possibility of using round talent on the stage of downtown film houses. It's so rare nowadays for a local exhibitor to inject something "live" into his show that in four or five isolated instances in recent months the news was given a "nostalgic echo of yesteryear" treatment in these columns.

Why this paralysis of all adventure and test where added talent values are concerned? Is the risk so great as assumed? It is better to sit and moan rather than get up and act? Some film houses have found that long-time-nosee faces come back when something more than a picture is presented in a picture house.

A Vancouver house manager, with the permission of his circuit, has booked a number of concert platform attractions which happened to be touring in the area. In a Carolina situation a stage booking of a community singing society brought a flurry of newcomers to the boxoffice. Jazz jamborees have been used in hardtops with promising results and the question arises: if jazz can fill Lewsohn Stadium, crowd Newport and wow the college set, why can't jazz sell film theatre tickets?

Curiously enough the ticket-selling workshops for exhibitors seldom explore the possibilities of other-than-screen fare. This partly may be attributed to the known distaste of film men for live actors. Live actors embarrass them, like musicians in the pit rather than on the sound track. If vaudeville was never the average exhibitor's dish, and if many today don't even remember it, there is nonetheless the historic truth that once upon a time, and for a long time, the "combination" policy was standard in downtown operation.

Remember 'Augmented'.

Show business of yore fed on "augmented" attraction. More trombones, more acts, more for your money. "More" did not then mean wider screens or louder amplifiers or deeper optical dimension. It meant more than what was on the screen. If the orchestra played "1812" or "Marche Militaire" there were special cannons for effect—again the "augmented" touch. (Significantly the very word "augmented" has gone out of the showman's vocabulary.)

To talk of "live" talent today is to run the risk of seeming "quaint." Who now knows, or remembers, or respects the reason why Chicago's Oriental was a goldmine for years? It was the live talent on the stage, plus Paul Ash, plus the picture. The picture alone too frequently couldn't do it. That fact was once accepted. It is now ignored. In the "good old days," to which unthinking reference is so glibly made today, they knew that depending on the film alone was, at least some weeks and for some films, a real risk of famine.

Mimeo Not Magical

One thing for sure. The burning-acid prose turned out on theatre office mimeograph machines to attack distributors will not sell any tickets. In the end the calamity-howlers have only sold every newsmagazine and knows-only-what-he-hears columnist that the film biz is on the slide. Some achievement. Emotion resolves no economics. Emotion produced the divorcement against which its former advocates now howl.

The menace of "old" movies to "new" movies may be sufficiently real and exhibitors understandably seek assurances from the distributors. One by-product is this: more theatres will begin playing more reissues. That's the kind of argument-by-arithmetic which might impress a distributor—and even a banker.

It's too readily forgotten currently that radio kept people home by the millions and that radio, in its heyday, was attacked and deplored precisely, but precisely, in the same language now directed at video. But television won't go way and die.

Push-Button Showmen

The trouble with too many theatre managements, in the opinion of tradesters, is that they expect and await salvation's arrival by express truck. If the picture flops, that's all. If the picture mops up, the scream is against the percentage terms. So it isn't television alone, nor the "old" movies competition to "new" movies. A creeping inertia, a supine faith in push-button economics and an automatic source-of-supply which will automatically draw the multitudes with small creativity at the retail level has now borne its puny fruit.

At the recent Louisville convention of drive-in operators the innovation of an auto-cinema park at El Cajon, California, stirred extensive interest. The drive-in must wait for sundown to surround its giant screen with contrasting darkness to bring out the field of light. The ingenious Mr. Al Dumonto out in God's country is operating his drive-in during daylight hours as a special "county fair" for the display and sale of merchandise. The moral is fairly obvious, one which typifies our times—he is practicing "diversification."

'Diversification' Is Old

But let us not be discovering something new in that which is basically not new. The film theatre with song slides, organludes, fashion parades, hometown dancing school kids, or regular travelling vaudeville acts was "diversifying." That truth seems overlooked today.

It is argued that a depressed and defeated theatre owner or manager will not take further risks and indeed cannot afford any outlay for talent. Mebbe. Could the Paramount in Times Square afford Alan Freed's recent rock 'n' roll riotorama? The lines literally belted the entire city block for this particular demonstration of "diversification."

Of course the problems incidental to the use of "live" talent are real and aggravating. And nobody can deny, circuits and individual situations shudder lest a new liability toward the Stagehands Union, or the Musicians Union be incurred. This is a bona fide hazard. The unions have been approximately as stiffnecked as some of the exhibitors. With both sides afraid of being "exploited" big houses have had enough open space to graze sheep on. Who does that help?

The president of a trade association and the former czar of a big Hollywood studio have recently enunciated the idea that producers owe no loyalty to theatres, as such. Pictures must find a profit. The point of view is both veracious and cynical, both broadly basic and narrowly visioned. To theatre men, and indeed to all trained to the classic cash-on-the-till pay window, the folding of a theatre, any theatre, anywhere, remains profoundly sad.

Some producer-distributor executives may be pretty gay at such funerals and even say "good riddance to flat rental" (or whatever the supplier's particular gripe against the retailer) but there was health and vigor in the universality of the film theatre. Sheer brick and mortar may not be poetry in itself but let nobody take up grave-digging as a kick—lest they fall into their own hole.

Meantime, anyone for jazz?

The Market Precedes the Supply

"Vaudeville" does not exist today in any organized sense of available service. In its heyday 12,000 acts earned their livelihoods. The market creates the supply. Today there is no market, hence no convenient supply. Even knowledgeable bookers are hard to find. Hence no pushbutton marked "vaude" will solve the film theatre's dilemma.

But before new sources of "live" talent could be developed, the first change would have to be this: a change of attitude among film circuits and individual film showmen.

The remnants of, the successors to, vaudeville flourish in the cafes.

House Managers in Chef Cap

By GEORGE WIEDERHOLD

Louisville, Feb. 25.

Casual observer making a tour of the some 80 exhibits on display at the Allied States Drive-In Theatres convention, which met here recently at the Kentucky Hotel, might have been pardoned for wondering if this was really a film exhibitors convention. A few exhibits of film projection equipment, accessories, speakers, and the like were on display.

But outnumbering the strictly film equipment were items appealing to the inner man, coffeemakers, paper cups, vending machines, soft drinks, pop corn, barbecue, pizza, hot dogs, in fact one exhibitor boasted that some drive-ins serve full meals, with French fries and all the trimmings. Entertainment for the whole family, with special emphasis on rides and various gadgets to entertain the small fry were there. Midget autos, Ferris wheels, teeter-totters, merry-go-rounds, and the like, were on display all over the place.

A considerable part of one convention sesh was taken up by speakers who discussed not what patrons could see in a drive-in, but what they could eat in one. Besides extolling popcorn as a depression product, filling and nutritious, speakers said popcorn sales are booming in a recession. One speaker enthused "We have a chance to make big money . . . big money from a captive audience, all closed in, just waiting for us to take their money."

Egghead Vs Flatheads

Hollywood, Feb. 25.

Two separate campaigns are being prepped for release of "God's Little Acre," Anthony Mann-Sidney Harmon production of the Erskine Caldwell best-seller for United Artists release, according to Mann over the weekend. There'll be both the longhair and mass approach.

Longhair will be spearheaded by Caldwell, who begins an East Coast tour this week. As part of the campaign, author will lecture next month before the Southern Writers Workshop at the U. of Georgia—Georgia is story locale of controversial tome—to complement speeches before other college and civic groups.

Mass and youth campaigns will go heavy on disk jockey coverage, peg here the current Concert Hall album of co-star Tina Louise and also the Elmer Bernstein score recording. Robert Ryan, Aldo Ray, Miss Louise, Buddy Hackett, Fay Spain, Jack Lord and others in cast will participate in huge program of long-distance phone interviews during April and May with 245 deejays. Cast already has completed nine foreign language tapes for radio plugging abroad.

Problem regarding opposition by civic roups who declare pic a sex subject is being met, according to Mann, mainly by stressing the classic values of the novel. Surveys undertaken by production company and UA, which distributes, reveal "God's Little Acre" is included in the curricula of most college American Lit courses today.

In an elaboration of the longhair campaign, UA will merchandise 10,000 reprints of an article appearing in the May issue of Atlantic Monthly, written by Prof. Carvel Collins of M.I.T., which touches on Caldwell and the 25 years of controversy over novel. UA also will send taped interviews with Caldwell to colleges for broadcast via some 350 radio stations owned by schools, and a canned film lecture by Caldwell likewise will be furnished Lit departments of colleges. Caldwell will continue the longhair approach in a series of lectures in Europe to bally foreign release, starting around June 15.

In addition, to exploitation approaches, two sets of ads will be offered exhibs.

Bottle Caps Makes In

San Antonio, Feb. 25.

Pepsi-Cola will sponsor a series of kid shows here at the Texas Theatre with the first set for Saturday (1). Admission will be six Pepsi-Cola bottle caps.

In addition to the screen features there will be 20 prizes given away to those attending.

Downtown Parking

Minneapolis, Feb. 25.

A second downtown theatre here, the RKO Orpheum, is now advertising free parking for its patrons after 5 p.m.

Same has been in effect at Ted Mann's loop World for past two years. However, the World seats only 400 as compared to the Orpheum's 2,800.

Deals are made by theatres in question with nearby parking lots, the showhouses paying the lots operators a certain amount for each patron's car parked. The patron has his car ticket stamped by the theatre cashier.

Neighborhood theatres, of course, still emphasize free parking as one of their chief selling points. In St. Paul it's available for patrons of two downtown theatres, one of them Mann's World.

Join Business Promotion

Film industry's business-building program, long in the talk stage, now has the blessing of Allied States Assn., along with the Independent Theatre Owners Assn. and the Metropolitan Motion Picture Theatres Assn. Previously, the Motion Picture Assn. of America and Theatre Owners of America approved the widerange program which includes sponsorship of the Academy Awards telecast and an extensive newspaper ad campaign.

Allied until the past week had not been an active participant in meetings concerning the trade endeavor and appeared not likely to go along. However, Wilbur Snaper, representing the exhibitor group, revealed the change of heart.

It's understood Snaper voted in the affirmative on condition that the campaign is conducted in such fashion that small theatres will benefit, and not only situations in big cities. It's apparent this condition was found acceptable by other groups at a New York meeting.

Harry Brandt, for ITOA, and Solomon M. Strausberg, for MMPTA, both of which are N. Y. outfits, participating at this meeting, also gave okays.

Each of the three reps is now to report to his respective organization for full, formal voting.

Goldman's State Job

Philadelphia, Feb. 25.

William Goldman, owner of the Erlanger Theatre and a chain of first run midtown houses, was drafted as president of a new statewide organization, the Pennsylvania Assn. of Amusement Industries. He had served as president of the local association for the past three years.

Beset by pressures, political and economic with which it has been unable to cope on an individual basis, reps from virtually every amusement enterprise in Pennsylvania met at the Warwick Hotel to expand the present local association into the state-wide group. They included operators of pro baseball, football, basketball, skating rinks, boxing legit and pix houses.

Also appointed were Ted Schlanger, SW zone manager; 1st veepee; John Coyne, Comerford chain; 2nd v.p.; Lester Krieger, sec'y; Sam Shapiro, treas.

Never Was '6th Biggest'

Hollywood.

Editor, VARIETY:

In her lambasting of "magic phrases" that don't help movie business (VARIETY, Jan. 29), Mrs. Marjorie Dawson observes that motion pictures "only 12 years ago rated sixth among U. S. industries."

The phrase "the country's sixth biggest industry" as applied to the movies not only is absolutely erroneous but has made the industry a target for much taxation and other aggravations sponsored by legislators who believed the "sixth biggest" line and figured the industry was a lush field to tap.

It's bad enough for uninformed persons to dish out this "bigness" malarkey, but anyone who has spent years on the MPAA staff should know the facts better. The phrase actually was put out by someone in the old Hays Office about 30 years ago and is still being quoted by persons who accept statements without checking.

There are, and have been for over three decades, at least two dozen industries bigger than the movies—in point of investment, gross income, employees, profits, or any way you care to figure. The data is easily available from the Dept. of Commerce, the N. Y. Stock Exchange, the Public Library, etc. A few of these industries are: food, drugs, autos, steel, oil, gas, electricity, hotels, railroads, shoe manufacturing, clothing, textiles, tobacco, mining, publishing, construction, manufacturing, baking, brewing, telephone, farming.

The only "sixth biggest" rating ever attained by movies is in volume of publicity. In that respect, it's probably closer to No. 1.

Don Carle Gillette.

Hanky Panky

San Antonio, Feb. 25.

When the Universal release "All Mine to Give" opens at the Laurel Theatre, patrons will find hankies for the ladies on sale in the lobby of the theatre.

Bill Elder, manager of the house says it's a two-way gag. The pic is a real tear jerker.

Popcorn, Like Prints, To Run Short

Louisville, Feb. 25.

Already punchdrunk from the blows of television, the nation's theatres face another series crisis in 1958. There will be a drastic shortage of popcorn, and much of the popcorn that will be available will be of poor quality. So warned Bill Smith, of the Popcorn Institute.

He told delegates to Allied States Assn.'s fifth annual drive-in convention here that because of "abnormal weather conditions" during 1957 in the corn-growing states that only 250,000,000 pounds of popcorn will be available as compared with 332,000,000 pounds for the previous year. And, he added, a good part of the supply will be of such poor quality that "it'll only be fit for pigeons." He told theatremen that there would be rationing of "good quality" corn and he counseled them to deal with reputable firms if they wanted to maintain their important popcorn patronage.

While this condition—the shortage of popcorn—may seem ludicrous to those out of the theatre business, it was pointed out by S. J. Pappas, of the Alliance Amusement Co. of Chicago, that popcorn is so important to the economy of theatres that "the word should be treated with more reverence." He noted, for example, that it provided the highest profit ratio in concessions sales.

Terming popcorn "the queen of the concession products," Smith said that it was indeed unfortunate that the crisis should come at this time. He said that studies had indicated that popcorn is a "depression and recession product" and that sales increased during a period of economic stress.

W. E. McGlothlin has purchased the Chief Drive-in Theatre at Friona, Tex. He also owns Regal Theatre and Elk Drive.

HAIL A NEW HIT!

BUSINESS GREAT! M-G-M's NEW BLOCKBUSTER WINS PRESS & PUBLIC IN MUSIC HALL (N.Y.) WORLD PREMIERE!

"'KARAMAZOV' MOVIE MASTERPIECE!" —*Newsweek*

"'HIGHEST RATING!' ★★★★ Four Stars! The lives, loves, hates and lusts make absorbing drama . . . uninhibited scenes . . . lusty pleasures of life. An arresting film." —*Cameron, News*

"'KING-SIZED!' Vigorous drama. Lust and love in this king-sized, handsome color picture." —*Crowther, Times*

"'PASSIONS SACRED, PROFANE!' Good story told with pace and fervor. Photography that movies rarely achieve. Yul Brynner dashing, virile. Maria Schell, a pleasure to watch." —*Zinsser, Herald Tribune*

"'EXCITEMENT!' Splashes screen with turbulent passions and crimes. One watches with stunned attention. Powerful acting of fine cast. Bold, splendid film. —*Peper, World-Telegram & Sun*

"'SUPERIOR!' Karamazov A-1 . . . Superior screen entertainment." —*Gilbert, Mirror*

"'HARD TO IMPROVE!' M-G-M's 'Brothers Karamazov' would be hard to improve in terms of cast, color, scene and music. Lee J. Cobb tremendous." —*Winsten, Post*

"'LAVISH!' Film of good and evil. Stormy love scenes, action, gypsy songs and dances, lavishly mounted." —*Pelswick, Journal-American*

—★—

TRADE PRESS FORECASTS BIG BIZ: "Magnificent production to convert into dollars at the boxoffice."—*M. P. Herald.* "Stands to be a big commercial hit."—*Film Daily.* "Stacks up with the blockbusters of the season."—*M. P. Daily.* "Ammunition aplenty to load the big exploitation guns."—*Boxoffice.* "One of the year's commercial successes."—*Variety.* "Word-of-mouth potent force behind its success."—*M. P. Exhibitor.* "One of the season's major offerings."—*Film Bulletin.*



M-G-M presents

THE BROTHERS KARAMAZOV

starring

YUL BRYNNER

MARIA SCHELL · CLAIRE BLOOM

LEE J. COBB · ALBERT SALMI

and co-starring RICHARD BASEHART

with WILLIAM SHATNER

From the Novel by Fyodor Dostoyevsky

An Avon Production · In METROCOLOR

Screen Play and Direction by RICHARD BROOKS

Produced by PANDRO S. BERMAN

MGM BACK ON TOP IN '58!

Despite 'Yankee Weather' & Jeremiahs Atlanta Theatres Say Biz Dandy

By SAM LUCCHESE

Atlanta, Feb. 25.

Prophets of doom and gloom are not having their chorus swelled from motion picture theatre operators in Atlanta and vicinity. On the contrary, exhibitors hereabouts are scoffing at survey reports that paint generally dark picture for industry. They admit situation may be due to local conditions that obtain while rest of country is feeling effects of recession, but, for the nonce, they're making purring sounds of contentment. Business is good, they say, and, taking a firm look into the future, they expect it to stay that way so long as they can get their mitts on a good product. That, they feel, is the key to the profits game.

Backing up their contentions is the fact that "Peyton Place" now is in an unprecedented fourth week at Fox Theatre, Wilby-Kincey's 4,400-seat flagship. Loew's Grand Theatre currently has Metro's "Raintree County" at advanced prices in fourth week on a grind policy and only recently did four weeks business with "Don't Go Near the Water." "Old Yeller" moved out of Rialto Theatre after seven weeks and "The Hunchback of Notre Dame," Gina Lollobrigida and Tony Quinn starrer, seems dug in for a long run there. Roxy Theatre is showing David O. Selznick's "Farewell to Arms," now in its fourth week at advanced prices.

Jimmy Harrison, Wilby-Kincey chief in this area, says that despite falloff in business during last quarter of 1957, attendance this year has been 30 to 40% better. Harrison opines that the public is becoming more selective about movies they pay to see and producers are trying their level best to improve their product and please the cash customers. Harrison expects continued improvement along this line.

"As the product improves, even better writers and actors will be attracted (to the industry). One ill lead to the other."

'Product on Upgrade'

Howard Rutherford, manager of Loew's Grand, is another who reports that patronage has improved and attributes it to the fact that "the quality of the product is definitely on the upgrade."

Bob Moscow, manager of the Rialto, believes that the increase in attendance in Atlanta is due to a desire on the part of the public to "see the best." Some 95,000 patrons saw "Old Yeller" during its long run at this 1,000-seat downtown house.

Walter Monroe, manager of Peachtree Art Theatre, reports his patronage increase at "100 per cent over normal." Of course, the fact that Peachtree Art has been showing Brigitte Bardot starrer "And God Created Woman" accounts for this fine showing. Starting Wednesday (19) Bardot film will take a one-week respite while "Invitation to the Dance," with Gene Kelly, Tamara Toumanova and Carol Haney, moves in for a special engagement under sponsorship of Atlanta Civic Ballet. This will be a seven-day hiatus, following which Brigitte will be back on Peachtree Art screen to begin seventh week in "And God Created Woman."

Meanwhile, legitimate attractions are doing well at Tower Theatre boxoffice. Advance sale for "Damn Yankees," New York company starring Devra Korwin, Ralph Lowe and Leon Janney, is reported good. Show is booked into Tower for two days, three performances March 7 and 8 at $4.95 top.

"Holiday on Ice, 1958," now in midst of 10-day run, is packing 'em in at City Auditorium.

And all this business is being done despite cold wave (termed "Yankee Weather" by Deep South natives) that has gripped Hot Biscuit Belt for almost six weeks, capped Saturday (15) in Atlanta by two inches of snow.

'Windjammer' Delays

Hollywood, Feb. 25.

Date of National Theatres' world premiere of "Windjammer" in CineMiracle is switched from Easter Sunday at Chinese Theatre to April 8, two days later.

National also set N. Y. opening at Roxy for April 10.

Loew Shareholder Farr Sounds Off Against New Texas Drive-In

Jack A. Farr, a Texas drive-in operator and a Loew's stockholder, apparently doesn't like the idea of Loew's Theatres moving into the Lone Star State with a new ozoner. As a shareholder, Farr sent in his proxy statement to Irving H. Greenfield, Loew's corporate secretary, and asked that a letter in which he purports to point out "some great mistakes" of Loew's be read at the annual meeting tomorrow (Thurs.).

In his letter, written on the stationery of Farr Realty Corp., Farr makes no mention of his association with drive-ins or that he operates one in Houston. He charges that Loew's new Sharpstown Drive-In, just outside of Houston, was built at the cost of $1,000,000 and that it will never make a profit. However, he states that because of its location it will cause undue competition for both outdoor and indoor theatres in the area which have been customers for Metro pictures. He does not mention that his ozoner might be affected. He recommends that the stockholders vote to disassemble the theatre "and deduct its construction cost from the salary of the president and each director of Loew's Inc. until all the monies wasted have been repaid.

Farr, in addition, doesn't like the titles of Metro pictures. He feels that such titles as "Les Girls," "Jailhouse Rock" and "Invisible Boy" are taking money away from stockholders. Farr wants Loew's execs to devote their time to the production and distribution of pictures which will be offered to exhibitors at fair terms. He also wants the stockholders to order the management to pull every picture possible off television "regardless of the rental price tv offers to pay." Farr maintains that theatres are the company's customers "and we should protect them to the best of our ability."

Farr released copies of his letter to the trade press.

Boris Karloff set for two pix by Aubrey Schenck-Howard W. Koch to follow his appearance in their "Frankenstein—1970."

Baronet Operator Wins Recovery From Landlord On City-Ordered Changes

Where substantial and extensive alterations are involved the tenant will not be charged with making them. That was the crux of a decision handed down by Justice Benjamin Shalleck in N. Y. Municipal Court last week awarding 59th Street Cinema Corp. a $4,985 judgment against Lydia Theatre Inc.

Case arose out of the city's widening of Third Ave. in 1955. In connection with modernization of the thoroughfare, the city fathers ordered Lydia, as owner of the Baronet Theatre, at 59th St. and Third Ave., to shorten its marquee and reduce the width of the sidewalk.

Lydia, however, disclaimed responsibility and asserted that such work was the obligation of 59th Street Cinema Corp., a subsidiary of Walter Reade Theatres, which took a 21-year lease on the premises in 1951. Finding itself in a spot, the tenant arranged for the alterations and later sued to recover the cost of same.

Under terms of the lease, Lydia argued, 59th Street Cinema agreed to observe a clause which reads: "That the tenant shall promptly execute and comply with all statutes, ordinances, etc., of Federal, State and City Government . . ." Court disagreed with this contention and held that the "general rule is that where substantial and extensive alterations are involved, as in the present case, the tenant will not be charged with the expense of making them."

CONTRASTING JANUARYS ON FILM DIVIDENDS

Washington, Feb. 25.

Film industry dividends for January fell below those for January 1957. In the first month of this year, the stockholders' melon aggregated $1,373,000. A year earlier, it was $1,690,000.

Following are the publicly reported divident payments for both Januarys:—National Theatres, $346,000 both years; List Industries, $788,000 both years; Republic Pictures, $100,000 both years. Walt Disney $135,000 in January 1958, none in January 1957. Duart Film Laboratories, $4,000 this year, none last year. Chesapeake Industries paid nothing this time, but $121,000, a year earlier. Columbia Pictures which shelled out $320,000 in 1957, paid nothing in January of this year. District Theatres paid none this January and $15,000 in January 1957.

2 Film Vets Die Within One Week; Al Lichtman at 70, Louis K. Sidney 63

Hollywood, Feb. 25.

Louis K. Sidney, veteran Loew's-Metro film studio and theatre exec, and former WHN (now WMGM) chieftain, died Saturday (22) after a long illness at the age of 63 at Cedars of Lebanon Hospital. Until his bowout three years ago from Loew's Inc., Sidney was a veepee and member of four-man exec committee in charge of MGM studios.

He was also veepee and director of the Motion Picture Producers Assn. and director of Motion Picture Relief Fund and Hollywood Coordinating Committee. Sidney was father of George Sidney, producer-director and currently prexy of Screen Directors Guild. L. K. Sidney was also a veepee of George Sidney Productions, now releasing through Columbia.

Before coming to the Coast in 1937 he was with Loew's in the east as manager of theatres in Pittsburgh, Toledo and Dayton and in New York. He also supervised Loew's Theatres' stage policies. He was regarded as one of the best informed execs in show business.

In recent years, Sidney had suffered cerebral hemorrhages and coronary attacks. Early Saturday morning he took a turn for the worse and was rushed from his Beverly Hills home to Cedars, where he died seven hours later.

Funeral services were held yesterday (Tuesday) at Temple Israel, Hollywood, with internment in Hillside Memorial Park. Active pallbearers were Marvin H. Schenck, Ben Thau, Abe Lastfogel, Edgar J. Mannix, Joseph J. Cohen, Jack Cummings, Ben Goetz and Benjamin B. Kahane.

Sidney retired from Metro in January, 1956 after an association of 33 years.

Following his employment by Loew's in 1923, he operated theatres, produced stage shows and ran the company's radio station. In 1937, Sidney was assigned to the Coast studio where he was in the top administrative echelon until he retired.

Sidney broke into show business while still in school via his operation of a concession at the old Hippodrome in New York. He later became treasurer of this house. For a while, he worked out of the publicity department at the Hipp and later with the Shuberts before becoming an assistant to Will A. Page, manager of Olga Nethersole's "The Writing on the Wall," with the road company.

Versatile Background

Later, he went out on tour in a show with his comedian-brother, George for whom the producer-director is named. L. K. was a hoofer, maestro and stage manager of this enterprise. He also became an actors' agent before turning to

(Continued on page 62)

Hollywood, Feb. 25.

A great, perhaps the greatest film salesman in the history of the business, Al Lichtman, 70, motion picture pioneer and one of the earliest distributors, died at his home here Feb. 20. He had suffered coronary occlusion the night before, rallied for a time, then died a few hours later.

He started theatrically as an usher in a N.Y. burley house at 13. At the time of his death he had just completed producing "The Young Lions" for 20th-Fox, with which company he had been associated for some years. Retiring from 20th in 1956 because of ill health after having been head of distribution for four years—during which he figured prominently in the launching of CinemaScope—he returned last year to studio as a producer.

Born in Hungary in 1888, Lichtman emigrated to N.Y. with his family when he was 10. Both parents dying within three years, he was left to his own devices, and the drive that later characterized his rise in film industry became apparent when he supported himself with odd jobs. He joined a circus as a roustabout, did monologs on Gus Sun time and eventually landed a job with the Powers Motion Picture Co., which produced one-reelers in a loft on 42d St., N.Y.

Joined Zukor

In 1912, going to Adolph Zukor, head of newly-formed Famous Players Co., with a proposition to produce "The Count of Monte Cristo," Lichtman landed a job as sales manager at $50 weekly and 10% interest in company. Two years later, he left Zukor and with coin he had amassed set up his own company, Alco, which distributed indie product. When this went broke because a partner absconded with most of the assets (Alco, incidentally, later became the original Metro) he returned to Zukor and pair in 1915 formed Artcraft Pictures Inc., distributing pi that starred Mary Pickford, Douglas Fairbanks, William S. Hart and others produced by D. W. Griffith. Later, Artcraft merged with Paramount and Famous Players-Lasky, under latter title, and Lichtman became general manager of combined companies. By 1920, he had run company's gross weekly business from $400,000 to $1,000,000.

Joining the new United Artists in 1921, he ankled this firm for several years to form Preferred Pictures, but returned to UA in 1926 and following year was elected prexy, post he held for nine years until he resigned to swing over to Loew's Inc., as veepee in 1936. Helping reorganize the Metro studios, he closed deal with David O. Selznick for release of "Gone With the Wind," and during period he was with company Loew's enjoyed some of company's most prosperous years. He also acted as exec producer on such big films as "Boys Town," "Green Dolphin Street" and "Wizard of Oz."

Resigning in 1949 because of poor health, Lichtman later in year was enticed to return to activity by 20th prexy Spyros Skouras, and he stepped into company's distrib chieftanship later the same year.

Asthmatic

Lichtman's poor health stemmed chiefly from chronic and severe asthma. He kept oxygen pumping apparatus both in his office and in his home to give him respiratory relief.

At the time of his death, Lichtman was under the Metro pension plan and is understood to have been receiving $50,000 annually over a 10-year period as a consultant, as part of his expiration deal when he retired from 20th-Fox in 1953. The Metro pension, reported to pay around $24,000 yearly, was what is called "the 10-year certainty plan." Under this, he would have been paid for a period of 20 years had he lived; if he died within a 10-year period, balance of pension over the 10-year span would be paid into his estate. He also is said to have a percentage of profits of "Young Lions," due shortly for release.

Al Lichtman was the first man i film biz to suggest to Adolph Zukor that a company make annual programs of 52 feature length films. He was also probably the father of block-booking, by suggesting the sale of the company's yearly program in advance.

Puerto Rican Studio Project Primed; Special Angles For Rental Units

Utilizing the beneficial tax advantages of Puerto Rico, aimed at attracting new industry to the island, producer Lester Cowan, in association with the Puerto Rican Industrial Development Co., is ready to proceed with the organization of a film industry on the U. S.-affiliated island. Construction of a studio, with three sound stages, equipment, service buildings and a backlot, will be started in April, according to Cowan. The first stage is expected to be ready for operation in August.

Under the terms of the arrangement with the Puerto Rican government, the studio will be built at an initial cost of $1,000,000 and will be rented to Cowan over a 10-year period at an annual fee of $100,000 to amortize the original investment. At the end of that period, it becomes Cowan's property. During the 10-year period, Cowan enjoys tax free benefits, similar to those Puerto Rico has granted some 200 other industries that have established operations on the island.

As part of his plan to lure American technicians, writers, stars and directors to the island to produce pictures there, Cowan is setting up a profit-sharing system whereby those who participate in the activities of the studio receive tax-free dividends as provided by the Puerto Rican tax laws.

For example, he plans to have a resident crew of 55 key technicians. These technicians will receive a guaranteed annual wage plus tax free dividends at the end of the year. For non-residents, Cowan has worked out another scheme for writers so that they will be able to keep as much of their earnings as possible under legal provisions of tax laws of the U. S. and P. R.

An authors' company—consisting of Frank Nugent, Niven Busch, Norman Corwin, Noel Langley, Herbert Kline, Reginald Denny and Mary Orr—has been organized. Each of these writers will get their regular fees for the writing of screenplays and will be required to pay the regular U. S. federal tax on these earnings. However, a share of the studio's profits will be earmarked for the authors' company. In addition, the writers, it's said, will be able to emerge with capital gains deals. In a way, the authors' company will operate similarly to the legitimate theatre Playwrights' Co. While each of the writers will receive a regular stipend for each picture he writes, they'll all share in the profits of the company.

Rent as Revenue

According to Cowan, the P. R. plant, to be known as Commonwealth Studios, will not provide the financing for pictures to be produced there. The coin will come from the major companies that decide to make pictures at the P. R. studio.

Cowan's pitch to the studios—he reports a number of deals are already in the works—is that costs, particularly for location pictures, will be considerably cheaper. He points out, for example, that every time a studio goes abroad for a picture, it costs from $200,000 to $500,000 for the transportation and accommodations of a crew of about 125 people. With a trained crew on hand in Puerto Rico, he notes that only the principals will have to be transported to the island. As a consequence, the studio's backlot will have a number of permanent units, including a South Seas site, an African village, a Harlem street, etc.

Cowan is currently working on a plan whereby performers, directors, producers and various combinations of creative talent can enjoy tax-saving benefits and profit sharing.

The producer leaves for Puerto Rico early in April to begin production on two pictures, to be made entirely on location for the purpose of breaking in the crew that will be stationed permanently on the island. Although tax benefits, for the most part, are more easily obtained by residents, Cowan notes that since Puerto Rico is an American possession, residents are free to come and go at any time. There is no 18-month restriction in order to gain the tax savings. As part of the arrangement with the Puerto Rican government, the new studio will also train local citizens in the technical aspects of film production.

FROM WARNER BROS.... HERMAN WOUK'S GREAT BEST-SELLER THAT MORE THAN ANY OTHER BELONGS TO THE YOUNG LOVERS OF THIS GENERATION!



ONE OF THE PRESS BOOK ADS

SPECIAL THEATRE TRADE SHOWINGS MARCH 3rd

ALBANY
Madison 2:00 PM
ATLANTA
Fox 10:00 AM
BOSTON
Allston, Mass.
Capitol 2:00 PM
BUFFALO
Niagara 1:30 PM
CHARLOTTE
Carolina 10:00 AM
CHICAGO
Century 10:15 AM
CINCINNATI
Hollywood 2:00 PM
CLEVELAND
Colony 2:00 PM
DALLAS
Palace 9:15 AM
DENVER
Ogden 1:30 PM
DES MOINES
Uptown 1:30 PM
DETROIT
World 2:00 PM
INDIANAPOLIS
Uptown 1:00 PM
JACKSONVILLE
St. Johns 9:30 AM
KANSAS CITY
Brookside 1:30 PM
LOS ANGELES
Fox Boulevard 1:30 PM
MEMPHIS
Warner 10:00 AM
MILWAUKEE
Uptown 2:00 PM
MINNEAPOLIS
Uptown 2:00 PM
NEW HAVEN
Roger Sherman 10:15 AM
NEW ORLEANS
Famous 8:00 PM
NEW YORK
Criterion 10:00 AM
OKLAHOMA CITY
Midwest 9:30 AM
OMAHA
Dundee 1:30 PM
PHILADELPHIA
Logan 2:00 PM
PITTSBURGH
Schenley 11:00 AM
PORTLAND
21st Ave. 2:00 PM
SALT LAKE CITY
Center 9:30 AM
SAN FRANCISCO
Alhambra 2:00 PM
SEATTLE
Egyptian 2:00 PM
ST. LOUIS
St. Louis 10:00 AM
WASHINGTON
Ambassador 10:30 AM

Kingsley's Advice to French Showmen: Vital to Have Dubbed Prints Pronto

French producers, wanting to take a "reasonable" gamble on the success of their films in the U. S., should also be willing to share the independent distributors' risk by sharing dubbing costs in advance of a picture's release, Edward L. Kingsley, prez of Kingsley-International, opined in N. Y. this week.

Kingsley cited the example of the Brigitte Bardot starrer, "And God Created Woman," which was dubbed into English before anyone knew for sure whether or not it'd click. "It was a tremendous advantage to us to have the dubbed version available immediately when it was realized that the film would catch on," he said.

He added that, too often, an import was released and dubbed only after it became apparent that the public might go for it. "By having a dubbed version available on a film in which we have confidence—even though it does entail a risk—we can avoid the fatal lag between 'art house' and general release," he declared.

Though sanguine on the future of dubbing ("God Created Woman" did proportionally better in the English-language version than in its original French version), Kingsley nevertheless felt that "dubbing isn't necessarily the salvation." It depends very much on the type of picture, he said. "The film above all must be attractive to the general audience or else, with or without dubbing, it won't go."

Outlook Bettered

Kingsley, who with the Bardot film is handling what shapes as the top grossing import ever (probably around $2,000,000), debunked the notion that the foreign film was making huge strides in the States. "The big hits help, of course," he said, "but, on the whole, progress is still extremely slow." What is true, he said, is that a successful foreign picture can do better than ever "and each success paves the pay for other foreign films."

In Kingsley's opinion, the "product shortage" has little relation to exhibitors' willingness to give imports a chance. If this were true, then the British films would be the natural heirs to that screentime, he argued, and yet they're not. "It is true," he commented," that French films present a new and often exciting experience for people and they gain acceptance because of it. Actually, the French have more of a world market than the British, if you come down to it. Because of their special flavor, they are accepted everywhere and can break through more easily despite the language barrier."

Kingsley reminded that, apart from the foreign biggies, like his own "God Created Woman" and a couple of other imports, the great mass of overseas films fail to go much beyond the art circuit, and some don't even manage to get back print cost. He pointed to the failure of the Japanese to succeed after their initial successes with "Rashomon" and "Gates of Hell."

Kingsley, whose outfit is connected with Columbia Pictures, expressed surprise at the tendency of some of the indies to build up large distribution organizations with matching overheads. "When you have a good picture, the exhibitors literally 'smell' you out anyway," he said, and the top runs can be sold right out of New York. The rest can very adequately be handled by the sub-distributors."

TOA 'CONVENTIONETTE' IN FRISCO MARCH 26

Panel sessions on ticket selling, concessions and new equipment will highlight the drive-in convention of Theatre Owners of America in San Francisco March 26-27. Abe Blumenfeld and Roy Cooper are co-chairmen.

Since this is the first time TOA has held a separate drive-in convention, the meeting has been dubbed a "conventionette." The convention will follow the mid-winter board meeting of TOA which will be held March 24-25.

Arrangements are being made to bring two televised events to the delegates—the closed-circuit telecast of the Robinson-Basilio bout and the Academy Award telecast.

Daylight Time Gathers Foes But Can't Stop It For Upcoming Summer

Minneapolis, Feb. 25.

Sentiment apparently is growing throughout the state in opposition to daylight saving time which, prevailed last summer for the first non-wartime period. It caused Minnesota exhibitors, and particularly those operating outdoor theatres, much boxoffice damage in 1957.

Another Minneapolis Sunday Tribune newspaper poll, just taken, revealed that, if anything, its opponents outnumber proponents.

Also, the Tribune last Sunday published a letter from Don Mitchell, a state legislator who had voted it in, declaring that in the next state legislature he'll oppose DST's continuation unless there's a national agreement on it.

In the letter Mitchell admitted his favorable vote was not favorably received by his constituents.

The legislature doesn't meet again until 1959 so that DST again will be in effect in Minnesota next summer, but exhibitors are hoping that Gov. A. O. Freeman will use his authority to shorten its period.

Well-Rented Studios

Continued from page 5

spite the major's entry into telefilming.

Buddy Adler, production chief at 20th-Fox, explained, "We don't have enough stages for the 36 pictures we are making this year; that's why we are building four more stages. We have 12 stages now, and there is no room whatsoever for tv production."

Jack L. Warner, head of Warner Bros.' theatrical film and tv pix production, stated "our current television production coupled with our theatrical pictures and increased tv production in the future will use up all available facilities." In addition to four vidpix series WB already has, the studio has announced five more series, so it anticipates its 24 stages will be kept busy with both theatrical films and vidpix.

Metro, however, still has space for indie vidpixers under its plans to have its stages eventually divided 50-50 for theatrical film and tv film production. Sam Marx, production head at Metro TV, said "we're wide open for indies, but with the usual phrase that we can slam the door to them at any time. This is because if we had 10 series shooting here that would take up 12 stages, roughly half of our stages, and that's all we want for tv."

Reels 'n' Records

Washington, Feb. 25.

Library of Congress now has 118,832 reels of motion picture film and 101,490 phonograph records.

Librarian L. Quincy Mumford states the collection also includes 1,958,186 pieces of music, including early libretos. During the year, a total of 225,807 works were registered for copyright at the Library. This included motion pictures, plays, new musical compositions, etc.

LOEW'S TEXAS DRIVE-IN WITH KIDS' RAILROAD

Loew's Theatres opens a new drive-in today (Wed.) in Sharpstown, Texas, mushrooming new residential development of Houston. The opening of 1,700-car ozoner will be preceded by an invitational preview the night before.

With an eye on the family trade, special accent has been placed on a multitude of play attractions, including a 72-passenger miniature railroad, a large carousel, a children's zoo, a fairy tale village and a circus playground.

The new theatre is the focal point in a model community established on barren prairie in 1955. Thus far, about 1,200 families have settled in Sharpstown, with construction under way on 500 additional homes in the $14,000-$16,000 price bracket. The drive-in covers 36 acres, of which 10 are devoted to parks and playgrounds.

Wayne Horton has been named manager of the new operation, under the supervision of Homer McCallon, veteran manager of Loew's State in downtown Houston.

BOSTON

(Continued from page 8)

—"Gervaise" (Cont) (6th wk). Okay $7,000. Last week, ditto.

Memorial (RKO) (3,000; 75-$1.10) —"Snow White" (BV) (reissue) (2d wk). Bright $17,000. Last week, $15,000, below hopes.

Metropolitan (NET) (4,357; 90-$1.25)—"Farewell to Arms" (20th) (3d wk). Good $18,000. Last week, $19,000, below estimate.

Paramount (NET) (1,700; 60-$1.10) — "Darby's Rangers" (WB) and "Man From God's Country" (AA). Oke $11,000. Last week, "Jet Attack" (AI) and "Suicide Battalion" (Indie), $10,000.

Pilgrim (NET) (1,000; 65-95)—"Sing Boy Sing" (20th) (2d wk). First week was oke $9,000.

Saxon (Saxon) (1,100; $1.50-$3.30) — "Around World in 80 Days" (UA) (46th wk). Stout $20,000, with extra mats. Last week, $17,000.

Trans-Lux (Trans-Lux) (730; 75-$1.10) — "Respectful Prostitute" (Indie) and "Lover Boy" (Indie) (4th wk). Oke $3,000. Last week, $3,200.

Orpheum (Loew) (2,900; 75-$1.25) —"Don't Go Near Water" (M-G) (2d wk). Fine $18,500. Last week, $18,000.

State (Loew) (3,600; 75-$1.25)—"Witness For Prosecution" (UA). Wow $35,000 or over. Last week, "Don't Go Near Water" (M-G), $10,000.

Youth Asks—Johnston Answers (Sometimes)

Appearing on NBC's "Youth Wants To Know" tv show Sunday afternoon (23), Eric Johnston, prez of the Motion Picture Assn. of Americ , admitted that the U.S. film industry is shipping abroad some pictures that it shouldn't, but added that, on the whole, the industry was doing a good job overseas.

Asked whether there should be any censorship of exports, the MPEA prexy replied strongly in the negative.

Johnston was on the program to help publicize his job as President Eisenhower's assistant on acquainting the public with the Administration's foreign aid program. His answers were, for the most part, short and evasive except when the questions had a bearing on mutual security.

The youngsters on the show persistently brought up questions involving the film biz and television. Asked about pay-tv, Johnston said the problem was "now in the hands of the American people" who'd have whatever they want. Reply struck some as curious in that the issue of pay-tv at the moment is still very much within the hands of the Federal Communications Commission and far from a practical test.

Johnston acknowledged the sellout of the pre-1948 films to tv, but said there was no trend towards a post-'48 crop to tv. In fact, he held, "none" of the post-'48 pictures have been sold, although this isn't accurate in that a number of indie post-'48 releases have gone to tv and are being aired, "High Noon," being just one example.

Asked what would happen to tv once the "old" old films had been used up, Johnston simply said: "I don't know." One of the youngsters asked Johnston whether the industry didn't feel that the flood of oldies on tv was like cutting the industry's own throat. Johnston carefully distinguished between exhibition and production. Each company, he said, had to solve its own problem in that respect. Was he not the "boss" in the film business? "I don't tell the companies what they should or shouldn't do with their product," he replied.

Johnston sidestepped a number of political questions potentially embarrassing to him as (of the moment, at least) a spokesman for the Administration. The majority of his replies were noncommittal or in the "I can't really tell" category.

Picture Grosses

'WITNESS' GREAT 12G, FRISCO; 'WIND' OK 13G

San Francisco, Feb. 25.

Despite heavy rains, Frisco first-runs are holding up nicely in this current session. "Witness for Prosecution" shapes standout being great in third round at United Artists. "Wild Is Wind" is rated okay at Paramount. "Peyton Place" continues big in fifth stanza at the Fox. "Seven Hills of Rome" is heading for a fine take in second Warfield stanza. "Golden Age of Comedy" continues lofty in second frame at the Vogue.

Estimates for This Week

Golden Gate (RKO) (2,859; 90-$1.25)—"Lady Takes Flyer" (U) and "Flood Tide" (U). Modest $9,000. Last week, "Came From Outer Space" (U) and "This Is Russia" (U), $9,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Peyton Place" (20th) (5th wk). Big $11,000. Last week, $14,000.

Warfield (Loew) (2,656; 90-$1.25) —"Seven Hills of Rome" (M-G) and "Gun Fever" (UA) (2d wk). Fine $12,000 or over. Last week, $16,000.

Paramount (Par) (2,646; 90-$1.25) —"Wild Is Wind" (Par) and "Crowded Paradise" (Par). Barely okay $13,000. Last week, "Darby's Rangers" (WB) and "Return to Warbow" (Col), $13,000.

St. Francis (Par) (1,400; 90-$1.25) —"Viking Women and Sea Serpent" (AI) and "Astounding She-Monster" (AI). Smooth $11,000. Last week, "Bonjour Tristesse" (Col) (2d wk), $9,000.

Orpheum (SW-Cinerama) (1,458; $1.75-$2.65)—"Seven Wonders of World" (Cinerama) (66th wk). Fast $17,500. Last week, $16,000.

United Artists (No. Coast) (1,207; 90-$1.25)—"Witness for Prosecution" (UA) and "Ride Out for Revenge" (UA) (3d wk). Great $12,000. Last week, $12,000.

Stagedoor (A-R) (440; $1.25-$2) —"Raintree County" (M-G) (9th wk). Big $4,000. Last week, $4,500.

Presidio (Hardy-Parsons) (774; $1.25-$1.50) — "Gervaise" (Cont) (8th wk). Hep $3,000. Last week, $2,500.

Vogue (S.F. Theatres) (364; $1.25) —"Golden Age of Comedy" (Indie) (2d wk). Lofty $5,700. Last week, $6,200.

Coronet (United California) (1,250; $1.50-$3.75) — "Around World in 80 Days" (UA) (61st wk). Lively $13,800. Last week, $14,000.

LOS ANGELES

(Continued from page 8)

and "High Hell" (Par). Good $16,000 or close.

Pantages, State (RKO-UATC) (2,812; 2,404; 90-$1.50) — "Seven Hills of Rome" (M-G) (3d wk, Pantages; 1st, State, on 1st multi-house run with nabes, driveins). Slim $12,500. Last week, Pantages, $10,400. State, "Don't Go Near Water" (M-G), "Happy Road" (M-G) (2d wk), $6,900.

Iris (FWC) (825; 90-$1.50)—"Raintree County" (M-G) (m.o.). Modest $5,000.

Fine Arts (FWC) (631; 90-$1.50) —"All at Sea" (M-G) (2d wk). Plump $5,000. Last week, $6,600.

Downtown Paramount (ABPT) (3,300; 90-$1.50)—"Darby's Rangers" (WB) (2d wk). Sturdy $8,500.

New Fox, Ritz, Rialto (FWC-Metropolitan) (965; 1,320; 839; 90-$1.50)—"Farewell to Arms" (20th) (2d wk). Pale $8,700. Last week, $9,900.

Fox Wilshire (FWC) (2,296; $1.25-$1.75)—"Gift of Love" (20th) (3d wk). Poor $2,500. Last week, $3,900.

Hollywood Paramount (F&M) (1,468; $1.25-$2.40) — "Sayonara" (WB) (9th wk). Smash $20,800. Last week, $16,100.

Egyptian (UATC) (1,503; $1.25-$3.50)—"Bridge on River Kwai" (Col) (10th wk). Swell $18,500. Last week, $17,900.

Los Angeles, Fox Beverly, Loyola, Vogue (FWC) (2,097; 1,170; 1,248; 825; $1.25-$2.40) — "Peyton Place" (20th) (6th wk, Los Angeles; 11th wk, others). Socko $30,500. Last week, $25,100.

Downtown, Wiltern (SW) (1,757; 2,344; $1.25-$2.50)—"10 Commandments" (Par) (18th wk). Solid $11,000 or near. Last week, $11,500.

Warner Hollywood (SW-Cinerama) (1,384; $1.20-$2.65) — "Seven Wonders" (Cinerama). Started 38th week Sunday (23) after smash $19,900 last week.

Carthay (FWC) (1,138; $1.75-$3.50)—"Around World in 80 Days" (UA) (62d wk). Bright $18,500 or near. Last week, $18,000.

Crest Sunset (Lippert-Cohen) (800; 540; $1.25-$1.50) — "Last Bridge" (Indie) (3d wk). Fair $3,900. Last week, $4,600.

BROADWAY

(Continued from page 9)

ing week will run through next Sunday (2), making it a 10-day week. After Sunday, house closes down until April 8 or 9 to prep house for showing initial Cinemiracle pic. Current week of seven days ending Thursday (27) looks like okay $45,000. The fourth was $32,000.

State (Loew) (3,450; 50-$1.75)—"Raintree County" (M-G) (10th wk). This stanza ending tomorrow (Thurs.) looks to reach big $22,000. Ninth week was $12,000.

Sutton (R&B) (561; 95-$1.75) —"Smiles of Summer Night" (Rank) (10th wk). Ninth round finished Sunday (23) was brighter $4,300. Eighth, $4,400.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Old Yeller" (BV) (10th wk). Ninth week ended yesterday (Tues.) was smooth $7,000, same as eighth week. "Lovemaker" (T-L) opens March 10.

Victoria (City Inv.) (1,060; 50-$2) —"Quiet American" (UA) (3d-final wk). Current week of 8 days ending tomorrow (Thurs.) looks to hit modest $10,500. Second regular week was $8,500. "Last Paradise" (UA) opens Friday (28).

Warner (SW-Cinerama) (1,600; $1.80-$3.50) — "Search For Paradise" (Cinerama) (23d wk). The 22d week ended Saturday (22) was fine $25,100. The 21st week was $28,900 with two extra shows helping.

World (Times) (400; 95-$1.50)—"Bride Is Much Too Beautiful" (Ellis) (6th wk). Fifth round ended Sunday (23) was trim $5,700. Fourth, $6,400.

'Witness' Hotsy $10,000, Port.; 'Woman' 6G, 5th

Portland, Ore., Feb. 25.

First-run biz continues in high gear at nearly all spots for the second month in succession this year. Top product has taken the patrons out of the living room and into the cinema. House managers also are doing big promotion jobs. "God Created Woman" holds for a fifth unbelievable round at Guild and Fine Arts, arty houses. "Farewell To Arms" looks lofty in fourth round at the Fox. "Witness For Prosecution," big at the Liberty, is top new entrant.

Estimates for This Week

Broadway (Parker) (1,875; $1-$1.50)—"Lady Takes Flyer" (U) and "Damn Citizen" (U). Modest $5,000 or near. Last week, "Darby's Rangers" (WB) and "Forbidden Desert" (WB), $6,200.

Fine Arts (Foster) (425; $1.25)—"God Created Woman" (Kings) (5th wk), also at Guild. Lusty $3,000. Last week, $3,100.

Fox (Evergreen) (1,536; $1-$1.50) —"Farewell To Arms" (20th) (4th wk). Nifty $7,000. Last week, $8,300.

Guild (Foster) (400; $1.25)—"God Created Woman" (King) (5th wk). Lusty $3,000 or a bit over. Last week, $3,800.

Liberty (Hamrick) (1,890; $1-$1.50)—"Witness For Prosecution" (UA) and "Chicago Confidential" (UA). Big $10,000 or over. Last week, "Campbell's Kingdom" (Rank) and "As Long As Happy" (Rank), $3,300.

Paramount (Port-Par) (3,400; $1-$1.50)—"Wild Is Wind" (Par) and "Lost Lagoon" (UA). NSH $5,000. Last week, "Old Yeller" (BV) and "Outlaw's Son" (BV) (3d wk), $6,800.

WASHINGTON

(Continued from page 9)

000. Last week, "Seven Hills of Rome" (M-G) (2d wk) $5,300 in 5 days.

Columbia (Loew) (1,154; 90-$1.25) —"Raintree County" (M-G) (2d run) (4th wk). Fine $9,000, rebounding from $7,100 of last week.

Keith's (RKO) (1,850; 85-$1.25)—"Old Yeller" (BV) (5th wk). Nice $8,000 after $5,000 in fourth.

Palace (Loew) (2,350; 90-$1.50)—"Farewell To Arms" (20th). Wow $25,000; holds. Last week, "Peyton Place" (20th) (9th wk-5 days) $5,500.

Plaza (T-L) (276; 90-$1.50)—"God Created Woman" (Kings) (16th wk). Comfortable $4,000 after same in 15th week.

Trans-Lux (T-L) (600; 90-$1.50)—"Bonjour Tristesse" (Col) (4th wk). Off to $5,000 after $6,000 week.

Uptown (SW) (1,100; $1.25-$3)—"Around World in 80 Days" (UA) (47th wk). Smooth $8,000 against $5,000 last week.

Warner (SW-Cinerama) (1,300; $1.20-$2.40) — "Search for Paradise" (Cinerama) (7th wk). Rebounding to nice $10,000 after $8,000.

2 Exhibs Dominate Downtown Balto

Fruchtman and Rappaport Control Firstruns—Former Blames H'wood, Not TV, for Biz

By LOU CEDRONE JR.

Baltimore, Feb. 25.

Baltimore became a two-man town, house-wise, with deal whereby Jack Fruchtman, operator of the Century and New and owner of the Mayfair, will now operate the Stanley, former Warner Brothers house.

Move splits the downtown houses evenly between Fruchtman and I. M. Rappaport, who owns other four downtown first-runs: Film Centre, Hippodrome, Little and Town.

Only other first run houses are three art theatres owned by Schwaber Theatres but these, the 5 West, Cinema and Playhouse, escape the downtown tag since they are closer to suburban areas.

Fruchtman owns outright, only the Mayfair, former action house which he purchased late last year. Both the New and Century are leased to him by Morris Mechanic, who came "out of semi-retirement" to buy the Stanley and operate it "in conjunction with" Fruchtman.

Fruchtman, who owns five more theatres in southern Maryland, will revamp downtown picture, he says. He'll cling to policy of playing only the biggies and farming the second-raters out to the nabes.

Blames Product

He lays blame for current cinema conditions not so much to tv but to producers in Hollywood. "Television has tremendously affected films, certainly," he said, "but the picture could be much prettier if we were to get bigger and better product from the film makers.

"People are not going to come out to see the usual product. What they want are blockbusters and that is what we need. Give me the blockbusters and I'll show you the audiences," he said.

Fruchtman also believes the number of downtown houses has to be thinned and same for the nabes. Fewer houses with bigger offerings are the answer, he contends.

He is also firm believer in theory that people will pay, regardless of price, to see what they want to see and going along with this, he upped prices at the Century from $1.25 to $1.50 when "Peyton Place" bowed. It is in its ninth frame, a record for present-day runs here.

HARVEY BUCHANAN AS GRAIN COMMISSIONER

Minneapolis, Feb. 25.

Harvey Buchanan, veteran district manager of the Minnesota Amusement (United Paramount) in Duluth, Mi ., and Superior, Wis., has resigned to accept an appointment by Wisconsin Gov. V. W. Thomson as the state's grain commissioner.

Buchanan, who was a Paramount partner prior to the consent decree, will continue to serve in an advisory capacity for circuit.

BLAST CLOSES THEATRE

Par, K.C., Loses Night's Perform-, Plus Refunds

Kansas City, Feb. 25.

Operation of the Paramount Theatre, downtown key house, has been unaffected by a blast which occurred on the lower level of the building last Monday (17). House was evacuated when the minor blast came at 6 p.m., money was refunded, and the theatre closed for the night.

Investigation showed the blast to have come from a natural gas main leaking under the street in front of the theatre, and to have been of a minor nature. Heads of three sprinkler system tops were knocked off and three rooms in the basement were flooded. Damage to the property was estimated at something over $100 by Harold Lyon, manager.

Blast picked an opportune time to go off under the patrons. They were watching "Shortcut to Hell," which was coupled on the bill with "Fort obbs."

'Brotherhood' on Upbeat

Record theatre participation for the film industry's Brotherhood Week campaign was reported by Alex Harrison, 20th-Fox general sales manager and national chairman of the industry drive.

Harrison said reports from area chairmen showed that theatre participation in the "grass roots" areas had hit an alltime high, with participation in the southern states tripled over 1957. Radio and tv stations also are cooperating.

According to Harrison, 11,714 or 67.56%, of the country's 17,338 theatres participated in the collections.

Rogers Hospital's $534,657 Take

Audience collections, held mainly during the week of last Aug. 7, and the annual Christmas Salute brought the Will Rogers Memorial Hospital and Research Laboratories income of $534,657, which is a gain of $148,721 over the previous year's dual campaign, it was reported by the Saranac institution this week.

Financial breakdown was released by Abe Montague, Rogers president, and addressed to all "stockholders"—meaning everyone in show business and members of their families.

The audience collections alone accounted for income of $414,272. Among the more active circuits, Fabian Enterprises along with Stanley Warner and Cinerama raised $113,985, Loew's Theatres $70,360, and RKO Theatres $28,353.

Christmas Salute, which includes special gifts and donations by industryites, via a scroll-signing campaign, brought $120,384.

Report, which covers the period from June 1, 1957, to Jan. 31, 1958, listed total income of $603,631. This includes contributions from the Screen Actors' Guild, American Guild of Musical Artists, Actors' Fund of America and other groups along with the Salute and the audience collections.

Among the projects now listed on the Rogers program is an X-ray checkup service to be made available, through mobile units, in all exchange cities and entertainment centres across the country. This is to be done in cooperation with local tuberculosis and heart associations and boards of health. Now formulating this are Ernest Emerling, Loew's Theatres ad chief; Harry Goldberg, Stanley Warner ad-pub head, and Dr. Edgar Mayer of Rogers.

Idea is to have all amusement industry personnel participate in the X-ray campaign and in so doing communicate to the general public the values of such an endeavor.

Another undertaking is to concern pulmonary research. The Montague Fellowship, amounting to $5,000 per year for work in medicine and research on chest diseases, will be dedicated to this project.

Facilities of Rogers are available gratis to all show business persons but the hospital is supported mainly by the picture business.

More Braid for Nyberg

Portland, Ore., Feb. 25.

William H. Thedford, president of the Evergreen circuit, promoted showmandiser Oscar Nyberg from Oregon district manager to division chief of Oregon and Washington. He will have charge of Evergreen's 25 major showcases in Seattle, Spokane, Olympia, Bellingham, Everett, Bremerton, Vancouver, Eugene, and Portland. Headquarters for Evergreen, a subsidiary of Fox-West Coast Theatres, is in Seattle.

Nyberg, a vet in show business for more than 30 years, rates as "an exhibitor's exhibitor" and a field man's beau ideal.

Rex Hopkins, manager of the Hollywood Theatre here has been upped to Oregon district manager.

Rhoden Optimistic At Nat'l Theatres Meet; Cites Cuts, Better Pix

Los Angeles, Feb. 25.

Slash in operating costs, contributions from company's recent diversification program and growing number of quality pix are harbingers of a bright future for National Theatres, both in the current quarter and onward, prexy Elmer C. Rhoden reported at company's annual stockholders meeting here last week.

During the seven weeks beginning Dec. 25, 1957, National's gross and earnings equalled those for corresponding period of a year ago, he said. As against this, he pointed out, gross for the seven weeks which began Sept. 25, 1957, was down $1,500,000 from corresponding period of 1956, and operations were conducted at a loss. Uppance i profits for current quarter are directly traceable to the "significant improvement" in the quality of films recently released, he noted. For this quarter, ending March 25, the gross should approximate that of similar quarter in 1957, he added.

Speaking of slashes in costs, Rhoden disclosed that company had trimmed $114,000 from its operating expenses in 1957, plus another $300,000 administrative savings.

Circuit will begin to feel the results of its various diversification moves during latter part of fiscal year, according to Rhoden. These already have extended to the new widescreen process, Cinemiracle, and purchase of Kansas City stations WDAF-TV and WDAF-radio.

In addition, National now will expend $750,000 in installations in the new Pacific Ocean Park, the amusement park now under construction on the old Ocean Park pier—next door to Santa Monica and Venice—being developed as a $10,000,000 project by CBS and Santa Anita Turf Club. In addition to four major attractions in park, NT will operate all counters handling candy, popcorn, etc.

For the first time, too, it was pointed out, NT will realize income from abroad, when "Windjammer," company's first picture in the new Cinemiracle process, begins to show overseas. Pic will open at Chinese Theatre here April 6, followed a few days later at the Roxy in N. Y. Openings will follow in other U. S. cities and in Europe, NT has exclusive distribution and exhibition rights to all films lensed in Cinemiracle, and present plans call for a production sked of three pix annually by 1960.

Rhoden also reported that substantial reductions have already been effected in theatre operations through the disposal of theatres. Since last Sept. 24, he said, NT has disposed of eight theatre and real estate properties at aggregate sales price of $1,650,000, and has designated other properties for additional sale.

Board of directors members reelected at yesterday's conclave included Rhoden, John B. Bertero, B. Gerald Cantor, Peter Colefax, Willard W. Keith, Alan May, Richard W. Millar, F. H. Ricketson Jr., Graham L. Sterling, Samuel Firks and Jack W. Ostrow were elected directors to succeed Gregson Bautzer and Earle G. Hines, resigned.

All incumbent officers were reelected by directorate.

Privately-Financed, Cinerama to Run Noon to 1 A.M. at Brussels Expo

Cinerama will be the only American entertainment on display in the evenings at the Brussels World's Fair which opens on April 17. The U.S. Pavilion, as conditions now stand, will close at 6 p.m., while Cinerama will be shown from the hours of 12 noon to 1 a.m.

Cinerama, which will be the only commercial U.S. motion picture to be seen at the Fair, is being entirely financed by private enterprise via Robin International, an import-export firm which has certain exclusive rights to Cinerama showings overseas.

A large, new all-aluminum theatre, seating 1,200, is being built at the cost of $300,000 in the amusement section of the fair grounds for the exhibition of the three-strip pix.

According to Nicolas Reisini, head of Robin International, there will be seven or eight showings daily. Three Cinerama pictures are scheduled to be shown—"This Is Cinerama," "Cinerama Holiday" and "Seven Wonders of the World." The pictures will be edited down to approximately one hour each and each picture will be shown for about three days in a row, although no set pattern has as yet been established. Reisini noted that in the editing down of the pictures, efforts will be made to concentrate on the footage that deals with American life and the American scene.

The admission charge, on a reserved seat basis, will be 100 Belgian francs or about $2. Reisini said that he wanted the admission charge to be cheaper, but that the $2 price was suggested by Fair officials they feared that a lesser price would represent unfair competition for other events which plan to ask for $2.

Exhibition of Cinerama at trade fairs—in Damascus (Syria) in 1954 and in Bangkok (Thailand) in 1955, for example— was credited with scoring diplomatic triumphs for the U.S. It has been called "America's best ambassador overseas."

Metro's Batting Order

In addition to "Raintree County," "Don't Go Near the Water" and "Seven Hills of Rome," all running currently, 13 releases will comprise Metro's schedule of films for the company's "MGM Back on Top in '58" sales drive, which covers a six-month period ending June 26.

General sales manager Jack Byrne reports this schedule: February — "I Accuse," "Underwater Warrior" and "All at Sea." March — "The Brothers Karamazov," "Saddle the Winds" and "The High Cost of Loving." April—"Merry Andrews" and "Handle With Care." May-June—"The Sheepman," "Cry Terror," "The Law and Jake Wade," "High School Confidential" and "Gigi."

Nose-Counting On Screen Ads

Chicago, Feb. 25.

Advertising may have a new numbers game—this one extolling theatre screen blurbs.

The incredible "fact," via the recently-formed Theatre-screen Advertising Bureau (TsAB), is that an average of 159,000,000 persons per month over age 12 will see filmery commercials in 1958. In huckster terminology, "persons" translates as exposures.

Prediction is from Gordon Winkler, the bureau's information chief, who calculates a 10% hike in theatre attendance over 1957. Last year's approximate average per month, according to Winkler, was 144,650,000 exposures.

Bureau also notes that about 23,400,000 seats are available in theatres showing ad films, an increase of more than 15,000,000 since 1946.

Conflict

(Estimates in the film business are that admissions average about 40,000,000 weekly, which might seem consistent with TsAB report. However, obviously many theatres do not show screen advertising and consequently there simply can't be those 159,000,000 monthly "exposures."—Ed.)

Cinerama May Bow Out Of Boyd, Philadelphia

Philadelphia, Feb. 25.

The employees of the Boyd Theatre, where "Search for Paradise" is in its 21st week, were given two weeks notice (15) and are now on a week-to-week basis. General manager Hal Grossman was called back from a Miami Beach vacation to learn the axe had fallen.

There is still a possibility that "Cinerama-South Pacific," fifth in series, may come in. But the production has yet to be scored according to Boyd officials. Should the Stanley-Warner chain take back the house, as is now rumored, the expense of converting to regular pix and re-converting again might mean the end of Cinerama attractions in this town.

LOCATION, NOT VOLUME, CLOSES EXCHANGES

The elimination and consolidation of exchanges, long regarded as an economic necessity, appears to be gaining momentum. Universal seems to be spearheading the drastic change in distribution methods by shuttering eight exchanges. The locations selected, it's said, was not based on the dollar level or volume, but mainly on the geographical position. In short, if it's felt that there are nearby exchanges which can service the areas just as well as previously, certai offices are lopped off.

For example, the exchanges eliminated or about to be severed by U include New Haven, Albany, Indianapolis, Oklahoma City, Omaha, Milwaukee, Portland, Ore., and Cleveland. In all these cases, the work can easily be shifted to exchange centres in nearby cities.

In a number of instances, the exchanges are not being totally eliminated. A skeleton force will be maintained for the purpose of continuing personal contact with exhibitors in the areas affected.

Bardot & Loren Paired

Los Angeles, Feb. 25.

Distributors Corp. of America, which holds U. S. distrib rights to both "Mlle. Striptease," starring Brigitte Bardot, and "The Miller's Beautiful Wife," Sophia Loren-Vittorio De Sica costarrer, is packaging pair as first foreign language double bill on Coast.

Pix, previously showcased individually at Crest and Sunset, art houses here, have been booked into eight local theatres, opening March 5.

More Practical, Less Excited Slant Needed for Israeli Films—Green

Production of a feature in Israel, first picture to be made in that country in three years, is planned by Joseph Green, head of President Films, who recently returned from a European jaunt. Picture will have a $200,000 budget and will rate as an American-French-Israeli coproduction, with the Israeli government to assist in the financing.

Story will be told through the eyes of a Belgian girl pianist who escapes to Israel.

"The trouble in Israel is that everyone in that young nation is still punchdrunk with 'action,' Wherever people gather and talk, inevitably this campaign and that come up. They're saturated with deeds of individual acts of heroism. It's always this man or that battalion having performed an act of heroism. They don't realize that such isolated instances are difficult to sell to the world," Green declared.

He said the overwhelming need in Israel was for professional people. "Israelis have been so used to 'improvising' that they tend to feel the same way about films," he observed. "Only it doesn't work and they're beginning to realize it."

New York Theatre

RADIO CITY MUSIC HALL
Rockefeller Center • CI 6-4600
"THE BROTHERS KARAMAZOV"
starring YUL BRYNNER
MARIA SCHELL • CLAIRE BLOOM
An M-G-M Release • In METROCOLOR
and SPECTACULAR STAGE PRESENTATION

Heavily Financed, Nation-Wide Campaign Scares Off Toll Pals From Los Angeles June 3 Vote

Latest: Los Angeles public may vote in November regular elections rather than in June, as first scheduled. Thereby tollvision would avoid "artificial tidal wave" of network-stirred opposition.

Los Angeles, Feb. 25.

That hassle over pay-tv in L.A., led by a Citizens Committee which secured the necessary number of signatures on two petitions to place referendum on the June primaries ballot, may go pfft!

One of the two feevee outfits to which the L.A. City Council last November granted franchises, on Friday (21) formally requested withdrawal of its franchise, and the other indicated it may follow suit.

In a letter addressed to the Council, Louis A. Novins, prexy of International Telemeter Corp., asked withdrawal of the franchise granted Fox West Coast-International Telemeter.

"Because of our faith in the inevitability of pay television," he said, "we relinquish our franchise rather than burden the City with a needless expenditure of public funds for a referendum that is now complicated by issues and forces unrelated to pay television."

Savings to the city if both franchise-holders withdraw so that the referendum isn't placed on ballot will be $100,000, according to City Councilman Ransom M. Callicott, to whom Novins directed his letter.

Novins also stated: "Before the end of the year, International Telemeter Corp. will be installing its system in communities on the East and West Coast. These will be smaller communities than Los Angeles but will represent a cross-section of the public. Here the issue of pay television will be decided in the traditional American way—by the public in the market place."

Skiatron, the other outfit granted franchise, also is considering calling the whole thing off. City Council is expected to make final decision either today or tomorrow.

Speaking for Skiatron, veepee Jerome Doff told the Council Friday: "If the Council insists on putting the matter on the June 3 ballot we will probably ask that the franchise ordinances be repealed."

Due to the "heavily financed and misleading nationwide campaign" against pay tv, he said, "we realize we cannot conduct a campaign of sufficient magnitude by June 3 to secure mature understanding of the real issues by the voters."

A plea at same meeting was made by Julius Tuchler, who heads the Citizens Committee Against Pay TV, for the issues to be placed on the June 3 ballot.

Though it is giving up its Los Angeles toll-tv franchise, Skiatron nevertheless has no intention of giving up the market and in effect is merely changing tactics to avoid the projected referendum.

One of the potent reasons why Skiatron can't quit quite so easily is its tieup with Walter O'Malley and his Dodgers who moved to the Coast very much with the understanding that there'd be pay-tv operating.

It's understood that Skiatron feels it can get the L.A. goahead by adopting the procedure used in Santa Ana County, 30 miles south of L.A., where the City Council simply passed a "resolution on the minutes" which authorized Skiatron to start functioning. Similar policy is being followed in Orange County, and there's now a strong feeling that it can be used also in L.A. proper without fear of interference from the (considerable) opposition.

Unlike Telemeter, which seems to have resigned itself to a start via smaller towns, Skiatron is determined to get going in a big city. Apart from the legislative moves, Skiatron also is exploring a different placement of its cables, possibly via utility poles.

Frank Irvin has been promoted to city manager for the Kincey Theatres in Wilson, N. C.

Depends What Side—

Charlotte, N. C., Feb. 25.

Toll-tv controversy is spilling over into the public prints. The pro-toll Charlotte Observer carried an editorial advocating pay-tv tests under the close supervision of the Federal Communications Commission.

Jefferson Standard Broadcasting Co. (WBTV-WBT-WBTW) took out an almost fullpage ad in the Charlotte News, calling it "An Editorial Rebuttal." Text cited the presentation of many top shows on "free" tv and repeated most of the by-now-familiar anti-toll arguments generally voiced by broadcasters.

Deny Big Bout Wire Promised Selectivision

Both the International Boxing Club and Teleprompter Corp., promoter and closed-circuit tv distributor, respectively, of the Ray Robinson - Carmen Basilio middle weight championship fight on March 25, categorically denied this week that any rights had been granted to Selectivision to carry the fight to subscribers of a home tv b.o. system. A Selectivision demonstrator last week said the company had obtained rights to the fight. This was later retracted by Bernard L. Goldenberg, assistant to the prexy of the pay-tv firm.

According to Goldenberg, however, his company has received inquiries from theatres in cities in California and Nevada where there are community antenna systems. Goldenberg said that negotiations were taking place with these theatres whereby the fight, via the facilities of the theatres, could be piped to homes at the same price as the boxoffice admission. He said he could see no legal obstacle to this method of transmission as long as the theatres controlled it and paid Teleprompter the regular admission price.

The IBC and Teleprompter, in a joint statement, declared they had no knowledge of or have had any contact with representatives of Selectivision. They assured theatremen who have contracted for the event that the closed-circuit transmission to their theatres will be the sole telecast of the fight to be permitted.

Metro Remakes 'Cimarron'

Hollywood, Feb. 25.

Metro has set a re-make of "Cimarron," based on the Edna Ferber novel, for its second production to be filmed in its Camera 65 process. "Raintree County" was the first.

Edmund Grainger has been handed producer reins. RKO turned out pic in 1931 as a Richard Dix-Irene Dunne costarrer.

McDONALD RAPS FCC'S RAP AT TOLLVISION

Chicago, Feb. 25.

House and Senate Commerce Committee's recent resolutions "to" Federal Communications Commission to hold off feevee trials brought a fresh blast from Phonevision (Zenith Radio Corp.) prexy, Commdr. Eugene F. McDonald Jr. who called it the outcome of a "fear campaign."

McDonald said the Committees' recommendations to foretsall the trials pending further Congressional investigation did not surprise him in view of the pressures put on the committee members by their constituents. The constituents, he said, "had been frightened by a campaign of deliberate misrepresentation into believing that even a limited test of subscription tv would deprive them of the advertising programs they now receive."

McDonald charged the chieftains of the three video networks with "using their astounding power to mold public opinion to kill off subscription television." Affiliates, he said, urged their audiences to pressure Congressmen to ban fee television, and "this generated hundreds of thousands of letters."

McDonald termed the affils on-the-air campaign "misuse of the air."

PLEDGED ANTI-TOLLERS

Members of Congress Convinced By Their Pan Mail

Minneapolis, Feb. 25.

Two Minnesota congressmen have made known through the newspapers that they'll do everything within their power to block any form of pay television.

U. S. Senator E. F. Thye, who'll be a candidate for re-election in November, has informed the press that he has received "thousands of letters" on the subject and he wishes the public to know he'll "continue" his opposition to tollvision "in every way I can."

Congressman John A. Blatnik told the Twin Cities press that he has received "an avalanche of cards, telegrams, letters and petitions against pay tv."

At latest count, he said, more than 12,000 residents of his district have contacted him in some way and "thus far from the pile and sacks of mail and telegrams recieved, I found only one letter in toll tv's support."

Blatnik also was quoted to the effect that he'll support legislation putting Congress on record to the effect that the FCC should not without specific law authorization permit any tv broadcasting station to impose a tool or other charge on the general public for the privilege of viewing any tv programs.

Exhib 'Wires' His Own Subscribers

Wheeler, Tex., Feb. 25

Lee Guthrie has put up a television tower and is stringing cable all over the city. He hopes to have the system in operation within the next several weeks, receiving programs from Amarillo, Tex., Channel 4; Enid, Oklahoma, Channel 5 and on Channel 9, Oklahoma City, Okla.

Guthrie says that he is charging subscribers a $25 installation fee and $7 per month for the service. He is expecting between 250 and 300 installations in this tv fringe area community.

He is owner and operator of the Vogue and Mustang Drive-In Theatres here.

See Theatre in Jeopardy as Closed-TV Fight Site; Teleprompter Eyes Arenas

Despite complaints from exhibitors in some areas that they are being by-passed in favor of arenas, Teleprompter Corp. is having no difficulty in lining up outlets for the closed-circuit telecast of the Carmen Basilio-Ray Robinson middleweight championship fight on March 25. According to William Rosensohn, Teleprompter v.p. in charge of the operation, the company has signed up 181 situations in 140 cities for a total seating capacity so far of 512,000 seats. Stanley Warner has contracted for 20 theatres and Loew's for 19. A total of 21 houses will carry the fight in the N. Y. Metropolitan area.

However, there are indications that the future of theatres as the primary outlet for closed-tv fights is in jeopardy under the Teleprompter policy of presenting tv fights in boxing arenas. "It's a natural development," declared Rosensohn.

Teleprompter had guaranteed the International Boxing Club 500,000 seats for the event. This guarantee, Rosensohn noted, made it necessary for Teleprompter to seek arenas in some areas where sufficient theatre seating could not be obtained. In all cases, Rosensohn stressed, first preference was given to all theatres with permanent closed-circuit installations.

Exhibitor beefs came mainly from areas where Teleprompter has leased the rights to local boxing promoters. "No exhibitor is going to get hurt," Rosensohn said. "We're being extremely fair." The Teleprompter v.p. pointed out that there was a tremendous logistics problem with the deploying of the available portable equipment and that his company had to place the units in spots where it could obtain the largest seating capacity.

Boxing promoters have snared the closed-circuit rights on the West Coast, Houston, Rochester, Syracuse and Louisville. In Rochester and Syracuse, Rosensohn said, Teleprompter only followed a pattern that had been established before. The local manager of Loew's Theatre in Rochester protested on the ground that the telecast would be held in the War Memorial, a civic-owned arena. He made the point that the city shouldn't take business away from a local taxpayer. The War Memorial Commission replied that the event was accepted because it didn't seem "like it was coming into town."

According to Rosensohn, the telecast was offered to the Interstate Circuit for Houston and Dallas. However, when Interstate turned it down, it was given to a local boxing promoter.

In addition to the places cited, the telecast will be viewed in auditoriums and arenas in Portland, Seattle, San Diego, San Francisco, Spokane, Tacoma, Sacramento, San Jose, and Stockton. In addition to the Cow Palace in Frisco, three theatres will also carry the fight.

Rosensohn frankly admitted that the use of arenas and the tieup with boxing promoters had interesting possibilities. "They should know who the fight fans in their areas are," he declared. In addition, a number of the promoters are staging live bouts before the championship telecast, Rosensohn noted. This, he feels, offers an excellent opportunity for the revitalization of local fight clubs which have come across tough times because of the inroads of television.

Basically, Rosensohn said, the high capacity required to meet the hefty guarantee necessitated the use of the arenas; plus the need to spread the available equipment in places where it could reach the most people.

PRELIMINARIES OKAYED FOR SANTA ANA TOLL

Santa Ana, Cal., Feb. 25

Skiatron has received the greenlight to make a survey as to procedure for pay-tv here, via passage by the Santa Ana City Council of a so-called "minute order." This allows preliminary steps for toll-tv without adoption of a city ordinance.

Once Skiatron completes its survey, however, it must report results to Council for further action. At a meeting of the Council last week, Skiatron reps explained they need a much larger potential audience than Santa Ana, but that the city would be one link in a chain company hopes to set up.

Skiatron plans similar procedures in other California cities, including L.A. area.

Protestants Take Sides Vs. Toll, For Status Quo

Broadcasting and Film Commission of the National Council of the Churches of Christ in the U. S. has put itself on record (vote not given) as being flatly opposed to pay television.

Commission's news bulletin carries an article by S. Franklin Mack which concludes with the statement that the group "goes on record as being deeply grateful for all the benefits of 'free' TV," but adds that "we are resolved to do our part, constructively, to improve the present system."

Reminding readers of the costs of pay-tv, the bulletin observed "In terms of the economics of the situation alone, old John Q. had better stop and count his blessings." Article held that any pay system couldn't offer anything that was much superior to the programming now on the air. And it added:

"To give a station the right to limit its services to the few who could or would pay, and to make a charge for something to which the setowner expected to have free access . . . would seem to introduce a new and contrary principle of operation."

Senate's Own Toll Probe with Bricker, Foe of Webs, May Bring Out 'Rebuttal'

Washington, Feb. 25.

With declaration last week by Chairman Warren G. Magnuson (D-Wash.) that the Senate Interstate Commerce Committee will hold hearings on tollvision in March, there are indications that another Congressional battle on pay-see may be developing.

Since these hearings may provide subscription promoters their last stand in behalf of the Federal Communications Commission authorization of a feevee trial run, it's expected they will be utilized, to lash out at alleged "propaganda" activities by the networks to stir up the flood of mail to Congress to stop trial run of fee systems. Recent accusations by Zenith and Skiatron point in this direction.

Tollvisioners may find at least one strong ally on the Committee in Sen. John W. Bricker (R-O.), long a bitter critic of network "monopoly" and author of a bill to place the webs under direct FCC regulation. Other members of the Committee including Chairman Magnuson, are favorable to the FCC authorization.

It's likely that the FCC will be called upon for testimony on network operations in the feevee battle. Sen. Russell Long (D-La.) recently asked Commission Chairman Doerfer to look into charges of "misuse" of network facilities in handling the subscription controversy. Doerfer may have something to report by the time of the hearings.

One possibility which could militate against the hearings is the unlikely event that the Senate may approve the Thurmond resolution which the Committee recommended Magnuson disclosed, "by a close vote on a show of hands." It's considered doubtful, however, that the Senate will be disposed to debate this measure for some time although Sen. Strom Thurmond (D-S.C.) will be pushing for it.

The resolution declares "it is the sense of the Senate that the FCC should not, without specific authorization by law" permit any tv station to charge for programs. It specifically exempts community antenna systems and "programs transmitted by cable or wire or both."

In view of a previous resolution adopted by the House Commerce Committee, in which the Committee itself called on FCC to hold off on subscription, it appears quite certain that the Commission will set aside for the time being its authorization for a feevee test.

But if the Senate should fail to approve the Thurmond measure, the Commission may give less weight to the House Committee action. In any event, the agency has no application presently before it which it would be likely to consider come March 1

TELEVISION IN 1 WORD—'HELP'

—Of Wax & Rubicam

You can't tell your image-orthicon without a scorecard!

Watching tv today calls for a Ph. D in chemistry from MIT and advance knowledge of what research scientists are doing to toothpaste, beauty cream, ciggie and cheese. TV commercials currently are up to their ionized radiation points in technical lingo (come again!).

The average viewer is floored by the mumbo jumbo of scientific phrases in the sales pitch for deodorants or sweat killers, you should pardon the expression.

To fully appreciate a tv commercial one must have the wisdom of a polymer chemist, a theoretical chemist and an engineer familiar with sub carrier oscillators (no relation to osculation) and modulations.

First on the list is the numbers game. Are you familiar with the following and please look for the answers on your screen.

The deodorizer fortified with TD-4.

The new confectioners sugar fortified with 10-X.

The toothpaste loaded with WD-9.

The motor oil with the active ingredient Z-7.

"The last word" on the tv commercial front includes such "registered" or technically-jargonned gems as GARDOL, ESTRON, LUREX, LUMIUM, VIONATE, BIO-DYNE, RYNOSEC, MITOGA, PURSCENT, LIQUIFIX, RADIONICS, OPAQUELON, NEO-SYNEPHRINE, HYDROLIN and SLS.

Then there's the filter-tip dodge, and this, as any House Government Operations Committee member will testify, can drive you to homogenized drink. The tv viewer is touted:

"Hi-Fi filter," "Modern filters" and "Miracle tip filters."

Other recent entries include THERADAN (thanks to the makers of BUFFERIN), SARTHIONATE and THOREXIN with D-METH-ORPHAN.

On Madison Ave. they roll this frammis into a skin cream game and portis it into a queen bee's ball of wax and rubicam.

The Most Hated Man in Town

Marty Faye's Unique Chi Status as Enemies Practically Wait in Line

Chicago, Feb. 25.

Marty Faye, if he wanted to, could probably write a book on the power of negative thinking.

In recent months he has even outstripped Jack Eigen as foremost practitioner of the thinking that the next best thing to being the most popular guy in town is to be the most unpopular. This he accomplishes on both radio and tv by what he considers "controversy," to wit, debunking, bumrapping and in general thinking negatively—out loud.

Last couple weeks reaped him a windfall of ill repute. Her's how he strengthened his position as the least loved personality in town:

(1) The Chicago Tribune has banned his name, because of what the gazette considered off-base remarks regarding a Trib news story. Faye follows the latenight feature film on WBKB every night, but as far as the Tribune listing is concerned the station signs off after the film.

(2) WBKB is being sued for $500,000 by a fruit seller across the street of the station because of alledged slanderous remarks by Faye. Seems Faye had called him a "crook" after finding a bad plum in the groceries he'd bought one ight before going on the air. Faye, who dismisses it as a "nuisance suit," says he wasn't named defendant because the lawyer has

(Continued on page 42)

Maybe for the Repeat

The Grossinger crowd maintains that Henry Denker muffed a real opportunity in titling his Kraft TV Theatre presentation last week marking the bow of Milton Berle in a serious drama.

Instead of "Material Witness," it's figured it would have been a natural to call it "Sunrise at Monticello."

Bill Cullen's 'Enuf Is Enuf'

Bill Cullen, already shouldering a load on the television networks, is understood getting unhappier by the minute about his four-hour cross-the-board morning chore on WRCA Radio, the NBC New York flagship. The station, in turn, is said to be "ready to release" Cullen but apparently wants this to coincide with announcement of a replacement for the deejay-emcee-chatterbox. Cullen has held down the 6 to 10 a.m. "Pulse" berth on the local for about two and a half years.

Cullen is on three network stanzas—the five-a-week daytime "The Price Is Right," the once weekly nighttime version of it on NBC-TV and "I've Got a Secret" on CBS-TV. He figures that's a heavy enough schedule without "Pulse."

CBS Radio Yields On 30-Second Sale Of Participations

CBS Radio, last holdout against the 30-second network participation, will now begin to sell the half-minute spots, following approval of the move by the web's affiliate board last week. Web is now pricing the new availabilities, which will be sold only within daytime periods, and expects to be on the market with them next week.

Under the network's new plan, advertisers may purchase the equivalent of a 2½-minute daytime segment, equal to 30 seconds of commercial time. Since the web currently sells daytime in 7½-minute segments (one and a half commercial minutes), the new move will constitute a split of that 7½-minute seg into either a five and a 2½ or three 2½'s. Under present scheduling, the advertiser with the

(Continued on page 26)

CBS-TV's 'Aladdin' Rubs Trendex the Right Way

"Aladdin," the S. J. Perelman-Cole Porter collaboration on CBS-TV's "Du Pont Show of the Month," swept to an easy Trendex victory over its Friday night (21) competition, averaging out to a 24.6 rating over its 7:30-9 span.

At 7:30, "Aladdin" pulled down a 22.2 vs. 9.8 for NBC's "Truth or Consequences" and 11.8 for ABC's "Rin Tin Tin." At 8, it was 26.3 for "Aladdin," 12.5 for NBC's "Court of Last Resort" and 11.2 for ABC's "Jim Bowie." At 8:30, "Aladdin" closed with a 25.4, NBC's "Life of Riley" scored an 11.6 and ABC's "Colt .45" jumped to a 17.8.

'AVAILABILITIES' LIST MOUNTING

By JACK HELLMAN

Hollywood, Feb. 25.

Grammarians may not like the split infinitive but the split week is becoming more popular in tv than in the old days of small time vaudeville. It's a means to an end —"end our agony."

As the tv market softens and the tide of prosperity recedes like an actor's hairline, the big spenders are tightening their money belts. Declaim sponsors with ratings on the soft side, "let's quit throwing good money after bad; let's share our misfortune with somebody else." And so was born the alternate sponsor, who, in many cases is now asking "why?"

In a recent compilation of availabilities— what actors call "at liberty" or in more polite Hollywood circles, "between pictures," the list is growing alarmingly. On the three networks are at least 25 shows looking for someone to give a hand with the staggering costs. As of last week CBS had 11 bankrollers willing to share their bunk (meaning bed); NBC could use nine new underwriters, and ABC has five "opportunities for investors."

The list will grow week-by-week with each new rating release, and don't overlook those dealers, who can kill a show faster than the board chairman. Around the ad

(Continued on page 26)

Other Webs' 'Misinterpretations' Spell out CBS Leadership: Hylan

ABC-TV's Hot Jan.

Current jubilation around ABC-TV stems from the fact that the network accountants have just come up with the following revelation: Network's January billings are 44% ahead of the previous January.

Upswing is Ollie Treyz's responding-in-kind for being tapped as prexy of the tv network.

Vigorous attack on the "variety of claims and counterclaims of leadership made by other networks this season" was launched this week by CBS-TV. In a letter to key CBS-TV advertisers and agencies, sales administration veep Bill Hylan declared that "by using CBS Television as the yardstick against which the other networks measure their performance, they implicitly concede the leadership of the CBS Television Network."

Letter, mailed yesterday (Tues.), accused the other networks of basing their arguments "on ingenious interpretations and misinterpretations of virtually every known research service." But these arguments are valid only in that they "implicitly concede" CBS' leadership, he said.

Though the networks make a practice of bombarding clients and agencies with rating information, the step of attacking claims of other webs under the signature of a top official and through personally-addressed letters is highly unusual and indicative of the annoyance of CBS brass with the barrage of rating emanating this season from NBC and ABC.

Hylan turned to Nielsen, which he called "the single most widely accepted rating service," to give the advertisers the "true value of your television investment." At night, he said, CBS leads NBC with an 11% larger audience, 8%

(Continued on page 42)

Eye Camel Sub On Marlboro Seg Of 'Playhouse 90'

In a move probably without precedent in television, R. J. Reynolds has purchased sponsorship of a program segment previously occupied for a year by a competitive cigaret maker. Reynolds, for its Camel brand, has purchased six alternate weeks of "Playhouse 90," in the period being vacated by Marlboros, the Philip Morris filter.

But, though running through late spring and early summer, has some unusual ramifications. For one

(Continued on page 42)

Last Week of This

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(Expires March 1, 1958)

All readers of *Variety* have the opportunity to renew, extend or obtain a subscription at the present rates for a period of from 1 to 3 years.

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Confirm your subscription now and enjoy the ience of having your PERSONAL Copy of 'Variety' delivered to your home or office at savings up to $30 over the new single copy price during the next 3 years.

This form void after March 1, 1958. R 2/26

VARIETY

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VARIETY Inc.

154 West 46th Street New York 36, N. Y.

TV FILM SPECIAL

This number, to be published in March, will contain features of special interest to all those who are concerned with the foreign and domestic use of TV-FILMS. Here are a few of the features:

- How do new syndicated series stack up against the proved favorites?
- Foreign Sales of Vidpix
- Potential New Business for Commercial Houses
- Latest Doings with Feature Films on TV
- Symposium on tape versus film for future commercials

These are just a FEW of the feature stories and charts that, combined with VARIETY'S regular news coverage, create DEMAND readership values.

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612 N. Michigan Ave.

HOLLYWOOD 28
6404 Sunset Blvd.

LONDON, W. C. 2
8 St. Martin's Place
Trafalgar Square

Romulus Films in Bid For New British Indie TV Commercial Outlet

London, Feb. 25.

Romulus Films has been named as part of a combine group which will be competing for a license to operate a new commereial tv outlet to serve the Eastern Counties of England. The group will be headed by Marquess Townshend and will also include the Manchester Guardian.

It will be at least a year before the proposed outlet will be operational and at present three possible sites for the transmitting station are being investigated in Norfolk and Suffolk.

Two other groups are making a bid for the new indie outlet. One is headed by the Norfolk News Co., publishers of the Eastern Daily Press; the East Anglian Daily Times Co.; and the East Midlands Allied Press, which publishes newspapers in the western part of the area to be served by the outlet. The other rival concern is a group headed by Odhams Press, publisers of several newspapers and periodicals including the Daily Herald and the Sunday paper, The People.

In N.Y. It's Not So Much Your Show As Your Facilities

The value of getting a syndicated show on WCBS-TV, N. Y., one of the three network flagships, as opposed to the also-ran status of the four indies in most time segments, again is underlined by the rating experience of MCA TV's "Mickey Spillane's Mike Hammer."

"Hammer" show is off to a fast start with a 18.9 American Research Bureau rating and a 44.3% share of the audience, according to a special co-incidental taken Feb. 18. The figure was double the rating of the nearest of the program's six competitiors in the same time segment of 10:30 to 11 p.m.

Granted the particular skein showcased is a vital element in the rating draw—for example, in the same time segment, reruns of "I Led Three Lives" only scored a 5.9 in the same slot. But another important element is the stations' dominance in the market.

Ziv's "Sea Hunt" on the same station on its first outing outranked all syndicated shows in the New York market, according to the last regular ARB rating.

Time and again, when syndicated skeins of similar stature go to the tail-end ranking stations in the New York market, an occurrence which happens quite frequently with the big network affiliates too crowded for many syndicated series, the ratings in N. Y. hardly match up to ratings drawn by the same skeins in other cities.

In fact, in case after case, the N. Y. ratings for syndicated skeins tend to deflate the national syndicated ratings drawn up by Pulse, with many series doing better in the national Pulse syndicated rundown minus exposure in the N. Y. market.

Pact Marcia Henderson For 'Airline Hostess'

Hollywood, Feb. 25.

Marcia Henderson, who has appeared on Broadway legit and has a long list of feature and tv credits, will play the title role in "Airline Hostess," new series to be produced by Television Programs of America.

First episode will go into production at California Studios, Monday (5). Leon Fromkess, TPA's v.p. for production, will be exec producer for the series; Milton Krims, producer; and Jus Addis, director.

Lamas' 'Bravados'

Hollywood, Feb. 25.

Deal has been firmed for Fernando Lamas to star in a new telepix series, "The Bravados," for Lewman Productions at Revue.

Lamas and the vidfilmery, owned by Jane Wyman, will split ownership in the new project 50-50. Pilot of the series will be shown on Miss Wyman's NBC series in the near future.

Paul Talbot Joins Trek to Soviet On Telepix Exchange

Paul Talbot, prexy of Fremantle Overseas Radio & Television, joining the trek to Moscow for an o.o. of Russia's tv film needs and of exportable Soviet film for worldwide tv distribution.

Talbot's visit in March will be in line with the new U.S.-Soviet cultural exchange agreement. It will follow the trek of Edward J. Stern, prez of Ziv International, who left for Moscow from London last week, accompanied by Joseph M. Brandel, Ziv veepee in charge of European operations.

Any exchange of tv film fare between the U.S. and the Soviets will die aborning "if all that we offer them is 'Boston Blackie' type programming," Talbot feels. They should be offered a more representative sampling of American tv programming, the cultural as well as the popular potboilers, he opines.

Fremantle has in its catalog old features such as the late Robert Flaherty's "Nanook of the North," and "Louisiana Story," the Encyclopaedia Britannica Film library, documentaries of wild life, film excerpts of "Omnibus," and "Hopalong Cassidy." Talbot, who leaves tomorrow (Thurs.) for London, on the first leg of his journey, feels that the Russians should get a cultural as well as a pop sampling of U.S. tv fare.

Fremantle, which has representatives throughout the world, i ready to take on Soviet entertainment fare for distribution, filmed programs dealing with the ballet, opera, etc. Talbot acknowledges that his organization couldn't handle any syndication of Soviet films in the U.S., where his organization has no syndication sales facilities. However, he could talk a possible network exposure deal, or interest other parties.

Talbot is especially interested in a Soviet sponsored telefilmed series dealing with various aspects of Russian-life, being done by a Swedish producer. He feels his overseas operation could do a distribution job for acceptable Soviet programming.

The Fremantle prexy is going to Moscow as a private entrepreneur. He has already met the Soviet tv toppers at a UNESCO conference back 1955, right after the Geneva summit meeting when the olive branch marked Soviet-U.S. relations. The Soviet tv toppers whom he's slated to confer with again in Moscow are Ivan Andreev, head of tv operations, and Nicolai Jouravlev, director of the cinema.

Prior to his Moscow trip, Talbot will visit London, Munich, Hamburg, Copenhagen, Stockholm and Helsinki. While in London, he will confer with British producers on possible telefilm production in Australia's New Artransa Film Studios.

Dicker Vidfilm Series on 'Saint'

Hollywood, Feb. 25.

Louis Hayward, who starred in some of the theatrical films based on Leslie Charteris' "The Saint," at RKO years ago, is negotiating with Charteris for tv rights to the property. Actor wants to form a vidfilmery with Charteris and star in a series based on the exploits of Simon Templar.

Hayward last week reached settlement with Gross-Krasne, who produced "The Lone Wolf," in which he starred four years ago. In settlement he will receive an estimated $100,000, including foreign rights on the 39 vidfilms made. Altogether Hayward will thus earn about $200,000 from "Wolf," and he makes it clear he's disappointed, adding: "I went into it with stars in my eyes, thinking the deal would be worth at least $500,000, what with my 25% of the property."

Hayward starred in a pilot of "The Highwayman" for producer Hannah Weinstein in England, but it didn't sell. Official Films was interested in series for syndication, but the actor wasn't.

FEATURES VS. LIVE DRAMA

'Tracer's' $1,500,000 'Giveaway'

Those big-money network quizzers have nothing on "The Tracer," the syndicated entry which in its first year on the air has given away more than all the top money shows combined, though exposed in less than 50 markets. According to Tracers Corp. of America, the company which traces missing stockholders and depositors and on whose files the series is based, the show has placed nearly $1,500,000 in its first year on the air, more than all the cash quiz shows combined.

MPA, the New Orleans based production company which produces and distributes the series, has completed 39 shows and is currently considering filming of a second-year cycle of another 39. Show is tied in with Tracers on a local level via the use of local slides bearing the names of residents whom Tracers Corp. is trying to locate. That $1,500,000 has been given to people who were found through the show.

Top single "winner"—that is, a person who had money due him either through interest on stocks, bonds or deposits or through trust funds but who couldn't be found—was handed $28,000 in Los Angeles. On KSD-TV in St. Louis a couple of weeks ago, $20,000 was handed a "missing heir" through the show. Most amounts are smaller, but with a goodly percentage of missing persons showing up in each city through the locally-televised slides, the total of $1,500,000 has been amassed.

Les Harris: 'Everybody Talking Pilots, But Fewer Will Be Made'

Despite pre-selling season tallies indicating that the number of pilots this season will number over 100, or about the same number as last season, CBS Film Sales prexy Leslie Harris feels that there will be far fewer pilots around for showing beginning next month than estimated.

"There's a lot of conversation about projected series and pilots," says Harris. "Relatively few are getting into the production stage." Harris came back with that conviction following a trip to the Coast, where he said the accent currently "fewer but better" pilots.

Production toppers realize that advertisers are shopping around today more than ever, not so much for a cheap show, according to Harris, but a telefilm vehicle which offers product identification and proper showcasing. Agency representatives on the Coast, he went on, haven't been seeing many pilots, nor from the looks of things do they expect as many.

Harris' impressions differ from a VARIETY rundown of the pilot plans of all the major telefilm houses. It remains to be seen whether those announced plans are "conversation pieces" or are translated into actual pilots.

Most telefilm houses right now are sitting on their pilots, declining to show them around at this time when commitments for next season are too early to be had. They will begin circulating in mid-March and right up through the summer. No one likes to screen a pilot for a potential sponsor and

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All-Time Top 50 Film Features On TV

One of the provocative charts to appear in

VARIETY

Semi-Annual TV Film Issue

OUT IN MARCH

Toy Pistol Series Shooting in Texas; Spoofs Westerns

In the absence of new cartoon material to fill afternoon moppet program time on local television, a couple of Texans are preparing a series of westerns acted entirely by juves, who range in age from about three to 13. Reycar Tv Productions, owned by Tommy Reynolds, in San Antonio tv, and R. H. Carter, Texas businessman, has already finished a 26-minute pilot of "Texas Little Buckaroos" and plans 26 more films by June or July.

Nat Gassman's Medallion Television has taken over distribution of the new telefilm package, which uses tyro talent. Reycar is admittedly blueprinting the stanzas, which will vary in length from 12 to 26 minutes, for existing afternoon strip formats, after Hal Roach's "Our Gang," which was resuscitated a few years ago for a highly-successful tv engagement.

Reycar intends to do 104 of the low-budget flicks, enough for a two-year supply to stations. However, Gassman will start peddling by the

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CBS Films Feels Art Can Be Fun

The range of syndication shows, usually limited to the staples of action-adventure, whodunits and westerns, may be expanded to take in art.

CBS Film Sales is dickering with the CBS net to take over "Collector's Item," starring Vincent Price and Peter Lorre. The CBS syndication arm feels that there is a growing interest in art throughout the country, in cities ranging from Kansas City to Dallas. Further evidence is the very successful art lecture tour now being conducted by Price who, ever since his appearance on the "$64,000 Question," has been packing them in on the gab circuit.

The pilot and the projected series has Price as the proprietor of an important art gallery, with Lorre, a reformed confidence man as his assistant. It's in the light comedy-drama vein, with each episode featuring a different art work, brought in as incidental to the plot development.

ROYAL MOUNTIES AS TELEPIX SERIES

Ottawa, Feb. 25.

Formation of a new company called Crawley-McConnell Ltd. has sparked production of a $1,000,000 telefilm series based on case histories in the files of the Royal Canadian Mounted Police. Firm, headed by A. A. Crawley of Ottawa and John McConnell Jr., of Montreal, has the cooperation of the heretofore secretive RCMP in using its better-known cases.

Shooting will begin in the Ottawa area next summer on the 39-week series of half-hour films.

BETTER PIX HELP SATISFY CRAVING

By MURRAY HOROWITZ

Overlooked in the general fading of live drama on tv, with fewer regular networked shows in that category year by year, is the compensatory rise in the quality of major studio features being telecast by the stations.

It's an open question of what caused the demise of such network showcases as "Robert Montgomery Presents," "Kaiser Aluminum Hour," etc. Was it poor scripts, lack of courage in facing up to controversial topics, the need for sugary plots?

But there is no question that the appetite for drama on tv is present and it's being fed by the better oldies out of the libraries of the majors and other cinematic sources. How tame the dramatic qualities of an uneven live networked series compared to the theatrical hits of past years, "High Noon," "Thirty Seconds Over Tokyo," "How Green Was My Valley," "Les Miserables," "Golden Boy," "Follow the Fleet," etc.

The comparison cues the question of whether live networked drama shows just couldn't stand the competition with the deluge of oldies, a good many dated clinkers, but some representing the best cinematics in past years.

$1-Mil vs. 50 G

In terms of money, it's usually a $1,000,000 budget or more against a budget of about $50,000 or so for the live dramas. There's hardly any comparison in terms of star and production values.

No question the current live showcases offer a spontaneity and a freshness that the filmed oldies don't possess. Many are offered in prime time periods as opposed to off-hour telecasting of features. But those advantages are lost when the live network showcase comes through with an also-ran production, hardly distinguished, which happens often during the course of a season.

As an indication of the further trouble of live network drama is the uncertain status of that long-time net bellwether NBC-TV's "Kraft Theatre" for next season. Talent Associates is taking over for Kraft from J. Walter Thompson in April, but whether the vehicle is renewed next season depends on whether TA can pump new life into the showcase.

Almost in inverse proportion to the fewer networked drama shows has been the increasing pool of quality theatricals available to local stations. Another facet of the picture is that the taboos now current in live drama are hardly duplicated in oldies, which also had their restrictions. But in comparison the oldies appear more gutsy, far more involved with life, and have a greater ability to capture and involve the viewer in the proceedings.

In tv's younger days, there was more experimental work being done, more provocative themes on the whole being tackled, making tv drama standout in comparison with theatricals, especially the oldies. That is less so today, with many

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Plan 2d Year Production On ABC Film's '26 Men'

ABC Film Syndication and Russell Hayden, producer of "26 Men," are mulling second year production on the western, in the face of the wide acceptance of the initial year's skein in syndication and the apparent yen for westerns next season.

Recent sales include R. J. Reynolds Tobacco, which bought the skein for Winston Cigs in Seattle, Dallas and Great Falls, Mont. Additional contracts were inked with Frank B. Taylor Advertising for Donovan Coffee on WBRC-TV; and with stations WMBS-TV, Kansas City; KDAL-TV, Duluth; KBES-TV, Medford; and KNAC-TV, Fort Smith.

UA TV Getting More Squeamish About Post-'48 Releases for Video Due to Stepped-Up Exhib Pressure

Economics of Tape Vs. Film for Com'ls

Among the many features and appraisals to appear in

VARIETY

Semi-Annual TV Film Issue

OUT IN MARCH

Desilu's 37 Hour Vidfilm Series At $7,500,000 Cost

Hollywood, Feb. 25.

Desilu Productions is blueprinting tv film's most ambitious series to date—a series of 37 hour-long vidfilms involving a production outlay of approximately $7,500,000. Six of the shows may be 90-minute films. In disclosing his new project, Desilu prexy-owner Desi Arnaz also said tag of the series will be "Desilu Playhouse." Outlay for the series, including time as well as production coin, will involve about $15,000,000.

Arnaz has conferred with top CBS execs on the project, and they have approved and given him the greenlight on it. Arnaz and his wife, Lucille Ball, are under a 10-year exclusive contract to CBS as performers, so the web has first call on any deal such as the Playhouse, inasmuch as the team will star in five or six of the longies, and Arnaz will host the series.

In addition to the vehicles in which the comedy team will star, there will be six specs—musicals in which original books will be used. Budgets on the musicals may go over $500,000 each. Rest of the series will consist of melodramas, westerns, adventure, family drama, but there will be no stories of violence or of psychopaths, Arnaz stressed.

Arnaz is currently in negotiations for top creative talent to work on the series, and also said since his concentration will be on the story, his company plans to buy novels, plays, books from galley forms, originals—to get top properties wherever possible.

Plans are to begin production next month, with most of the shooting at Desilu-Gower, although audience segments such as those starring Arnaz and Miss Ball will be shot at their Motion Picture Centre, and some vidpix will be lensed at Desilu-Culver City. Arnaz is aiming for a fall start for the series, and web toppers are currently discussing a time slot for the projected show. Plans are to repeat 13 of the shows in the

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METRO TV'S KIDPIX; BERT LAHR AS HOST

Metro TV is pitching a kiddie national show, composed of Leo the Lion short subjects with the "Tom and Jerry" cartoons as the leader.

Plan is to have a half-hour show with one Tom & Jerry cartoon, coupled with two Metro novelty short subjects. Possible host of the show would be Bert Lahr at option at the of sponsor. Other Metro short subjects are being prepped to hit the syndication trail.

Unted Artists, which came through with two feature packages of post-'48's, apparently is wrestling with its soul on whether to release another post-'48 package.

Exhibitor pressure against the tv distribution of recent feature pix has been growing lately, with the rallying cry out to all segments of the motion picture industry to "Hold the Line at '49."

Prior to this pressure build-up, UA's features-to-tv department under the aegis of John Leo, said it was prepping a new list of from 39 to 52 titles. In the past, similar lists were circulated among the leading station film buyers prior to their official release. That happened when UA TV released its 52 "Award Group" and its "Top 39." But now, in the face of exhibitor pressure, UA TV is holding its list of titles, playing it cozy.

The tipoff should come at the April meeting of the National Assn. of Broadcasters in Los Angeles, or shortly prior to that date.

UA execs are known to have mixed feelings about the whole theatricals to tv situation. Alone among the major distribution organizations, it has no production arm, and is therefore able to release post-'48 pix without waiting for a Hollywood talent guild formula, although it is holding money in escrow when and if, individual agreements on affected pix are arrived at. Also unique among the majors, the only pix it has to release to tv are those made after August, 1948, the cut-off date after which the Guilds are entitled to residual payments. The reason for that is that the Krim-Benjamin management group took over the company after that August, '48 period and the company acquired

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HTS Peddling Rep's Post-'48's

Without any fanfare, execs of the Republic subsid Hollywood Television Services have been busy pitching Republic's post-48's for sale to stations.

Recently, Westinghouse's WBZ in Boston inked for the post-'48 package of 140 Republic features, 65 westerns and about 15 serials.

The package was kicked off in the tv market by NBC's o&o $2,000,000 deal. At the time, Republic's HTS was said to have made a deal with a new organization Video Artists for distribution of the Republic pix in a number of top markets other than those of NBC o&o's. But that deal fell through and Video is suing for $1,000,000 in damages.

Apparently, HTS now is taking over distribution of the backlog on its own.

John Steinbeck Asks Return of 'Mice & Men' Rights From Hal Roach

The best laid plans of Hal Roach Studios gang aft a-gley, according to John Steinbeck, author of "Of Mice and Men." He didn't put i these words but the effect is the same in a Federal Court suit he filed this week in New York.

Steinbeck claims he gave all rights to "Mice" to Roach under a 1939 agreement in turn for certain monies and percentages. Film is now playing the television circuit.

However, states the plaintiff, Roach defaulted on the payments and, as per that same 1939 pact, he, Steinbeck, is in a position to retrieve the rights. This is what he wants along with a percentage.

CBS-TV Regains Aft. Supremacy On Ratings; NBC's Pre-Noon Lead

That daytime rating pendulum, which in the past year and a half pulled NBC-TV out of an also-ran rut, has now begun to swing back in favor of CBS-TV. Columbia in the past few Nielsens has taken over complete domination of the afternoons from NBC, and with a CBS revamp coming up in the mornings this spring, the momentum may carry CBS-TV back from a position of a real dogfight to clearcut supremacy.

The CBS-TV afternoon lineup, which got a mild revamp when the network started to take countermeasures against NBC inroads, is now hurting NBC, with that web's "Matinee Theatre" and "Queen for a Day" entries down by more than three rating points from their peaks a year ago. On a program basis, CBS-TV tops every NBC competitive entry (though on a quarter-hour basis one segment of "Queen" squeaks through).

NBC continues to dominate the mornings, but CBS' first new a.m. show in some time, the new "Dotto" entry which replaced "Strike It Rich" the first of the year, is already topping its NBC "Truth or Consequences" competition after only two rating periods. What with Arthur Godfrey consolidating to a half-hour, Garry Moore being replaced and "Love of Life" going to a half-hour at noon (April 14, when "Hotel Cosmopolitan" is cancelled), CBS figures there should be a real dogfight in the morning hours while it's coasting to an easy afternoon victory.

In the competitive afternoon hours, "House Party" at 2:30 pulls down a 12.2 in the second Nielsen report for January (up from an 11.4 a year ago), while NBC's new "Kitty Foyle" isn't rated because of its sustaining status. At 3, "Big Payoff" is up to an 11.8 (from 10.0 a year ago), while at 3:30 the new "Verdict Is Yours" registers an 11.8 (up from Bob Crosby's 8.5 a year back). NBC's "Matinee Theatre" at 3-4 averages 7.4, down from its 10.4 a year ago. In the 4 to 5 period, CBS' "Brighter Day" is up from a 9.6 to a 10.5, "Secret Storm" is up from a 9.9 to a 10.8 and "Edge of Night" is down from a 10.4 to 10.0 But NBC's "Queen" is down from a 13.7 to a 10.5 and "Modern Romances" is down from a 10.1 to an 8.7.

In the mornings, CBS is outrated in all but three time periods, and is generally down from last year while NBC has remained somewhat the same. At 10, the departing Arlene Francis falls victim to CBS' also-departing Garry Moore by a 6.8 to 5.3 score (Moore is down from 7.9 a year ago while Miss Francis is up from 3.3 for "Home"). At 10:30 and 11, NBC's "Treasure Hunt" and "Price Is Right" top Godfrey by 9.3 and 11.6 scores to Godfrey's average of 6.9 (down from 9.7 a year ago).

At 11:30, however, the new "Dotto" registers a 10.1, topping "Truth's" 8.9, but the situation is reversed at the soon-to-be-revamped

(Continued on page 26)

TV-To-Grand Opera

William Lewis, who was a tenor on the Sid Caesar show not long ago, is making his debut in grand opera on March 1. He'll sing Narraboth role in "Salome" at the Metropolitan.

Erich Leinsdorf will conduct.

Hyatt Carries On Salomon Projects

Don Hyatt, longtime associate of the late Henry (Pete) Salomon, has been appointed acting director of the special projects unit at NBC-TV, the post Salomon held at his death three weeks ago. Hyatt was Salomon's associate producer on "Victory at Sea" and the "Project 20" shows.

Hyatt will report directly to programming v.p. Bob Lewine. Later, though keeping his current title of v.p., network television programs, assumes direct supervision of all key programming personnel because of the recent death of programs & talent v.p. Manie Sacks.

St. Paul Dept. Stores' Biz Hike Despite Strike Of Dailies; Radio Hero

St. Paul, Feb. 25.

KSTF-TV and Radio is gleefully pointing out that from Dec. 17, 1957, to Feb. 4, 1958, while both local dailies were unpublished because of a strike against them, the Minneapolis Federal Reserve bank reported that the St. Paul's weekly department store sales, based on retail dollar amounts, showed a 4% increase over the previous year's corresponding period.

The station claims that radio was the principal factor responsible for stores' healthy business in the face of the inability to advertise in the regular newspapers.

In its circular containing this information, mailed to stores here, the station quotes other FRB figures revealing that St. Paul retail sales also closely matched those of the other Twin City, Minneapolis, where there was no interruption of newspaper service.

RANDY MERRIMAN RETURNS TO MPLS.

Minneapolis, Feb. 25.

Randy Merriman, who quit KSTP here six years ago to become emcee of the CBS-TV network "Big Payoff" show out of New York, returns to Minneapolis next month to join WCCO-TV and WCCO Radio as one of their personaliites.

The stations with which he'll become associated are CBS affiliates. He was in town last week for conferences with the local stations' executives. A Minneapolitan, he had resigned from "The Big Payoff" last year.

Merriman's beginning tv network salary was $50,000 a year and, according to what he told newspapers here, he "will not be making much of a financial sacrifice" coming back to Minneapolis. His local schedule will call for two hours of radio shows each weekday and at least one weekly tv show half-hour.

Dismiss $3,000,000 Suit Vs. Gertrude Berg, NBC

The $3,000,000 damage suit against Gertrude Berg and NBC filed by Sophia Civoru has been dismissed by Judge Sidney Sugarman in N. Y. Federal Court. Miss Civoru had claimed she was partnered with Miss Berg in the writing of the original "The Rise of the Goldbergs" and claimed fraud in the termination of their partnership in 1929.

Jurist referred to an earlier suit in N. Y. Supreme Court which had been won by Mrs. Berg and said the previous judgment had long since become final.

BARRY GRAY'S FLORIDA (LATER HAVANA) GAB

Deal has been closed for commentator Barry Gray to move his midnight origination from WMCA, N.Y., to Miami Beach. Gray will originate from the Seville Hotel starting Friday (28) for six weeks. Deal calls for Gray hitting a $2,750 weekly salary, plus a two-bedroom suite and the hotel picking up various tabs in connection with the show. Mutual network will carry the layout on approximately 300 stations plus WMCA.

Preem festivities in Miami Beach calls for appearances on Gray's show by Milton Berle, as well as the Mayor of Miami Beach. Origination point will be WKAT.

There is the possibility that Gray's show will move to the Havana Riviera following his Seville hotel stint. Deal is still being negotiated by his agents, Baum & Newborn. Should that be finalized, then resumption of his N.Y. broadcasts, now set for April 12, will be moved back. Gray incidentally, renewed with his parent station WMCA for an additional year.

Morgan's Abortive ABC Radio Tenure Invites $375,000 Damage Suit

American Broadcasting Network was hit with a $375,000 damage suit in New York Federal Court last week by William S. Morgan Jr. Morgan, working for the Gordon McLendon stations in the southwest, was all set last May to become the $50,000-a-year-plus program vicepresident for the radio network, but 15 days after the contract was inked the deal blew up. The reasons were shrouded in mystery.

However, after Morgan filed suit, alleging that in relying upon the ABN contract he resigned the job as program chief for McClendon's KLIF, in Dallas, ABN then declared the reason for abrogating the pact and replacing Morgan at the last minute with Stephen Labunski. Web said that when it made the Morgan deal on May 15, it did not know about alleged problems Morgan had when at one time he was an insurance broker in Little Rock, Ark. In its countercomplaint, ABN told the court that while Morgan had his brokerage, there were numerous discrepancies in his accounts and irregularities in the way he wrote his insurance policies.

Web, when the deal with Morgan fell through on Independence Day weekend, tried its hardest to conceal the reasons for the breakoff. But it was learned unofficially that Robert Eastman, the web's prexy and the man responsible for hiring Morgan, was approached by a large insurance company in the east, which was threatening to press a claim against Morgan now that he was leaving the hinterlands for New York. Meanwhile, Morgan had come to New York on the holiday weekend. He returned to Texas as shortly thereafter, and was later rehired by McLendon in a new capacity.

Morgan had made a three-year pact with ABN, and plus $50,000 in annual wages he was, the court suit claims, entitled to a share in any profits the network made. Parenthetically, this pact is believed to have offered the would-be program veep more coin than any head the radio v has had in at least the last dec

Klaman to 'Studio 1' Summertime Semester

Hollywood, Feb. 25.

Julian Klaman, Coast producer primarily identified with vidpix, takes a fling at live dramatics this summer as one of a team of producers of "Studio One Summer Theatre in Hollywood," the Westinghouse dog-days version of "Studio One" on CBS-TV. Klaman currently produces the network's filmed western, "Have Gun, Will Travel."

Schedule for "Studio One" through the summer calls for Norman Felton to take over producer chores from Gordon Duff for 10 weeks starting this week. Duff then returns for four shows, then Felton does another four and then Klaman and others still to be named take over the summer tour.

'Rock Hunter? Just a Jerk In A Grey Flannel Suit'—Harvey

Chicago, Feb. 25.

Success really did spoil Rock Hunter. Not his own success but the success of the whole advertising industry. That's how ABC commentator Paul Harvey has it doped.

Harvey accepted an invitation to guestspeak last week before the Racine (Wis.) Advertising Club and dealt the whole advertising fraternity an eloquent kick on the sitting bone. His rousing speech chided admen for coasting too long on cliches, begrudged them their martinis during working hours, and even blamed them partly for the current business recession ("It's a cinch industry has recently produced more than you have sold!").

It's time, he said in effect, the advertising industry went back to work. "When 'they' say business will be off 10% this year, work 10% harder and make it come out even." More creative advertising, he opined, can reverse the downward trend of business.

Without condemning the profession itself (he believes "without advertising we would still be a nation of bicyclists"), Harvey indicted the double-talking, glamor conscious and slothful ad prototype today vis-a-vis the "scared guys" during the depression who reported for work at 8 a.m., lunched at their desks and "raised industry's stepchild to an industry itself." And this is the prosperity, he said, "that Rock Hunter is trying to drink up."

Hunter, the fictitious symbol of the ad trade, Harvey described as "a jerk in a gray flannel suit" who, by Hollywood's caricature, became a big success because he got a sexy movie star to plug his client's lipstick. "Rock Hunter has had it too easy," Harvey said. "Advertising budgets have doubled in the past decade . . . spending's been easy . . . advertising was tax deductible. Copywriters pasted cliches together, and account executives spent three-hour lunch periods yessing the client's assistant and called it 'work'."

"The Rock Hunters have been selling the client a fast round of anything," Harvey said, and that's not good enough anymore. "Rock Hunter has needed a little kick in the pants and cold water in the face. Actually needed it. With the art of salesmanship nine parts dead, and the science of advertising coasting along on cliches, we're getting exactly what we deserve."

Harveyisms

Here are some pearls from Harvey's colorful speech:

—Among the most pitiful failures I know are the large handful of advertising men who were once acclaimed "genius."

—If advertising never accomplishes anything else, the fact that it has made the world conscious of BO has justified its existence.

—We don't buy oranges, we buy vitality. We don't buy a car, we buy prestige. Well it's been fun while it lasted.

—We, with a smattering of knowledge concerning the dark and mysterious frontier of the human brain are trusted with the weapons capable of brainwashing whole populations, individually and en masse.

—What chance has all the clinical evidence against cigarets when matched against a multimillion dollar professional brainwashing of our population? Sales figures prove —the facts haven't a chance.

—"The trade of advertising is now so near perfection that it is not easy to propose any improvement." I didn't write that. Dr. Samuel Johnson did . . . 250 years ago.

With Gracie Bowing Out, Geo. Burns Preps New TV Series in Same Vein

Hollywood, Feb. 25.

George Burns, now that Gracie Allen is retiring to hausfrau, is readying pilot film for a new vidpix series, presumably titled, "The George Burns Show." It will be in the same vein as current "Burns & Allen Show," with continuing characters of present series—Ronnie Burns, Larry Keating, Bea Benaderet and Harry Von Zell—retained.

Burns will enact much the same role he now portrays. Gracie, who leaves a 34-year teaming with Burns at close of current tv season, will not be replaced. If an imitator in a "Gracie-type" character were to come along, according to Burns, "the audience would miss Gracie more than ever."

NBC Pacts CBS Affil In N. O. for Paar Show

NBC-TV has sidestepped its New Orleans outlet, WDSU-TV, and has signed on CBS' WWL-TV outlet to carry its "Jack Paar Show." WWL-TV will carry the 11 p.m. to midnight central time zone feed on the Paar stanza starting Monday (3). NBC signed the deal following WDSU's refusal to carry the show.

Paar lineup is now up to 107 stations, up 41 outlets over his September low of 66. Only one major market remains to be cleared, that being San Francisco. The WWL-TV deal isn't the first time, incidentally, that NBC has signed with a CBS affiliate for the show when the NBC outlet refused to clear.

Helen Sioussat to D.C.

Helen J. Sioussat, CBS director of talks for the past 22 years, has been named executive assistant to CBS Washington v.p. Joe Ream. She takes the post next Monday (3).

CBS dissolved the talks dept. three weeks ago in its personnel overhauling within CBS News, and offered the Washington post to Miss Sioussat at that time.

CBS-TV Peddling Zulli Book Show

Dr. Floyd Zulli Jr., highscoring prof of "Sunrise Semester" on WCBS, is being peddled by CBS-TV for a regular 30-minute stanza devoted to books. A pilot version of the show is currently making the rounds of potential sponsors.

Prof. Zulli, WCBS' answer to NBC's Charles Van Doren, is one of the hottest pieces of tasty "literary" property on video channels, and his second round of "Sunrise Semester" is evidently boosting sale of books, particularly the classics on his recommended reading list.

Publishers of paperbacks have latched on to Prof. Zulli's current list of books and are promoting them with unusual zeal.

Avon, one of the big paperback outfits, reports a flurry of orders for its softcover edition of Aldous Huxley's "Point Counter Point," which the prof will examine latter part of March and April.

Dr. Zulli, according to Avon, will plug this particular edition because it is cheapest on the market. Publisher has been busy supplying this edition to bookshops in regions of NYU and Columbia, at Barnes & Noble and Macy's as well as bookshops in Vassar, Princeton and Yale environs.

Similarly, New American Library, major paperback publisher, is heavily promoting Prof. Zulli and three of the titles on the latter's spring "Sunrise Semester" list. Publisher is flooding bookstores with flyers featuring picture of the NYU prof and NAL covers of three titles, "Sons and Lovers," "Cheri" and "The Conformist."

Kansas City — KCMO-TV has hooked up with the school board of Kansas City, Mo., and for the second straight year is broadcasting a series of educational programs over a 10-week period for in classroom viewing. This year's series is titled "Discovery" and is heard for 30 minutes at 2 p.m. on Thursdays. It began Feb. 20.

P&G, SB Daytime Coin for NBC-TV

Accumulation of new and renewed business from Standard Brands and Procter & Gamble has thrown $2,000,000 into the NBC-TV daytime kitty. Biggest share came from SB, via Ted Bates, which bought an alternate Tuesday quarter-hour in "The Price Is Right" and renewed its every-Tuesday sponsorship of a segment of "Queen for a Day." Both are 52-week orders, former taking effect this week and the renewal April 15.

P&G bought an 11-week "Tic Tac Dough" segment on alternate Thursdays, which combined with its present skip-week Thursday, will give it weekly sponsorship on the Thursday "TTD" seg. Moreover, it's extended its quarter-hour Monday, Tuesday, Wednesday and Friday segments on "Dough" for another 13 weeks, and its two alternate-week segments of "It Could Be You" for another 10 weeks. P&G agency was Dancer-Fitzgerald-Sample.

NEWS EVERY MIN. ON THE MIN.

Nice Try

U.S. State Dept. has apparently said "nyet" to a Russian maneuver to muscle U.S. television equipment into its own exhibits at the Brussels World Fair next August. Representative of Amtorg, the Soviet trading company in the U.S., came to RCA several weeks ago to request a loan of an RCA color set purportedly for use in the Soviet exhibition at Brussels. RCA gave Amtorg a tentative okay, but said it would have to be cleared with the State Dept. RCA hasn't heard from Amtorg since.

Meanwhile, NBC's International Division has won the contract to handle all U.S. television activities at the Brussels Expo. Understood the contract was the subject of hot bidding between CBS and NBC, with the latter's financing of the world premiere of Gian-Carlo Menotti's new opera, "Maria Golovin," for the expo a probable factor in its favor. NBC will provide two color camera chains plus black & white equipment for the U.S. display.

TV Production Center on Agenda For New York City Bd. of Education

WNYE, booming FM outlet of the New York City Board of Education is awaiting a decision from the Budget Director for a $500,000 grant to build a tv production center as a separate wing of the new Westinghouse Vocational High School in downtown Brooklyn.

If Abraham D. Beame, budget chieftain of the city, okays the request, it is a safe assumption that the Board of Estimate will go along with an okay for the project 1958-59 capital budget.

James F. Macandrew, director of broadcasting of WNYE, and a familiar figure on WCBS-TV's "Camera Three" show, says construction of a tv production center would greatly increase WNYE's programming features on commercial video outlets in metropolitan area.

Since commercial tv stations are necessarily cramped for studio rehearsals space, the Board of Education's additional facilities would relieve strain and pose fewer problems in dealings with each other. As for additional time on commercial video channels for Board of Education programs, officials are confidient they'll get more of it, once the physical space problem is solved. A direct line to the commercial video outlets from the Board of Education tv production center, would simplify matters, the educators believe.

Macandrew envisions Board of Education tv center as one of several links in a chain of New York educational outlets tied in with commercial tvers. META is another, and perhaps one or two of the universities in the area could be included.

Proposed plan for Board tv production center calls for sufficient office space, dressing rooms, property rooms and several 40x60 studios. Quarters could be employed for production of school programs, adult education features, making of 16m films and kines of tv shows.

Currently WNYE has staff of 34 workers with four assigned to tv programming. It is currently tele-

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'Rate' Quiz Show For Godfrey Slot

"How Do You Rate?", new audience participation package out of the Entertainment Productions Inc., (EPI) stable, is virtually set as the replacement for the 10:30 to 11 a.m. strip being vacated March 31 by Arthur Godfrey when he winds up his simulcasting chores at CBS-TV and concentrates on a new 11 to 11:30 a.m. show.

"Rate" was audition-kinned over the weekend and has only to be screened by CBS brass for final okay. Show was previously the top candidate to replace Garry Moore at 10 to 10:30 sometime in late spring or early summer, but when Godfrey and the network came to terms on his new format, "Rate" was moved up as his 10:30 replacement. CBS now must come up with another replacement for Moore, though it may defer this

(Continued on page 26)

Gas Council Newscasts

Five newscasts each weekend are to be presented by the National Liquid Petroleum Gas Council over the Mutual net, starting in April.

In its first radio network buy, the Gas Council is presenting the MBS campaign institutionally on behalf of its member dealers throughout the country. Agency is McCann-Erickson.

FCC Source Sez RCA Rap Could Hurt NBC O&O's

Washington, Feb. 25.

A four-count criminal indictment against RCA on charges of conspiracy in manufacture and sale of radio and tv sets and licensing of patents was announced here last week by Atty. Gen. William P. Rogers. The indictment was returned by a New York Federal Grand Jury.

If the indictment is made to stick, it was learned from Federal Communications Commission sources, it could have a bearing on the qualifications of NBC (RCA subsid) to hold radio and tv station licenses.

The indictment charges, according to Rogers, "that RCA conspired to restrain the manufacture, sale and distribution of radio purpose apparatus and the licensing of radio purpose patents; and that it conspired to monopolize, attempted to monopolize and monopolized the licensing of radio purpose patents in the U. S."

(Radio purpose patents were defined as patents including "vital electronic devices" as well as radio and tv receiving and broadcasting apparatus).

Named as co-conspirators were more than 25 of the leading world electronics manufacturers, including General Electric, Westinghouse, A.T. & T., Western Electric, Hazeltine Corp., Telefunken of Germany, Philips of Holland, Electric and Musical Industries Ltd. and English Electric Co. Ltd. of England, and Compagnie Generale de Telegraphie sans Fil of France.

Through agreements with these companies, indictment alleged, "RCA has been able to control the licensing of domestic radio pur-

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'On Trial' Returning For a Summer Run

"On Trial," the Joseph Cotten starrer that had a Friday night run on NBC-TV season before last, will do summer duty for American Tobacco as the "Hit Parade" replacement. Series, purchased via BBD&O, will run from June 14 through Aug. 30.

Program, all film repeats, will be retitled "The Joseph Cotten Show."

IT'S NO. 1 BASIC ON N.Y. STATIONS

By ART WOODSTONE

Many broadcasters consider this an era unparalleled for news, matching in intensity World War II and surpassing it in scope ranging from the Sputnik to Middle East tensions on the international-interstellar front to the freeze and Nathan Leopold locally. Condition has created a news-hungry public which in turn has created a dynamic increase in the amount and kind of news coverage in radio in the past several weeks.

News has become so important a commodity in both local and network audio in New Yorrk, for instance, it has almost reached the point where a listener can turn a dial and pick up regular and spot news broadcasts at almost any time of the day or night. Broadcasters have entered an age of high-degree news competitiveness both for coin and for following.

To the networks, news has become the solid base on which the organization is sustained and without it, some observers argue, the networks would be out of business. To the independent radio operator, it has suddenly become just as important, for several reasons. Principally, news has become the most saleable item many stations have. New York indies are discovering that an increase or betterment of news coverage can attract a steadier listenership for the surrounding entertainment and deejay stanzas. And, from the reports of Gotham managers who have their eyes on the rest of the nation for programming ideas and trends, the spread in news is not limited to New York.

All Schedules Upped

New York's major stations, network and indie, in just the past few weeks, have added exactly three hours and eight minutes of news a day to their collective schedules. WOR, the Gotham outlet stressing news the most until now, added 60 minutes; WABC picked up 45 minutes, WRCA 55 minutes, and WNEW, in a radical departure from a longtime standard of news on the half-hour, added seven four-minute (for the moment just as a public service and not to sell) to its daily lineup. They, and stations such as WINS, WMGM and WMCA, are stressing news gimmicks that have made on-the-spot reporting, beeper phone pickups, out-of-town stringers and "news centres" new catchwords and ideas in local and national radio reporting—and promotion.

Mutual is virtually living off its news, and apart from a few entertainment packages such as Kate Smith's new strip, the network recently went so far as to add a post-midnight interview show by Barry Gray just so that it could add two new five-minute news capsules a night, because bossman Paul Rob-

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Liebman's Lend-Lease Of 'Show of Shows' Material to Hylton

Thirty full one-hour sessions from the now inoperative "Show of Shows" have been leased to British tele and legit impresario Jack Hylton, currently in the U.S. shopping for tele shows and talent. Under terms of the deal consummated last week between Hylton and Max Liebman Productions, Inc., sufficient material for 30 shows to be used within one year has been rented. Deal involves options for leasing for five years and for single use.

Material comprises sketches and musical items which may be used in any sequence Hylton desires. Firm set up by producer Max Liebman owns the rights to most of the material used on that layout during its tenure on NBC-TV, with the exception of a few items which Liebman obtained from outside sources. Deal was made on a royalty basis.

Expand Kintner's Exec V.P. Status In Reallocation of Denny Duties

Bob Kintner has been named to the new post of executive v.p., television network, at NBC. Appointment comes in the wake of reallocation of the duties of Charles Denny, who moved to RCA last week. It marks the first time the network has had an exec v. p. in complete charge of the tv network proper, and the first time one exec embraced the entire operation since the days some four years ago when Jack Herbert was v. p. in charge of the television web.

Actually, the change came about through the allocation to Kintner of supervision over v. p. Charles Colledge's facilities department, which embraces facilities, production and engineering, previously supervised by Denny. With Kintner already in charge of tv programs & sales, new title would have been awkward, and since supervision involves virtually all of networking anyway, it was decided to give Kintner the new title.

Decision, however, marks the web's first departure from the recommendations of the Booz, Allen & Hamilton management survey completed last year. Survey insisted that facilities-production be divorced from the programming operation, and hence it was turned over to Denny as exec v.p. in charge of operations. Now, however, it comes under Kintner's program-sales operation.

As to Denny's other areas of supervision, J. M. (Mac) Clifford, exec v. p. in charge of administration, takes over California National Productions and NBC International. Joe Culligan, as v. p. in-charge of radio, now reports directly to prexy Bob Sarnoff.

ABC-TV DICKERING McCRARY PACKAGE

Tex McCrary has been dickering with ABC-TV about a tv package in which the public relations man-tv host has an ownership interest. A fortnight ago, McCrary had an initial confab with Oliver Treyz, who heads ABC-TV.

A relatively short time before, "Close-Up," an afternoon cross-the-boarder on which McCrary and his wife, Jinx Falkenburg, appeared, was axed by NBC-TV. "Close-Up" was carried on better than 60 NBC stations. Currently, McCrary and his frau are doing a local afternoon strip on WRCA-TV.

Though McCrary was not available for comment, ABC carefully pointed out that the package McCrary has for sale would not require his on-the-air talents. Otherwise there was no description offered of the show.

Sugg Joining NBC As O&O Chieftain; McFadden to Spot

P. A. (Buddy) Sugg has accepted NBC's offer to head up its o&o and spot sales operation and joins the web April 1 as a v.p. At the same time, Tom McFadden, whose spot Sugg will take over, becomes v.p. and director of NBC Spot Sales. McFadden last week made his decision to stay with the network in the new post though it involves only one of the two areas he previously supervised.

Sugg, exec v.p. and director of WKY Television System Inc., will take until April to wind up his affairs with the Oklahoma Publishing Co. subsid and its outlets in Oklahoma City, Montgomery and Tampa, but will be elected an NBC v.p. at the next board meeting on March 7. Sugg will report directly to NBC prexy Bob Sarnoff, one of only three NBC veeeps who do so.

Still unresolved is the question of whether Sugg will bring in a v.p. or director of o&o's, since McFadden has already been designated to head up the spot sales end of the picture. Under the Charles Denny operation, with Denny as exec v.p. over several operational areas but concentrating in the main on o&o's & spot sales, McFadden operated as v.p. in charge of both, with Jack Reber as director of spot sales but with no equivalent exec to Reber heading o&o's. Web is leaving the choice up to Sugg as to whether he'll use a direct subordinate in the o&o operation.

Some confusion still exists as to whom Sugg with replace. He's not taking Denny's spot, since he'll devote himself exclusively to the o&o spot sales area on a v.p. level, while Denny as an exec v.p. had responsibility for several separate operations. Actually, he's to take over McFadden's title, but unlike McFadden, will be his own boss.

Schwin's Sales Berth

Newell T. Schwin is leaving his post sales manager of CBS' Terrytoons to move to the CBS-TV network sales force as manager of special projects. In the newly created post, Schwinn will troubleshoot on special accounts, and will report to sales v.p. Tom Dawson.

Schwinn's been Terrytoons sales boss for the past two years, prior to which he was manager of sales development for CBS Radio Spot Sales. He joined the web in 1953 in Chicago as exec assistant to CBS central division veep H. Leslie Atlass.

Hertz's $1,000,000 Ride on CBS Radio

Hertz auto rental system, in its first major network radio buy, has set a $1,000,000 gross deal on CBS Radio under which it will bankroll a five-minute business news strip starring Walter Cronkite and at the same time sponsor seven five-minute weekend news capsules. Entire deal runs a solid 52 weeks.

In part, deal was based on CBS research which indicated that the great majority of car renters are businessmen, which induced Hertz to use the business news strip on the web. Radio auto usage was a factor in Hertz's selection of radio. The business news strip will run 7:30 to 7:35 p.m. cross-the-board, with Cronkite giving up that segment of his "Answer, Please" show to do the Hertz strip. Deal was set via Campbell-Ewald.

In One Way Or Another All Top 15 Advertisers Back on NBC Radio Sked

With both American Tobacco and Campbell Soups signing for campaigns on NBC Radio, the network now has back all of the 15 top advertisers who once dominated network radio. American Tobacco, for Lucky Strike, inked for a 13-week Bob & Ray campaign, while Campbell's bought a daytime participation spread. Combined billings on the two deals run nearly $300,000 net.

American has bought, via BBD&O, 10 five-minute Bob & Ray segments a week in "Monitor" over a 13-week span starting May 15. Campbell's, also out of BBD&O, has bought 35 daytime participations through April 11 and another 15 for the April 14-25 period. Web's comeback campaign, which has primarily stressed billings, is further pointed up via its inclusion after several years of Radio's original Top 15 billers.

'We Can Make 'Em Just As Cheap Or Cheaper in N. Y.': Herb Leonard

Hollywood, Feb. 25.

Need for a "czar" in N.Y. to coordinate municipal authorities with motion picture and telepix producers locating there is seen as a "definite must" by Herbert B. Leonard, producer of five current vidpix series.

Just returned from Gotham, where he intends lensing his newest series, "Naked City," shortly, Leonard reports: "A man is needed to work with all departments as a sort of 'clearing house' with the authority to express the feelings of the city fathers, in order to simplify the task on both ends.

"A definite effort is being made in N.Y. to try to help tv producers to succeed. A feeling exists that they would like to keep identified with tv production. They are trying to dispel their reputation of being uncooperative," says the producer.

Comparing N.Y. and Hollywood budgets, Leonard declares that, "all things being equal in terms of cooperation, I think films can be made as cheaply, or cheaper, in N.Y. than they can in L.A.

"There are, however, limited facilities to be found in N.Y., and you have to be lucky to find them there. There are some 20 studios of various sizes in L.A., but only four or five in New York. We're going to shoot "Naked City" at the Biltmore Studios. We have two of its four stages locked for our use."

"Naked City," which he is producing in association with Screen Gems, begins filming Feb. 27 or 28, "subject to finding the star," says Leonard. Originally negotiating with Barry Fitzgerald for the lead, Leonard had to alter his plans when the actor had a recent stroke. Having failed thus far in his efforts to find a suitable replacement, the producer may switch from an Irishman to an American type of character for the part.

Lou Appleton has been signed as associate producer of the series, with Jess Kimmel, formerly U-I's New Talent dept. head, as assistant to the producer. Sterling Silliphant will be story consultant and will write some of the segments. Series will be directed by Jerry Hopper.

"We'll be trying to tell anthologies within the framework of a continuing-character show," says Leonard. "Unlike other series, the format will be the servant, and not the employer, of the producers and writers. It will be a human-interest series about New York, and, although told through the eyes of two law enforcement officers, the emphasis will not be on violence."

British, Soviet TV Exchange Starts

London, Feb. 25.

The exchange of television material between Associated-Rediffusion, London's weekday commercial tv programmers, and Moscow State TV, was set rolling from the London end last week, when A.R dispatched five minutes of film to the other side of the Iron Curtain. The first "featurette," was about Television House, the programmer's nerve centre.

The pact was set by John McMillan, A-R's program controller, during a recent visit to the USSR for the handing over ceremony of "USSR Now," a telefeature lensed in Russia with the cooperation of the authorities.

Outline of the scheme is for both stations to exchange five minutes of film each week. Subjects already lined up include the ballet, fashions, wages and the cost of living, and child welfare.

No film has yet been received from Russia, but an A-R spokesman said that when it does being to roll in, it will either be slotted into the weekly news-feature show "This Week," or collected and edited into a feature program.

Russian commentary for A-R's contributions is spoken by Rex Brown, a research student at the London School of Economics, with production and script by David Kentish.

Ameche's Radio Strip

Don Ameche returns to network radio with his own series next week when he preems "Don Ameche's Real Life Stories," a new soaper, on NBC Radio. Show moves into the 10:30 to 11 a.m. strip, immediately following the web's "My True Story," and trims "NBC Bandstand" down to an hour, in the 11 to noon spot. Latter is being retitled "Bert Parks' Bandstand."

New show will be hosted by Ameche and will turn out a complete story each week, a la "True Story." It's a Hi Brown package.

Cates-Naud's Quiz Show Makes It Worthwhile To Know Your Com'ls

New device to "force" viewers to watch a tv program's commercials, or at least to "make it pay" to watch the blurbs, has been incorporated into a projected quiz show being packaged by Gil Cates and Bill Naud. It's a write-in contest involving some $10,000 worth of merchandise prizes, in which the answers are based on the commercial shown.

Idea is that the viewers must watch the commercials closely to answer five questions centered on the blurbs. As for the quiz show itself, the same device is used on the contestants, except that they'll be answering questions based on an entertainment offering, either a live act, a film clip or a remote of an act. Show is titled "Entertainment Quiz," and the format is designed to showcase one top guest act on the order of an Abbe Lane, a Dick Button, etc.

Contestants, a champion and a challenger, must choose to answer questions based on what they've seen or heard in the act or film clip. Similarly, when the commercial is on, the viewer must answer five questions based on what they saw or heard on the commercial. Viewer enters his answer on a postcard to be eligible.

Show is currently being considered at the webs and a couple of agencies. Packagers, by the way, are a "kid brother act" of a sort. Gil Cates is the brother of vet producer Joe Cates, while Bill Naud is the brother of Tom Naud, the "Pat Boone Show" producer.

'Help'

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agencies this intelligence has been spread by agents, packagers and networks so here's the state of sponsored tv where the cries of help are loudest.

NBC

"Price Is Right." RCA wants out of its alternation with Speidel. Gross average program cost, $17,650.

"Restless Gun." Lambert wants to sell off half. Cost, $40,825; repeats $20,700.

"Suspicion." Ford and Philip Morris dropping off. Cost, $77,750 for full hour.

"Treasure Hunt." Alternate weeks open.

"Wagon Train." Tums, alternating with Drackett, dropping off in late April. General Foods picking up Drackett's half during summer. Gross cost per half hour, $25,000.

"Tic Tac Dough." RCA asking out of sharing with Lambert. Average gross cost, $21,175.

"You Bet Your Life." DeSoto, alternating with Toni seeking relief. Gross cost, $58,937; repeats, $18,112.

"Jane Wyman Show," Hazel Bishop out, Quaker Oaats continues. Cost, $39,275.

"M Squad." Hazel Bishop pulling out. Cost, $34.335.

Friday night Shorts Spots (following Gillette fights). Open. Cost, $5,000 plus $1,235 for sports authority.

"Noah's Ark." Starts in April, no sponsor yet.

CBS

"Win-Go." Alternate week open. Cost, $37,375.

Schlitz Playhouse. Alternate week offered. Budget this season for 52 weeks, $1,800,000 net.

"Robin Hood." Wildroot dropping out. Cost, $39,600, repeats free.

Armstrong Circle Theatre. Wants out of 10-11 Wednesday night time period (in alternation with U. S. Steel).

"Richard Diamond." Lorillard wants to sell off half. Cost, $40,500.

"Leave It To Beaver." Alternate week still open. Cost, $46,000; repeats free.

Doug Edwards News. American Can cancelling. Cost, $5,000.

"Perry Mason." Purex wants to drop alternate hour after March 8. Bristol-Myer dropping its alternate half-hour March 29. Cost, $80,000 gross, repeats $40,000; half that amount for half hours.

Lucky Dollar being bought by Brown & Williamson with possibility of selling off half.

"Oh Susanna" (Gale Storm). Helene Curtis pulling out leaving Nestle. Cost, $46,000 gross; repeats half.

ABC

Arthur Murray Party. Half open. Cost, $26,500.

"Navy Log." Participations open. Cost, $38,825.

"Make Me Laugh." American Tobacco may sell off half.

"Jim Bowie." Alternate weeks with American Chicle open. Cost, $42,000.

Dick Clark Show (dance party). Available for time cost only ($36,000) for first 13 weeks. Continuing cost, $17,250. (Sat., 7:30-8 p.m.).

"Adventures at Scott Island." Camel selling off alternate weeks. Cost, $45,700 gross.

CBS Regains Aft.

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noontime slot, where NBC's "Tic Tac Dough" (up from a 9.0 last year) tops "Hotel Cosmopolitan" and "Love of Life" by 10.1 to 6.3 and 9.0 respectively. At 12:30 to 1, CBS takes over domination, with its "Search for Tomorrow" and "Guiding Light" soaps, though donw slightly from last year, top NBC's "It Could Be You" by 10.3 and 11.0 to 9.6 for "Could Be." Latter is up from its 8.7 a year ago.

CBS-TV prexy Merle Jones emphasized the fact at a closed-circuit Friday (21) to affiliates, that on a program basis, CBS sweeps four of the five top daytime shows and eight out of the top 10 as rated by Nielsen. Topping the list is "House Party" with its 12.2. First NBC entry is "Price Is Right," with an 11.6, in the fourth spot, and the only other NBC daytimer is "Queen" tied for eighth with "Brighter Day" by virtue of their 10.5 ratings.

ABC, of course, has been making heavy inroads in late afternoon with Dick Clark's "Bandstand," but since this so far is only sporadically commercial, enough segments aren't rated by Nielsen to indicate the extent of its impact on CBS and NBC.

UA TV

Continued from page 23

tv distribution rights, along with other rights, on many of its pix.

On one hand, UA execs feel that the "Hold the Line at '49" is a meaningless campaign slogan, which will hurt exhibs more, they argue, a new batch of 39 or 52 post-'48's, or the whole library of Paramount, recently sold to MCA for tv distribution? Nevertheless, the UA management remains concerned about the exhib pressure, as well as being worried about the whole situation of how badly the theatrical boxoffice is being affected by vintage pix on tv.

On the other hand, UA management feels it has a responsibillity to company stockholders and individual producers releasing through UA to get the last buck out of a picture—and the tail end of the pix market is tv. That's where the last buck is.

In short, UA today finds it hard and embarrassing to be plying the theatrical and tv feature markets at the same time. The tipoff as to its direction should come shortly prior to the April NAB meeting. If a new list of features is not available then or at the NAB meet itself, then UA is taking a hiatus from the features to tv area until things settle down.

'Rate' Quiz

Continued from page 25

until June. Tom Reddy will emcee the new quizzer.

Under his new arrangement (both with CBS-TV and CBS Radio), Godfrey gives up his morning simulcast and will do an hour exclusively for radio at 10 to 11 a.m. and a half-hour tv-only show at 11 to 11:30. Previously, he did radio-only at 10 to 10:30, then launched into his simulcast from 10:30 to 11.30. Television network wasn't happy with the simulcast arrangement because it tended to restrict the sight elements on the tv side and called for too much talk to satisfy the radio listeners. Web, however, now faces the prospect of having to move the overflow of Godfrey clients into different shows. Radio web's affiliate board last Friday (21) voted a resolution congratulating the web on the divorcement of Godfrey's radio show from the tv.

Television web is hopeful Godfrey will extend his new half-hour strip to an hour eventually, it all depends, said prexy Merle Jones, on whether the new schedule is too strenuous to permit expansion.

30-Second Spots

Continued from page 21

7½-minute segment gets one one-minute and one 30-second commercial and may use them for different brands.

New pattern will enable smaller advertisers to move into CBS with more frequency and for longer periods. However, the plan to sell 30-second spots is applicable only to daytime periods and the 30-second blurbs won't be available at night or on weekends. These periods are limited to one-minute blurbs sold in five-minute time segments under the network's "Impact" plan.

Network, at the instigation of its stations and because of its own reluctance to abandon the principle of selling time rather than participations, has been a holdout on moving into the 30-second sale. But with NBC Radio, which sells minutes, 30-seconds and six-second spots, putting on the competitive squeeze and snaring some small-advertiser coin unavailable to CBS, the network went to its affiliate at last week's meeting for an okay. Affils, long opposed to such a move, voted to go along with the change, though not unanimously. Actually, the web could have made the move without the affiliates' consent, but preferred to persuade the affils of the validity of the move rather than going about it unilaterally.

Features vs. Live

Continued from page 23

observers feeling that quite the reverse is true, with live drama turning to fairy tales, tried and true properties — of course, with some notable exceptions.

The half-hour celluloid skeins off the Hollywood beltline, while they definitely have their place, don't fall into this discussion—for on the whole they are in a different league offering other than meaty dramatic fare.

In this situation a "Thirty Seconds Over Tokyo" continues to pull in a 20-odd American Research Bureau rating and a "High Noon" garners a neat 39.7 ARB in Detroit for a Sunday early evening slot from 6 to 7:30 p.m. No doubt about it, there's an appetite for good drama and the better oldies are feeding it on tv.

Toy Pistol Series

Continued from page 23

time the first 26 are completed in the summer.

"Buckaroos" is a spoof of adult tv westerns. The pilot, shown last week in New York, featured all the cliches—a lady stagecoach owner, a newspaper editor, a tenderfoot named Gaylord Appleton—but coming from kids, some of them adorned in handle-bar mustaches and all of whom rode full-sized horses quite well. A typical piece of dialog: Bartender to stage robber: "What'll it be, Cactus." Robber: "Lemonade, not too sweet."

AFM-WINS Impasse Kayoes Paul Taubman Gab-&-Music Stanza

A ban on WINS by Local 802 of the American Federation of Musicians killed a deal between the Elroy McCaw-owned radio station in New York and Paul Taubman, the owner of the Penthouse Club. Taubman was to do a midnight gab-and-music strip for McCaw. Taubman, who is also the musical director for several NBC shows and hence has a close affiliation with 802, backed off when he found out that the indie was on the union's unfair list.

The cross - the - board WINS stanza was to come from the Penthouse Club, and the blueprint called for Taubman to play the piano as well as talk. At the last minute, WINS was willing to eliminate the live piano but Taubman figured that even then doing nothing other than talk would create a sticky situation with the union, since he's an active member. Previous to making the now-abrogated WINS deal, Taubman was discussing a similar stanza with WRCA, the NBC key in New York, and he now reports that he's again dickering with the radio flag.

Four years ago, when WINS belonged to Crosley Broadcasting, the station fired its live musicians. AFM struck, putting pickets outside Yankee Stadium where WINS was radiocasting the Yankee baseball games, but the layoff stuck.

This week, an 802 spokesman said that since ownership of WINS had changed hands since the layoff, the present management might get off the unfair list by formally stating the change in ownership in a letter to the union. The union executive said that WMGM and WMCA and other N. Y. radio stations, which diminished the number of live sidemen, are not on the unfair list because they retained between two and four musicians each.

BLAIR'S $4,500,000 CHI OFFICE BUILDING

Chicago, Feb. 25.

John Blair & Co., radio-tv reppery, has purchased a choice Michigan Ave. corner lot here on which it intends to erect a $4,500,000 office building, designed specifically for ad agency tenancy. Prexy John C. Blair said hopes were the building would develop into a Chicago advertising centre. One of the upper floors of the 10-story structure, expandable to 16, will house the rep firm's midwest offices.

Site is the southeast corner of Michigan and Erie St. Architectural plans are already completed, and Blair indicated that construction would begin soon.

Desilu

Continued from page 23

summer of 1959, and reruns will include four of the Arnaz-Miss Ball longies on tv this season, others being selected from the anthology series.

Arnaz will function as exec producer on the series, and Desilu producers Bert Granet and Jerry Thorpe are now helping him ready the show. Arnaz, who has had the idea for such a series for six years, said "I am not going to design the shows for stars, but for stories and dramatic values."

He said he hasn't even made a presentation of series to sponsors, explaining, "there are so many problems and elements usually involved in a series, when you deal with a sponsor, ad agency and network while preparing it that by the time you go ahead on production, you're apt to forget the show you started with. So this time I decided to do the show first, without thinking of the other problems. I told a top agency exec my feelings about this, and he agreed it might be best to concentrate on the show first for a change."

Houston—For the second consecutive year Falstaff sponsored the telecasts of the $30,000 Houston Golf classic on KTRK-TV. Dizzy Dean and Kyle Rote handled the telecasts coming here from San Antonio where they also covered the Texas Open for Falstaff.

MACK SMACK IN THE MIDDLE

All Set for Barrow Fireworks

Washington, Feb. 25.

The most important hearing to be held by the Federal Communications Commission in many a moon begins next Monday (3) with the taking of oral testimony on the Barrow report recommendations for major restrictions on tv network operations.

With the Commission standing firm against any postponement of the hearings and threatening night sessions "if necessary," it's expected that the proceedings will be wound up within six weeks. This might result in a final decision on the report by June 1.

Proceedings will bring to Washington many of the big names in the tv industry, including Leonard Goldenson of ABC, Frank Stanton of CBS, Robert Sarnoff of NBC, Thomas F. O'Neil of RKO Teleradio, George B. Storer, Donald W. McGannon of Westinghouse, and Richard Moore of KTTV Hollywood.

Under the order of appearances, ABC execs lead off the parade of some 75 witnesses slated to testify. CBS is next, followed by NBC. Altogether the networks will have 24 of their officials on hand. They will be allowed a total of six days to present their testimony.

Other major organizations to offer evidence are the affiliates committees, the Station Representatives Assn., NTA Film Network, Edward Petry & Co., and the Committee for Competitive TV. Owners or representatives of about 20 stations will also appear.

It's expected that the testimony will focus on the Barrow recommendations dealing with option time, must-buy, and multiple ownership. But there will also be evidence on rates, compensation, enforcement and application of FCC rules directly to networks.

In its Notice of Hearings issued six weeks ago, the Commission said the report of its Network Study Staff, directed by Dean Roscoe L. Barrow, of U. of Cincinnati, will provide a basis for considering revision of its Chain Broadcasting Rules in the light of the advent of television.

It further stated that the report will determine whether it should recommend to Congress "the enactment of additional legislation relating to networks."

Sen. John W. Bricker (R-O.), ranking member of the Interstate Commerce Committee, is pushing for hearings on his bill to place the networks under direct regulation of the FCC. The Committee is reportedly waiting for the Commission's decision on the Barrow report before scheduling hearings.

Testimony on the Barrow report will be heard by the full Commission and examination of witnesses will be conducted by the Commissioners.

N. Y. Police Cop a TV Plea

Deny Censorship of Scripts; Claim They're Merely 'Checking For Accuracy'

New York Police Dept., which "reluctantly" checks television scripts for accuracy about policy procedure when such scripts are submitted, is growing increasingly concerned over an impression in the trade that it in any way acts as a censoring body.

According to Deputy Commissioner Walter Arm, the department "has no desire to act as a censor in any manner. We don't encourage the practice, but if a writer or producer feels doubtful about the accuracy of a documentary script and asks us to check it, we do so as a service to them. But they are under no obligation to submit the script to us, and under no obligation, for that matter, to use our suggestions."

Department's concern stems from a recent incident in which "Armstrong Circle Theatre" decided against the use of a script which had been submitted to the Department for checking and was found to have some 20 technical inaccuracies. Script, based on a Redbook mag article, dealt with the recent Campbell murder case in Brooklyn.

Attorney for "Armstrong" had some doubts about the script and asked the Department to look it over, and the police found some 20 instances of discrepancies. One, for example, was an incident in which a party was arrested quietly but in the script was shown as stood up against a wall and frisked. Another dramatized conversations among the police which didn't actually occur. The "Armstrong" attorney decided that it would be best to drop the script as an "Armstrong" entry, since that show is a documentary, but to use it at some future date as a fictitious play without pinpointing names and places.

However, dropping of the script has lead to the belief in some quarters that it was a matter of police censorship, whereas Arm points out that "this type of checking takes a lot of time and effort, and we're reluctant to do it but will do so when asked to as a matter of service. But we don't try to tell anyone what and how to write a script or in any way attempt to censor scripts."

All-Time Top 50

Film Features On TV

One of the provocative

charts to appear in

VARIETY

Semi-Annual TV Film Issue

OUT IN MARCH

WGA Says Webs Cut Corners On Writer Payments

In addition to its other collective bargaining demands, Writers Guild of America East wants the radio and tv networks to remove continuity writers from staff during the time they are preparing full program scripts for the webs. Guild feeling is the webs have been "cutting corners" by getting staffers to write programs without paying them the same residual benefits that are in the freelance contract. By temporarily removing continuity scribblers from staff, and into freelance ranks, they'll then qualify for residual coin.

This alleged coin saving device of the webs is largely a practice in radio, but a scribbler spokesman declared that the demand would act "preventive medicine" for tv. Radio webs, according to the spokesman, have several programs, which are fully prepared by staff continuity men, and without added payment to them, except for commercial fees. A case in point was described as NBC's "Five-Star Matinee." Stanza was

(Continued on page 38)

INSURANCE CUT LAW VIOLATION?

Washington, Feb. 25.

Revelation of FCC Comr. Richard F. Mack's one-sixth interest in a Miami insurance agency which handles the National Airlines business may prove to be the most damaging testimony yet brought out against the Commissioner, it was indicated today (Tues.) at hearings of the House Subcommittee on Legislative Oversight.

Chairman Oren Harris (D., Ark.), read off sections of the Communications Act and penalties dealing with their violation regarding outside interests by FCC Commissioners and said, "It appears to me that some people have fallen into a very bad situation." While he's not "prejudging" the case, Harris said, "the facts are very plain to me."

Rep. Harris made reference to Sec. 4 (D) of the act, which provides that "no member of the Commission . . . shall be financially interested in any company furnishing services . . . to any company engaged in communication by wire or radio . . . or in any company owning stock, bonds or other securities of any such company, nor hold any official relationship to any person subject to the provisions of the Act." Also, "Such Commissioners shall not engage in any other business, vocation, profession or employment."

He also read the law to Thurman Whiteside, Miami lawyer who had allegedly interceded with Mack and who gave him the one-sixth interest in the Stembler-Sheldon Insurance Agency, citing that provision of the Communications Act which forbids any person involved with the presentation or preparation of an adjudication to make additional presentations "directly or indirectly . . . unless upon notice and opportunity for all parties to participate." Implication was that Whiteside's private conversations with Mack were in violation of the law, allegation which the attorney denied.

Whiteside brought out in additional testimony today that Mack had earned an additional $2,000 from his interest in the insurance company during 1957. The $2,000 was given him through the Andor Company, a holding company wholly owned by Mack. His total take from the insurance company, therefore, was nearly $12,000. Whiteside said this money was given Mack for furnishing "leads" to the company, though since Mack joined the FCC it represented renewels of business previously signed on the basis of Mack's leads.

A key witness in the Channel 10 Miami case told a Congressional committee yesterday (Mon.) that

(Continued on page 40)

Morse: 'Remove Mack'

Washington, Feb. 25.

Sen. Wayne Morse (D-Ore.), sponsor of a resolution for a separate Senate inquiry into regulatory agencies, said yesterday (Mon.) that FCC Comr. Richard Mack should be removed from office.

Interviewed on Mutual's "Reporters' Roundup," Morse said that "on the basis of what has already been brought out in the House hearings I think that the President should have called for his (Mack's) resignation before now."

Asked whether he thought Commission Chairman John Doerfer should be "fired" because of disclosures regarding his travels, Morse said, "the only comment I'm going to make on Doerfer is I think he should be thoroughly investigated . . . I do not think (he) has conducted himself as the chairman of the Commission should."

Morse said a Senate probe of agencies would mean "very little duplication" of the House inquiry.

Henry May's Beef: Scenic Designs On TV Should Be Seen & Not Heard

Economics of Tape

Vs. Film for Com'ls

Among the many features and

appraisals to appear in

VARIETY

Semi-Annual TV Film Issue

OUT IN MARCH

Current trend among television scenic designers to "outshout" the medium's performers is getting out of hand, in the opinion of Henry May, designer for the "Omnibus" series. Too many designers are throwing up complicated sets and scenes behind standup comedians or singers with the result that they distract from the performer and the performance instead of complementing them.

Complaint underlies May's principal working theory as a tv designer, namely that the scenic design should always be subordinate to the play and the players. It should complement the mood of the work, yet remain uncluttered so that it doesn't distract the audience from the actors. May feels television design, or design in any medium, "should be simple, have style, have good taste and above all, should use realism only as a last resort."

May feels that many designers tend to overdress a set, and believes that there's a "stripping down" process which should keep a set at a point of maximum simplicity. "Some designers don't know when to stop stripping the set down, to take the other extreme," he points out, but the tendency to overdress is usually the more harmful. May has the advantage of working on "Omnibus" with all kinds of periods and properties, so that he can stylize more than the ordinary designer, but even in the straight dramatics (which he did for "Studio One" and other CBS-TV shows before joining "Omnibus" at its inceptions), the set design should have a definite but simple style, he feels.

As an example, he offers the case of a script calling for a murder taking place against a setting of trees. "You'd be surprised at the number of designers who having the same amount of money to spend for willow trees or sombre evergreens will pick the willows just because they look prettier, or because evergreens have been used too often. It's just like window dressing — everybody runs around to see what everybody else is doing."

May believes his rules-of-thumb apply equally in the theatre, but added to this is the complication that designing for television is "far more difficult than for the theatre." In tv, he says, "the audience is always in movement; it's like theatre in the round in that they can see the set from any and every angle. In the theatre, their position is fixed, they've got a head-on-view and it's only a flat view. In tv, we can expect the audience to see our set from every conceivable angle, from straight down or looking straight up. Besides, we've got to worry about function, keeping out of the way of equipment and planning so that the sets aren't too far away for quick transitions."

'Big Record' Cut In Half With Olds Now Riding Solo

CBS-TV's "The Big Record" cuts back to a half-hour comes March 26, moving into the Wednesday 8:30 to 9 segment and opening up 8 to 8:30 for another show. Oldsmobile will expand its sponsorship on "Record" to become solo bankroller, doubling its previous alternate-week half-hour stake in the stanza.

Meanwhile CBS is engaged in a massive juggling act concerning the other two "Record" sponsors, Pillsbury and Armour, and the new open half-hour. Sponsors, though they have first crack at the Wednesday period, may choose to go into other program areas. Pending their decision, CBS must forestall choice of a replacement show, though "Too Young To Go Steady," in which Shulton (which recently cancelled "Eve Arden Show") is interested, is a possibility if Shulton can get the time period locked up.

Curiously, the cut to a half-hour for "Record" results from Oldsmobile's fierce loyalty to star Patti Page. Olds was engaged in a tug of war with Pillsbury and Armour, which wanted to cancel "Record," and the idea came to CBS that as long as Olds was so strong for Miss Page, perhaps it would pick up solo sponsorship of a half-hour version. Idea worked, solving one of the web's major headaches of the season.

Bernstein Pacts Plays For Granada TV Airing, Ends Month's U.S. Stay

Sidney Bernstein, board chairman of the 60-theatre chain in Great Britain and ditto of Granada-TV, is returning to his London base after a month's business-vacation in New York with his wife. He has not yet finalized the appointment of a permanent U.S. representative for his video network but plans are pretty well set for a New York headquarters for Granada-TV. There may have to be one also in Hollywood. He cut short his U.S. stay by having the Coast people confer with him in New York.

Granada leans strongly on live teleplay productions and among the properties which Bernstein signed are "Skin of Our Teeth," "All My Sons," "Bridge of San Luis Rey" and "Season In The Sun." He will finalize other properties of like recent vintage by American dramatists. There is a strong inclination by the British video public for American plays and players. With the scripts Bernstein is also finalizing several name players to make their British video debut in these scripts.

He and his wife sail back this Saturday (1) on the SS Queen Elizabeth.

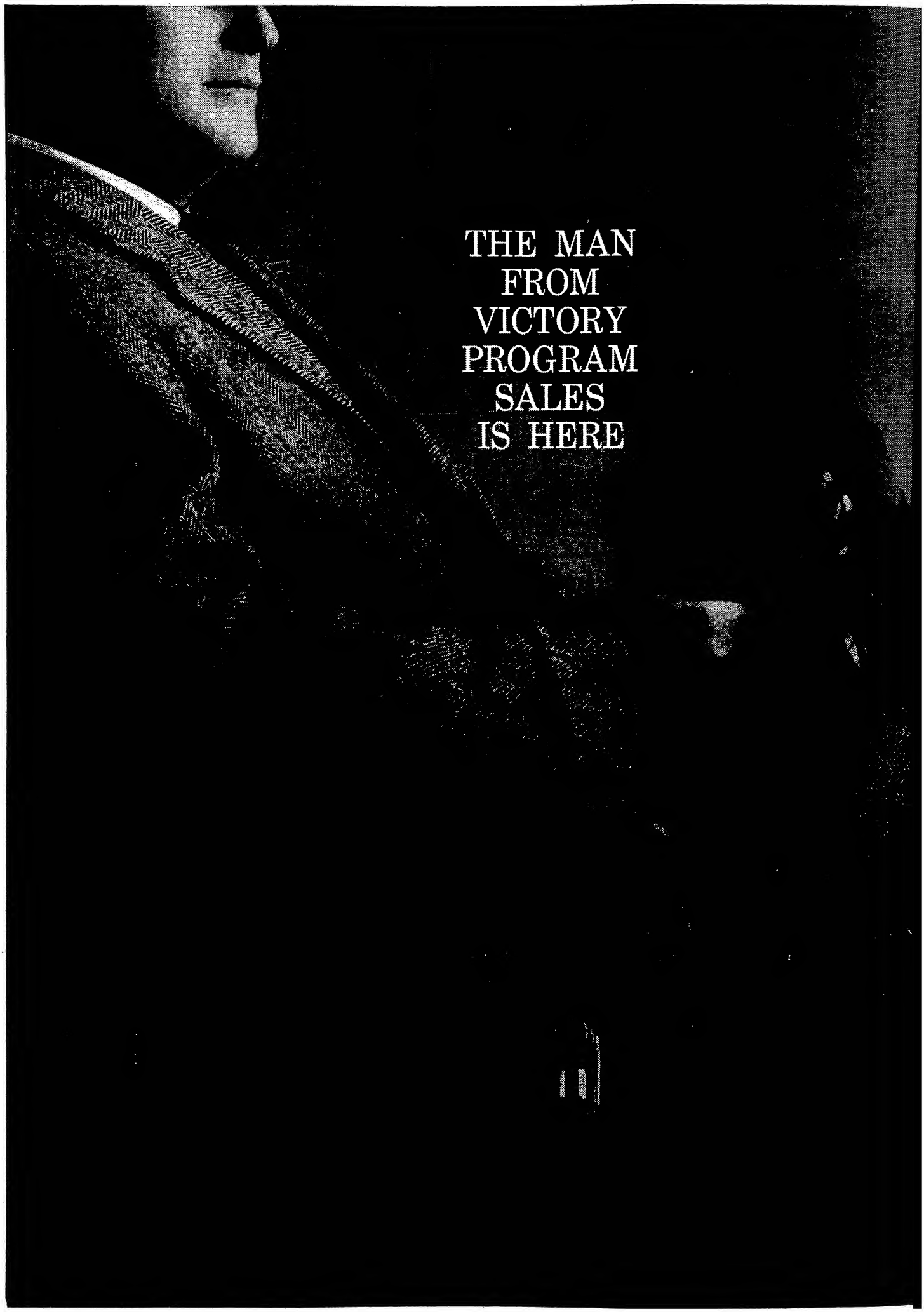
Austria Gets a Spec

Vienna, Feb. 25.

An all German-language hookup was arranged by the Austrian state operated television system, when Robert Stolz's newest musical, "Hello! This Is Love," was produced here. Show is running at present in Raimund Theatre before full houses. Transmission was excellent. Stolz directed the orchestra.

Since there are only 26,000 sets in the entire country, cafes were crowded, having advertised the program the entire week before.

Not all of these 26,000 set-owners contribute to the costs of the tv system (tax here is $2 a month), the government issuing a warning in the local newspapers on the day of this production, that only about one-half has registered so far. Actually this means a loss of 50% for the accruing royalties.


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VARIETY - ARB City-By-City Syndicated Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor from whom the film is aired.*

PHILADELPHIA — *Approximate Set Count*—2,000,000 — *Stations*—WRCV (3), WFIL (6), WCAU (10), WVUE (12)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	JANUARY RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Popeye the Sailor (Ch)	WFIL	AAP	Mon.-Fri. 6:00-6:30	29.1	68.3	42.6	Million Dollar Matinee (M-F)	WCAU	8.1
2. San Francisco Beat (Dr)	WCAU	CBS	Sat. 10:30-11:00	25.7	47.6	54.0	Your Hit Parade	WRCV	15.8
3. Highway Patrol (Adv)	WCAU	Ziv	Sat. 7:00-7:30	23.7	61.1	38.8	Captain David Grief	WRCV	3.1
4. Silent Service (Adv)	WFIL	NBC	Sun. 6:30-7:00	22.7	58.5	38.8	Where We Stand	WCAU	10.4
5. Sky King (Adv)	WCAU	Nabisco	Sat. 6:00-6:30	22.5	65.6	34.3	Newsreel	WFIL	6.0
							Grady and Hurst	WVUE	4.1
6. TV Reader's Digest (Dr)	WFIL	Telestar	Sun. 6:00-6:30	20.2	51.1	39.5	Where We Stand	WCAU	12.1
7. Martin Kane (Myst)	WRCV	Ziv	Wed. 10:30-11:00	18.0	40.0	45.0	Wednesday Night Fights	WFIL	15.9
							Circle Theatre	WCAU	12.1
8. Mickey Spillane (Myst)	WCAU	MCA	Tues. 10:30-11:00	17.9	38.1	47 0	Newsreel; Weather	WFIL	17 4
9. Annie Oakley (W)	WCAU	CBS	Sat. 5:30-6:00	17.7	55.8	31.7	Damon Runyon Theatre	WFIL	8.3
10. The Honeymooners (Co)	WRCV	CBS	Tues. 7:00-7:30	16.9	38.5	43.9	Newsreel	WFIL	14.7
							Official Detective	WCAU	13.0

DETROIT — *Approximate Set Count*—1,610,000 — *Stations*—WJBK (2), WWJ (4), WXYZ (7), CKLW (9)

1. Popeye the Sailor (Ch)	CKLW	AAP	Mon.-Fri. 6:00-6:30	31.3	67.5	46.4	6 O'Clock News	WWJ	3.6
							Weathercast; Box 4	WWJ	7.6
2. Highway Patrol (Adv)	WJBK		Tues. 10:30-11:00	29.4	62.3	47.2	Crusader	WWJ	10.2
3. The Honeymooners (Co)	WJBK	CBS	Sat. 10:30-11:00	25.7	47.2	54.5	Your Hit Parade	WWJ	14.9
4. Death Valley Days (W)	WWJ	Pacific-Borax	Mon. 7:00-7:30	25.1	55.2	45.5	Gangbusters	CKLW	8.1
5. Studio 57 (Dr)	WWJ	MCA	Wed. 10:30-11:00	24.6	47.8	51.5	Wednesday Night Fights	WXYZ	10.2
							Crown Theatre	CKLW	10.2
6. Casey Jones (Adv)	WWJ	Screen Gems	Tues. 7:00-7:30	21.2	41.0	51.7	State Trooper	CKLW	15.2
7. Amos 'n' Andy (Co)	WWJ	CBS	Wed. 7:00-7:30	20.8	43.4	47.9	Don Ameche	WJBK	14.1
8. Mickey Rooney (Co)	CKLW	Screencraft	Tues. 6:30-7:00	17.7	40.6	43.6	Annie Oakley	WXYZ	12.4
9. Brave Eagle (W)	CKLW	CBS	Fri. 6:30-7:00	17.4	44.8	38.8	Whirlybirds	WWJ	8.9
10. Harbor Command (Adv)	WJBK	Ziv	Fri. 10:30-11:00	17.2	32.5	52.9	Person to Person	CKLW	14.5

SAN FRANCISCO — *Approximate Set Count*—1,350,000 — *Stations*—KRON (4), KPIX (5), KGO (7)

1. The Honeymooners (Co)	KRON	CBS	Thurs. 7:00-7:30	29.1	62.4	46.6	O. Henry Playhouse	KPIX	13.8
2. Highway Patrol (Adv)	KRON	Ziv	Tues. 6:30-7:00	24.0	53.6	44.8	Frontier	KGO	11.6
2. Science Fiction Theatre (Adv)	KRON	Ziv	Thurs. 6:30-7:00	24.0	62.2	38.6	Numbers and Space	KPIX	7.6
3. Search for Adventure (Adv)	KPIX	Bagnall	Thurs. 7:30-8:00	22.7	38.7	58.7	Tic Tac Dough	KRON	21 0
4. Harbor Command (Adv)	KRON	Ziv	Wed. 6:30-7:00	19.3	50.9	37.9	Last of the Mohicans	KPIX	9.6
5. Secret Journal (Dr)	KPIX	MCA	Sat. 10:00-10:30	19.0	37.3	51.0	End of the Rainbow	KRON	16.6
6. State Trooper (Adv)	KPIX	MCA	Sun. 7:00-7:30	17.7	29.0	61.0	Movie Time	KRON	27.9
7. Popeye the Sailor (Ch)	KRON	AAP	Mon.-Fri. 5:30-6:00	17 6	50.9	34.6	Mickey Mouse Club	KGO	8.3
							I Led 3 Lives	KPIX	10.3
8. San Francisco Beat (Dr)	KPIX	CBS	Sat. 10:30-11:00	16.1	41.7	38.6	Your Hit Parade	KRON	11.8
9. Men of Annapolis (Adv)	KPIX	Ziv	Sat. 9:30-10:00	15.6	26.9	57.9	Lawrence Welk	KGO	24.5
10. Annie Oakley (W)	KGO	CBS	Tues. 6:00-6:30	15.5	39.0	39.7	Shell News	KRON	13.1
10. Sky King (Adv)	KGO	Nabisco	Mon. 6:00-6:30	15.5	39.8	38.9	Shell News	KRON	12.4
							CBS News—D. Edwards	KPIX	12.4

BALTIMORE — *Approximate Set Count*—664,500 — *Stations*—WMAR (2), WBAL (11), WJZ (13)

1. Casey Jones (Adv)	WJZ	Screen Gems	Mon. 7:30-8:00	25.8	47.9	53.9	Robin Hood	WMAR	19.2
2. Popeye the Sailor (Ch)	WJZ	AAP	Mon.-Fri. 4:45-5:00	24.2	73.8	32.8	Where We Stand	WMAR	13.4
			Sat. & Sun. 5:30-6:00				Annie Oakley	WBAL	5.8
							Edge of Night	WMAR	4.2
3. Highway Patrol (Adv)	WMAR	Ziv	Sat. 7:00-7:30	22.1	46.0	48.0	Early Show; Dateline	WJZ	16.4
4. Sheriff of Cochise (W)	WBAL	NTA	Sat. 10:30-11:00	19.6	36.6	53.6	Men of Annapolis	WMAR	16.3
							News; Late Show	WJZ	16.3
5. Frontier (W)	WBAL	NBC	Wed. 10:30-11:00	17.0	45.5	37.4	News; Late Show	WJZ	12.1
6. Amos 'n' Andy (Co)	WMAR	CBS	Mon.-Fri. 6:00-6:30	16 7	41.2	40.5	Early Show (M-F)	WJZ	17.1
7. Men of Annapolis (Adv)	WMAR	Ziv	Sat. 10:30-11:00	16.3	30.4	53.6	Sheriff of Cochise	WBAL	19.6
8. Brave Eagle (W)	WMAR	CBS	Sat. 6:30-7:00	15.1	36.8	41.0	Early Show	WJZ	17.0
9. Public Defender (Dr)	WMAR	Interstate	Thurs. 6:30-7:00	14.8	38.9	38.0	Early Show	WJZ	17.7
10. The Honeymooners (Co)	WJZ	CBS	Sun. 10:00-10:30	14.5	25.2	57.6	Loretta Young	WBAL	27.0

CINCINNATI — *Approximate Set Count*—662,000 — *Stations*—WLWT (5), WCPO (9), WKRC (12)

1. Highway Patrol (Adv)	WKRC	Ziv	Sat. 10:30-11:00	35.1	60.4	58.1	Your Hit Parade	WLWT	14.2
2. Death Valley Days (W)	WKRC	Pacific-Borax	Fri. 7:00-7:30	27.6	61.1	45.2	Outdoor Guide	WLWT	8.7
3. Cisco Kid (W)	WCPO	Ziv	Sun. 6:00-6:30	27.2	49.8	54.6	Best of MGM	WLWT	13.7
4. Men of Annapolis (Adv)	WCPO	Ziv	Sun. 6:30-7:00	24.2	46.7	51.8	Best of MGM	WLWT	14.2
5. Dr. Christian (Dr)	WKRC	Ziv	Mon. 7:00-7:30	21.9	48.8	44.9	Mama	WLWT	11.8
6. 26 Men (W)	WLWT	ABC	Thurs. 7:00-7:30	21.3	53.7	39.7	Frontier	WKRC	10.9
7. Sheriff of Cochise (W)	WKRC	NTA	Thurs. 7:30-8:00	19.9	34.5	57.7	Tic Tac Dough	WLWT	18.5
8. Western Marshal (W)	WKRC	NBC	Tues. 6:30-7:00	19.3	44.8	43.1	News—Huntley-Brinkley	WLWT	14.3
9. Playhouse 57 (Dr)	WLWT	MCA	Wed. 10:30-11:00	19.0	46.8	40.6	Circle Theatre	WKRC	13.4
10. Kingdom of the Sea (Doc)	WLWT	Guild	Wed. 7:00-7:30	18.6	38.5	48.3	Stage 7	WKRC	14.6

Tele Follow-Up Comment

Kraft TV Theatre

Milton Berle took a whirl at straight dramatics on "Kraft Television Theatre" last week (19), starring in a Henry Denker-scripted original, "Material Witness," and perhaps the best than can be said for it is that it was an interesting experiment for the comedian. This is not to say that the fault can be pinned primarily on Berle. Denker, who should know better, having toiled successfully these many years in the tv vineyards and having, among other things, co-authored the "Time Limit" legiter, must take the major rap. His story of an ordinary guy (a white collar worker) who fears for his wife and kid after witnessing a gang murder, was a lacklustre affair, mostly dull in content and overboard on pedestrian dialog.

There was nothing in Denker's text to inspire or stimulate any spark of latent dramatic talent in a Berle or anyone else. Berle, too, might have benefitted if Don Medford's direction had been more intense, more progressively exciting and less a relating of facts as in a documentary.

That Berle even managed to dam up and overcome those characteristics that have stamped his comedic career these many years redounds to his credit, but it's unfortunate that he couldn't rise beyond that. He seemed to convey understanding, but it never affected him; in turn it never affected the audience.

Top major supporting roles were Richard Kiley as a plainclothes copper and Nancy Marchand as the frightened guy's wife. It was a hapless evening for both of them.

Rose.

Playhouse 90

"Point of No Return" was given a careful and elaborate production by "Playhouse 90" over CBS-TV last week (20). It might have been exciting, too, had not the commercials broken up the mood at least once in each quarter-hour or less of the 90-minuter. Frank D. Gilroy turned in a slick crackerjack adaptation of the Paul Osborn play (a click Broadway vehicle for Henry Fonda six seasons ago) from the John P. Marquand bestseller.

Television being what it is, the network must be held accountable for a kind of sabotage to potential artistry that's indigenous to the medium when a succession of blurbs—in this case a load of segmented sponsorships—muscle in with irritating intrusions. Theatregoers would never stand for such shenanigans and it is at least questionable whether tv, meaning specifically "Playhouse 90," isn't killing off its future chances by this overcrowding on the commercials. At the 10:30 mark, of course, there's the traditional F.O.B. (full of blurbs)—regular sponsors, spots, local cut-ins, and the wordage of the billed-next-week host (in this case Tab Hunter, who looked unsure throughout as he gazed at the cue-sheets). It's an affront to the work of playwright, cast, director and backstage craftsmen when a viewer is obliged to sit through the din before he can get back to the next 12 or 15 minutes that constitute one act on "90."

Otherwise, this can be said for "six-act" play: It moved well, whether forward or backward (being essentially in flashback), was superbly performed by a knowing cast and had the benefit of top-rung poshy settings by Robert Tyler Lee, particularly of the elegant Lovell home in Massachusetts (suburban Boston thinly fictionalized as the town of Clyde). Franklin Schaffner's staging was alert and inventive, managing to preserve a reasonable semblance of continuity even against the numerous intermissions.

Charlton Heston, in the lead role of the banker caught between yes-no in his bid to attain a vice-presidency, managed to convey a sense of his indecision, though suggesting to the viewer that he was a bit confused at times by the part; his wife was sharply drawn in the hands of a genuine pro, the appealing Katharine Bard; Hope Lange ("Peyton Place") as Heston's way-back-when sweetheart with whom marriage was frustrated by a Brahmin - like, snobbish father, played her role with great tenderness, and is a young beauty besides; John Williams as her widowed father gave to the 20-years-ago flashback the sense of young-love doom that pervaded the play during the period then depicted; and Walter Abel and Russell Collins were first-rate, as was Edward Andrews in a role also much too abbreviated for his thespic stature.

It was an excellent 90 minutes that could have been excellenter—if.

Trau.

Your Hit Parade

Rock 'n' roll has NBC-TV's "Your Hit Parade" reeling. Trapped in a format that necessitates the airing of the top tunes of the week, which for the past year have been predominately rock'n'rollers, the show has minimum values for the adults. And the fact that the tune's original diskers aren't used has limited its juve appeal. Only redeeming feature up until this season has been some clever production work but even that has fallen by the wayside.

Last Saturday (22) the show began a counterattack. In a revamped format, program is slicing its "Hit Parade" selection from seven tunes down to five. It's still almost a losing battle when it's got to work with such "hits" as "Get A Job" and "At The Hop." The Hit Parade ciggie sponsors, however, are counting on a "mystery tune" gimmick to pull up the rating. It's a tired stunt that requires naming the tune and writing in on the topic "I Like Hit Parade cigarets because. . ." Initial mystery tune, a Richard Rodgers waltz, was fairly simple to come by so the hitch for the $200,000 in prizes will probably rest on the letters. The "mystery tune" angle apparently appeals only to the ciggie sponsor because on alternate weeks when Toni picks up the tab, show will feature the five "hits" and four "specials." On "mystery tune" night, there are only three specials.

When "Your Hit Parade" first started in radio, 10 hits were aired. Now it's down to five and if the rock'n'roll vogue continues show may be forced to program "specials" only or throw in the towel.

The "specials" on show caught Saturday were "People Will Say We're In Love," which was on "YHP" for 29 weeks in 1943, "Sing Something Simple" and "Button Up Your Overcoat." Latter was delightfully handled in a Charleston style by Jill Corey. Virginia Gibson, Alan Copeland and Tommy Leonetti make the most of their difficut pop tune assignments and Dick Jacobs tries his best to capture the musical mood of the disclick originals.

The addition of mystery tunes and specials will never make "Your Hit Parade" what it used to be. In today's pop market, the show has outlived its usefulness and meaning.

Gros.

Ed Sullivan Show

Twentyfifth anniversary of the world-famous Radio City Music Hall in New York would suggest an ideal peg for an elaborate variety show, borrowing much of the color that has marked the theatre's stage presentations. Ed Sullivan had a tieup with the Hall Sunday (23) night but curiously limited the enterprise to only a few minutes during which Raymond Paige's M. H. orchestra went through a brief workout.

Paige's huge aggregation took the audience on a delightful musical excursion and interesting camera angles added to the visual plusses. But it was simply too brief; Indeed the onlooker was given to wonder why the AFM-ers bothered to make the trip to the studio.

Thereafter "Toast" resumed with its usual format (if it can be called a format). Numerous vaude turns were programmed in rapid succession with little effort made to segue one into the other and all without distinction.

Perhaps theatre policy or union matters prevented Sullivan from bringing on any of the other Hall features, such as the Glee Club, Rockettes and ballet troupe. If there were no such injunctions he missed an opportunity to do something special, instead of the routine.

Gene.

Omnibus

Peter Ustinov's tv tour de forces are becoming commonplace. As a sequel to his standout performance on this series several weeks ago as Dr. Samuel Johnson, Ustinov last Sunday (23) occupied the "Omnibus" slot by displaying other facets of his formidable talent. He starred in a play, "Moment of Truth," which he also happened to write, stage and co-direct. (It was produced on the London stage in 1952.)

Although Ustinov may not be a wholly disciplined playwright, "Moment of Truth" had the marks of a superior stylist. Some sentimentality and gaseous poetic prose

(Continued on page 40)

DOUGH RE MI

With Gene Rayburn, emcee; Roger Tuttle, announcer; Paul Taubman orch
Producer: Hugh Granigan
Director: Richard Schneider
30 Mins., Mon.-thru-Fri., 10 a.m.
PARTICIPATING
NBC-TV, from New York

NBC-TV is attempting to extend its successful audience participation formula throughout its morning structure with the addition of this new Barry & Enright package as the replacement for the "Arlene Francis Show," which just didn't deliver ratings compatible with the rest of the NBC daytime lineup.

Whether "Dough Re Mi" is the answer, however, is problematical. It's a pleasant game, but it tends to get somewhat monotonous, even in one sitting, let alone on a strip basis. Unlike the other B&E "Dough" game, "Tic Tac Dough," this one is strictly a johnny-one-note affair that proves wearing.

Game works this way: three contestants are given the first three notes of a song and $200 apiece with which to bid against each other for the right to hear the fourth note and attempt to guess the title. Winner gets the value of the song plus the residue left from the original $200. Each game consists of three rounds, with songs worth progressively $100, $200 and $400. Contestant with the highest cash total is the winner and can go on to face two more contestants.

Combination of bidding and the game make for a pleasant enough format, but after a couple of round it begins to pall somewhat. Lack of real variety in the questions, and the sameness of each round constitute the key dangers to this entry. Gene Rayburn, in his first quizmaster assignment, does a good job of handling contestants and keeping the game moving, and the Paul Taubman orch gets those notes across clearly and without the confusion that used to plague some of the older musical quizzers.

Barry & Enright will work in a home variation of the quiz via a telephone setup starting next week. This makes sense, to judge by the success of the other shows utilizing home-quizzes. But even this may not prove enough of a compensation for the note-weary viewer.

Chan.

VICTOR BORGE'S COMEDY & MUSIC

With Rod Alexander & Bambi Linn, Doretta Morrow, Abbott Lee Ruskin, Luther Henderson orch
Producer: Allan Sherman
Director: Jack Smight
Writers: Sherman, Henry Morgan, Jack Douglas
60 Mins., Wed. (19), 9 p.m.
PONTIAC
CBS-TV, from New York
(MacManus, John & Adams)

On his opening Pontiac commercial, Victor Borge showed a picture of his brandnew Pontiac—covered beyond recognition with snow—remarked that the trouble was that his wife was still in it, added that she wasn't safe though because his brother was in there with her, and was off to the races with his third

(Continued on page 41)

THE GREAT CHALLENGE

(Education for What?)
With Howard K. Smith, moderator; George Hicks, announcer; Clarence Faust, Max Lerner, Harrison Brown, Wallace Sterling, Very Rev. Theodore M. Hesburgh, Harold Gores, Harold Taylor, guests
Producer: Jim Fleming
Director: Mike Zeamer
60 Mins., Sun. (23), 5 p.m.
CBS-TV, from New York

First of a special CBS-TV public affairs series of seven programs bearing the umbrella title of "The Great Challenge" and constituting a symposium on the basic problems (other than military) facing American civilization vis a vis the Soviet Union, "Education for What?" proved as stimulating and as challenging as its titles. Group of seven educators, representing shades of opinion ranging from the hard-core classicists to the modern "life-adjustment" proponents, came to grips on some of the major issues facing American education today.

Beyond the unanimity surrounding the necessity for heightening of teacher prestige in the community and salary increases, the discussion was most provocative in dealing with the central point, "education for what?" Panel was sharply divided, with Clarence Faust, Fund for the Advancement of Education prexy, Very Rev. Theodore M. Hesburgh, Notre Dame U. president, Dr. Wallace Sterling, Stanford U. prexy and Dr. Harrison Brown, Cal Tech biochemist, all favoring concentration on the hard core of "valid academic subjects" and Max Lerner, Sarah Lawrence College prexy Harold Taylor and Newtown, Mass., school superintendent Harold Gores arguing in favor of the socalled "personality" courses as a necessary ingredient of the modern curriculum.

But there was general agreement that today's students lack the will to work hard at learning, that they tend to take the easy way out—not only they but education in general, and that the lack of "inspired teachers" will become an increasingly acute problem in the future. A questions-from-the-audience period was too short to be effective, and this element of the program could be expanded, since the audience constitutes experts in the field.

Show originated from the new Caspary Auditorium at the Rockefeller Institute, an impressive setting for the series. Howark K. Smith was an excellent moderator, moving the discussion smoothly, getting the talk around, to as many aspects of the problem as possible and yet not cutting any of them short, and aptly summarizing the areas of agreement and disagreement. George Hicks, the offscreen announcer, did an excellent introductory and closing job.

All in all, "Great Challenge" shapes as difficult but rewarding viewing—difficult because the subjects at hand are difficult and require concentration by the viewer, but rewarding because they are being dealt with earnestly and intelligently by the prime thinkers in the fields under study.

Chan.

ALADDIN

(Du Pont Show of the Month)
With Cyril Ritchard, Dennis King, Sal Mineo, Anna Maria Alberghetti, Basil Rathbone, Howard Morris, Una Merkel, Geoffrey Holder, Alexander Clarke, George Hall, John McCurry, others; Robert Emmett Dolan, musical director
Music & Lyrics: Cole Porter
Book: S. J. Perelman
Producer: Richard Lewine
Director: Ralph Nelson
Costume Designer: Irene Sharaff
Set Designer: Bob Markell
90 Mins., Fri. (21) 7:30 p.m.
DU PONT
CBS-TV, from New York (color)
(BBD&O)

"Aladdin's" Genie didn't exactly play ball with CBS Fri. night. For all the abacadabra that paraded across the tv screen in tinted splendor, the only wish that mattered—delivering up a good spec—failed to materialize. The network's production impresarios, like the fabled evil magician, probably rubbed the wrong lamp. What was conjured up on this Du Pont Show of the Month 90-minute special was as dull as it was opulent.

Whatever the ingredients necessary to provide the bridge into illusion, they were missing. The show abounded in practically everything else, including a scor by Cole Porter (his first for tv); a "dream marquee" that included Cyril Ritchard, Sal Mineo, Anna Maria Alberghetti, Dennis King, Basil Rathbone, Howard Morris, Una Merkel and others; it boasted a "book by S. J. Perelman" tag; costuming that was a credit to the Irene Sharaff nameplate. But what it needed mostly—the creation of a mood, a spirit, the casting of a spell—was so elusive as to vanish into thin air.

As fantasy, this "Aladdin" was of the "let's-bang-them-over-the-head" variety, replete with spangled production and wrapped up in CBS' best tinsel. There was no place for the kind of simplicity or the softer, quieter transitory flight into make-believe that might have established for the presentation a much-needed charm. Everybody concerned seemed so preoccupied with telling the story that they forgot how silly the story was and that fairy tales require less facts and more magic.

Of them all, Ritchard perhaps came closest to fulfilling his assignment although his magician still came out Ritchard. Rathbone as the Emperor gave an an intriguing interpretation but somehow seemed remote and apart. Anna Maria Alberghetti was ornamental in her brief sequences and had the opportunity to sing two of the Porter tunes, the "Aladdin" title number and "I Adore You," easily the standout of the composer's eight numbers. Howard Morris as a pickpocket was a rather endearing pigtailed Morris, while Dennis King's major contribution as the astrologer was in putting over Porter's "Trust Your Destiny To Your Star."

Sal Mineo's Aladdin didn't particularly enhance matters. He was still the '58 tough kid of the streets, no matter how angelic his mien, and the way he casually wiped his hand over the lamp, for example, betrayed how little he believed in the magic of the Genie. "Adore You" was the Mineo number, both in solo and in counterpoint to Miss Alberghetti's "Aladdin," one of the more fetching turns of the display.

On the whole, Porter contributed a serviceable score, though none of the songs measured up to "Adore You." "Destiny To Your Stars," particularly in Dennis King's reprise, smacked of fair Porter and "Opportunity Knocks" at least offered some play for Ritchard's stylized buffoonery.

S. J. Perelman did a pedestrian job of adapting the book. Here, perhaps, was the show's greatest weakness.

Rose.

Foreign TV Reviews

JACK HYLTON'S MONDAY SHOW

With Hughie Green, Winifred Atwell, Rosalina Neri, Laurence Harvey, Donald Campbell, Ronnie Ronalde, Paddy Stone, Helen Crayford, the Paddy Stone Dancers; Billy Ternent orch
Writer: Jimmy Coghill
Associate producer: Bimbi Harris
Production: Jack Hylton Television Productions Ltd
30 Mins., Mon., 8:30 p.m.
Associated-Rediffusion from London

In this age of the gimmick there are apparently no limits to zany notions, and somebody had to do it sometime, so the Jack Hylton outfit took artists and a camera crew 30,000 feet up above the Atlantic to produce a tv show. A BOAC Britannia became a studio, complete with a honky-tonk piano, and between informative trips up to the flight deck and other parts of the plane, the artists gave out with their routines. It turned out that performers became slightly annoying distractions in what could have been a pretty good documentary about the aircraft.

So Winifred Atwell played a couple of numbers on her jangle piano; Ronnie Ronalde did some bird impersonations; and Rosalina Neri chirped through "The Best Things In Life Are Free." This was old stuff which would have come across better from an earth-bound studio, without the constant drone of the engines which was at times enough to throw out an ear. It took a four-years-old tot, Helen Crayford, to lift the show up to the height registered on the altimeter with some remarkable trumpet playing and in-tune singing on "Around The World," accompanied by Hylton on piano.

Show opened in the BOAC operations room at London Airport, where the captain of the craft explained to Hughie Green, himself an experienced pilot, what sort of weather was expected along the route. An interesting opening, which in other circumstance would have been a good lead-in to a telefeature about the flight. But from the ops room, the scene switched to a production number, "Going to New York," out on the tarmac, with members of the cast cavorting about around the plane.

Bary.

MANY HAPPY RETURNS

With Tony Britton, Don Ameche, George Formby, Vanessa Lee, Dennis Lotis, Shirley Eaton, June Whitfield, Irving Davies, Gwen Bari, The Vernons Girls, The Peter Knight Singers, Geoff Love orch, others.
Producer: Kenneth Carter.
Writer: Budd Grossman.
90 Mins., Sat., 8:30 p.m.
ABC-TV, from Birmingham.

ABC-TV celebrated its second anniversary as weekend commercial tv programmers for the Midlands and North, with a 90-minute spectacular, designed to illustrate

(Continued on page 42)

Berle Delivers Kraft's Highest Trendex to Date

Milton Berle, making his first dramatic appearance on television via "Kraft Theatre," and Victor Borge, doing his third CBS-TV special, fought it out to a near-draw on the overnight Trendex last week, but with Borge a slight victor. If there was a moral victory, however, it was Berle's, since he registered the highest Trendex in "Kraft" history.

Borge averaged out to a 24.1 for his 9 to 10 stint, beating out Berle's 23.8 average. The ABC scorecard for the period registered a 15.1 for "Ozzie & Harriet" and an 8.4 for "The Betty White Show." Berle's starring Kraft role was in Henry Denker's original, "Material Witness."



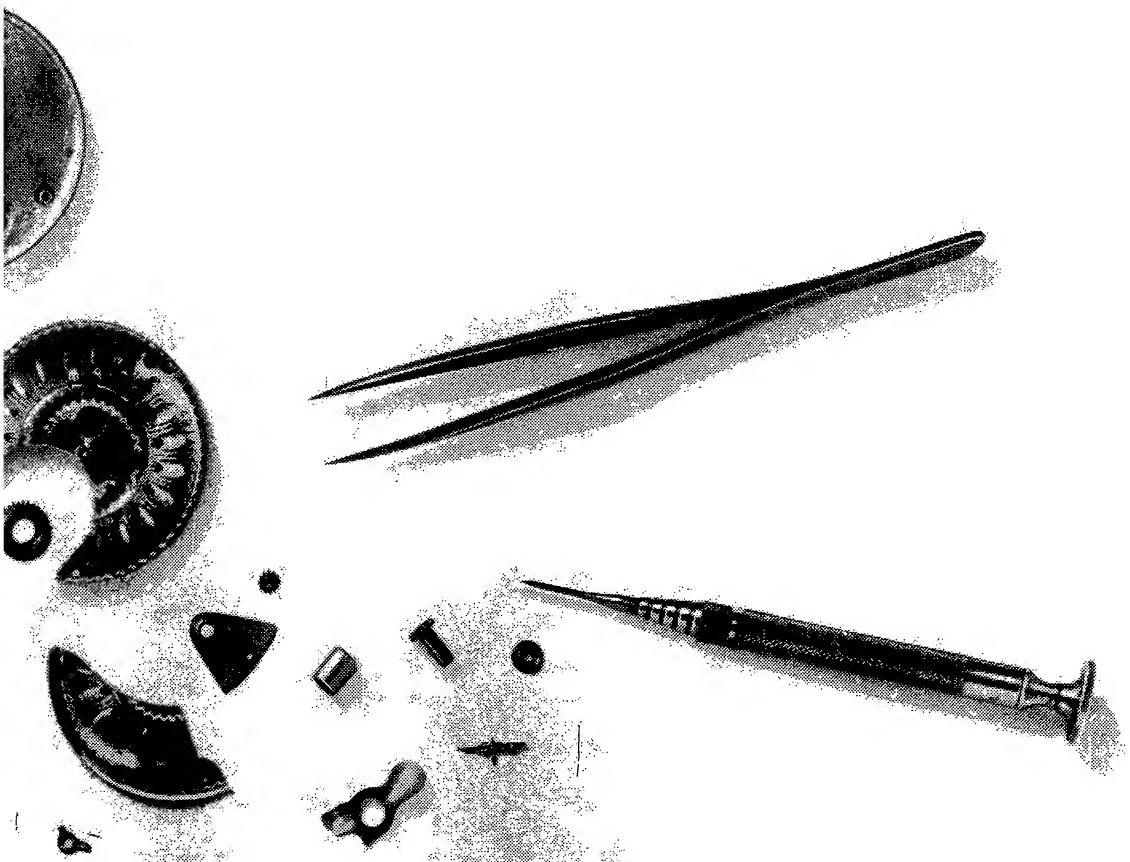
what

In order to shed light on the intricate workings of the Spot timebuying function, NBC Spot Sales has just established a nation-wide agency TIMEBUYER OPINION PANEL.

Today the timebuyer is an important member of the agency marketing team, charged with the responsibility of wisely investing ever-increasing budgets in Spot Radio and Television.

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The TIMEBUYER OPINION PANEL is intended to serve as a medium of expression for time-



makes timebuying tick?

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Response to the first questionnaire..."On the Use of Ratings"...was extremely gratifying. Hundreds of replies have been received, from large and small agencies across the country.

The report, including highly revealing comments on the problem of ratings, will be mailed to Panel members shortly. *If you would like to have your own complimentary copy, just write today to NBC Spot Sales, 30 Rockefeller Plaza, New York 20, N. Y.*

NBC SPOT SALES

VARIETY-ARB FEATURE FILM CHART

VARIETY's weekly chart, based on ratings furnished by American Research Bureau's latest reports on feature films and their competition covers 120 cities. Each week, the 10 top-rated features in a particular city will be rotated.

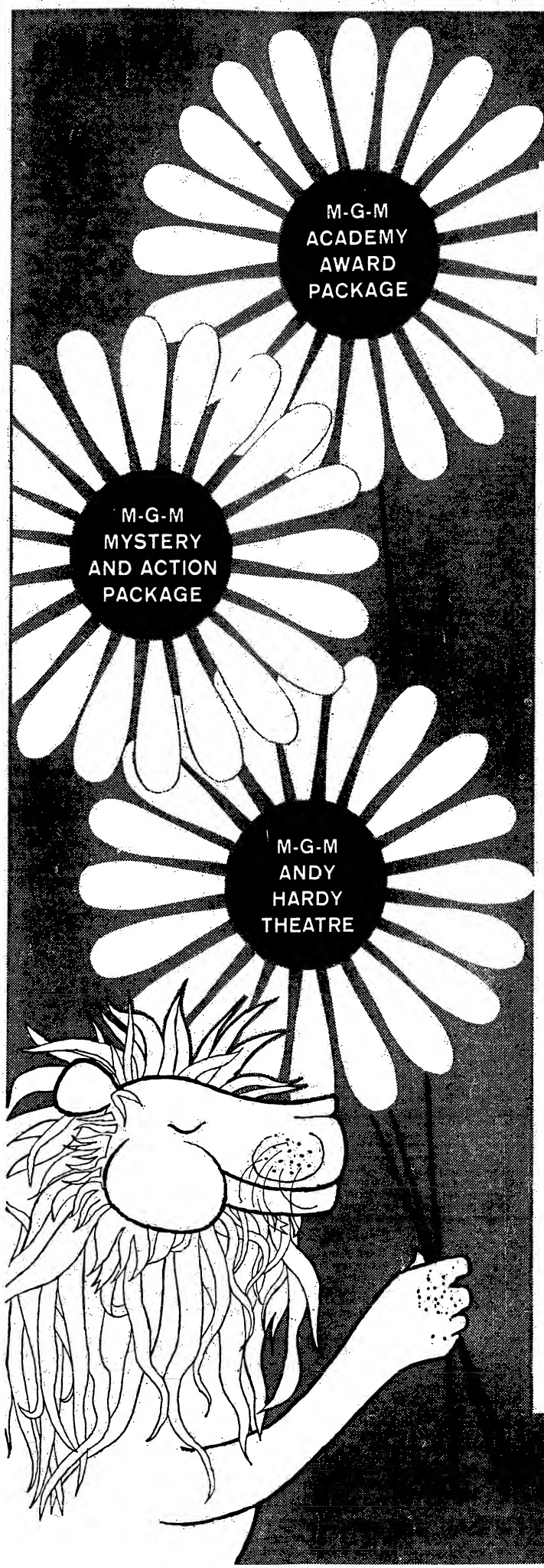
Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this VARIETY chart. Listed below is such pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11.15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained from a multiplicity of station and other data.

MIAMI

TOP 10 TITLES AND OTHER DATA	TIME SLOT	ARB RATING	HIGH	LOW	SHARE OF AUDIENCE	JANUARY, 1958 TOP COMPETING SHOWS		ARB RATING
1. **THIRTY SECONDS OVER TOKYO**— Spencer Tracy, Van Johnson, Robert Walker; 1944; MGM; MGM-TV	Movie 7 Wed. Jan. 8 5:00-6:45 p.m. WCKT	24.2	25.8	22.9	51.5	Popeye Playhouse Science Fiction Theatre Jack of All Sports; Weather Renick Reporting	WTVJ WTVJ WTVJ WTVJ	16.1 13.3 19.3 31.6
2. **ADVENTURES OF ROBIN HOOD**— Errol Flynn, Olivia De Havilland; 1938; Warner Brothers; Associated Artists Productions	Errol Flynn Theatre Sun. Jan. 5 2:30-4:15 p.m. WTVJ	22.5	23.8	21.3	84.3	Wisdom Miami Viewpoint Wide Wide World	WCKT WCKT WCKT	2.9 2.0 11.1
3. **HILLS OF HOME**— Janet Leigh, Edmund Gwenn, Lassie; 1948; MGM; MGM-TV	Movie 7 Thurs. Jan. 9 5:00-6:45 p.m. WCKT	21.2	22.9	19.3	49.9	Popeye Playhouse Science Fiction Theatre Jack of All Sports; Weather Renick Reporting	WTVJ WTVJ WTVJ WTVJ	13.2 14.6 20.9 32.8
4. **CANTERVILLE GHOST**— Margaret O'Brien, Charles Laughton, Robert Young; 1944; MGM; MGM-TV	Movie 7 Fri. Jan. 10 5:00-6:45 p.m. WCKT	21.1	23.4	19.7	48.3	Popeye Playhouse Science Fiction Theatre Jack of All Sports; Weather Renick Reporting	WTVJ WTVJ WTVJ WTVJ	18.3 21.3 20.5 28.3
5. **TWENTY MULE TEAM**— Wallace Beery, Anne Baxter, Leo Carrillo; 1940; MGM; MGM-TV	Movie 7 Mon. Jan. 6 5:00-6:45 p.m. WCKT	20.0	22.1	17.6	45.7	Popeye Playhouse Science Fiction Theatre Jack of All Sports; Weather Renick Reporting	WTVJ WTVJ WTVJ WTVJ	18.3 14.2 20.9 33.2
6. **GOLDEN BOY**— Barbara Stanwyck, William Holden; 1939; Columbia; Screen Gems	Movie 7 Tues. Jan. 7 5:00-6:45 p.m. WCKT	19.7	21.3	18.4	41.6	Popeye Playhouse Science Fiction Theatre Jack of All Sports; Weather Renick Reporting	WTVJ WTVJ WTVJ WTVJ	22.3 18.7 23.4 36.5
7. **HIGH NOON**— Gary Cooper, Grace Kelly; 1952; United Artists; NTA	Four Star Feature Sat. Jan. 11 11:20-1:00 a.m. WTVJ	18.0	19.3	16.8	68.7	Return to Paradise, Theatre of the Stars	WPST	6.9
8. **GOD'S COUNTRY**— Robert Lowery, Helen Gilbert; 1946; Lippert Studio; Guild Films	Western Feature Sun. Jan. 5 1:00-2:00 p.m. WTVJ	12.7	13.5	11.9	87.6	Catholic Hour	WCKT	1.8
9. **DESIRE ME**— Greer Garson, Robert Mitchum, Richard Hart; 1947; MGM; MGM-TV	Midday Movie Fri. Jan. 10 1:00-2:15 p.m. WCKT	11.2	11.9	10.7	57.7	Mr. District Attorney As the World Turns Beat the Clock	WTVJ WTVJ WTVJ	6.6 10.2 6.6
10. **KEY LARGO**— Humphrey Bogart, Lauren Bacall, Edward G. Robinson; 1948; Warner Bros.; Associated Artists Productions	Gold Coast Playhouse Wed. Jan. 8 8:30-10:00 a.m. WTVJ	10.2	11.1	9.0	63.0	Today; News Romper Room	WCKT WCKT	7.0 5.6
10. **NO MORE LADIES**— Joan Crawford, Robert Montgomery, Franchot Tone; 1935; MGM; MGM-TV	Midday Movie Thurs. Jan. 9 1:20-2:30 p.m. WCKT	10.2	12.3	8.2	51.5	President; News; Weather As the World Turns Beat the Clock	WTVJ WTVJ WTVJ	10.7 10.2 7.6

DETROIT

1. **HIGH NOON**— Gary Cooper, Grace Kelly; 1952; United Artists; NTA	Premiere Film Parade Sun. Jan. 5 6:00-7:30 p.m. WWJ	39.7	40.9	37.0	59.7	Frontier Doctor Where We Stand Lassie	WXYZ WJBK WJBK	10.9 6.9 13.9
2. **SLIGHTLY DANGEROUS**— Lana Turner, Robert Young; 1943; MGM; MGM-TV	Million Dollar Movie Thurs. Jan. 9 7:30-9:00 p.m. CKLW	14.9	15.8	13.9	21.8	Tic Tac Dough You Bet Your Life Real McCoys	WWJ WWJ WXYZ	20.8 31.6 23.1
3. **WHITE CARGO**— Hedy Lamarr, Walter Pidgeon; 1942; MGM; MGM-TV	Million Dollar Movie Fri. Jan. 10 7:30-9:00 p.m. CKLW	14.3	14.9	13.2	23.9	Rin Tin Tin Jim Bowie Colt .45	WXYZ WXYZ WXYZ	19.2 17.8 17.8
4. **ABBOTT & COSTELLO IN HOLLYWOOD**— Abbott & Costello, Frances Rafferty; 1945; MGM; MGM-TV	Million Dollar Movie Sun. Jan. 5 3:30-5:30 p.m. CKLW	13.7	14.5	10.6	33.0	Boot Hill Wide Wide World	WXYZ WWJ	10.4 22.0
5 **THE RACKET**— Robert Mitchum, Lizabeth Scott; 1945; RKO; C&C	Nightwatch Theatre Sat. Jan. 11 11:30-2:00 a.m. WJBK	9.8	12.5	3.6	63.2	The Jungle, Filmlands Finest No competing shows telecast from 12:45-2:00 a.m.	WWJ	8.0
5. **SARATOGA**— Clark Gable, Jean Harlow; 1937; MGM; MGM-TV	Million Dollar Movie Wed. Jan. 8 7:30-9:00 p.m. CKLW	9.8	10.6	8.9	13.1	Wagon Trai Father Knows Best	WWJ WWJ	27.6 26.7
6. **DRAGONWYCK**— Gene Tierney, Vincent Price; 1946; 20th Century Fox; NTA	Feature Theatre Thurs. Jan. 9 9:00-10:45 p.m. CKLW	9.4	10.6	7.3	15.4	Pat Boone Ernie Ford Playhouse 90	WXYZ WWJ WJBK	19.2 28.7 23.5
7. **TOKYO ROSE**— Osa Massen, Don Douglas; 1946; Pine-Thomas; Signet-TV	Bill Kennedy Sh'wtime Sun. Jan. 5 1:00-3:30 p.m. CKLW	9.3	10.9	6.9	26.2	World Adventure Jungle Jim Football Film	WXYZ WXYZ WWJ	11.1 8.5 24.8
8. **THREE GODFATHERS**— John Wayne, Ward Bond, Pedro Armendariz; 1948; MGM; MGM-TV	Crown Theatre Wed. Jan. 8 9:00-11:00 p.m. CKLW	9.0	10.2	7.6	13.5	Ozzie and Harriet I've Got a Secret This Is Your Life Studi 57	WXYZ WJBK WWJ WWJ	28.7 29.6 34.3 24.6
9. **FOUR SONS**— Don Ameche, Mary Beth Hughes, Eugenie Leontovich; 1940; 20th Century Fox; NTA	Million Dollar Movie Mon. Jan. 6 7:30-9:00 p.m. CKLW	8.5	8	7.6	13.1	Price Is Right Restless Gun Tales of Wells Fargo	WWJ WWJ WWJ	35.3 32.0 32.5
10. **THE JUNGLE**— Marie Windsor, Rod Cameron, Cesar Romero; 1952; Lippert Studio; Guild Films	Filmlands Finest Sat. Jan. 11 11:20-12:45 a.m. WWJ	8.0	11.9	5.6	31.0	Weather; Sports The Racket, Nightwatch Theatre	WJBK WJBK	13.2 9.8
10. **THE SNAKE PIT** Olivia De Havilland, Mark Stevens; 1949; 20th Century Fox; NTA	Hollywood Premiere Sun. Jan. 5 9:00-11:00 p.m. CKLW	8.0	8.6	7.3	12.9	G. E. Theatre Alfred Hitchcock Present Loretta Young Presents What's My Line	WJBK WJBK WWJ WJBK	24.1 25.3 20.0 25.7



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Burnett, Y & R Split Up Chrysler Biz in Newest 'Agency Trade-In' Maneuver—On Other Ad Fronts

By JACK BERNSTEIN

While 1958 is barely two months old, this year will be labelled in advertising circles as "agency-auto-trade-in year." Chrysler's appointment of Leo Burnett to handle its corporate advertising and the naming of Young & Rubicam for the Chrysler division, which includes Chrysler and Imperial cars, ended a 10-day period of speculation for the $26,000,000 billings resigned by McCann-Erickson.

McCann started the trade-in movement when it resigned the Chrysler billings to take on the Buick division of General Motors and an estimated $24,000,000 worth of billings. Two auto accounts totalling nearly $7,000,000 are presently on the loose and seeking agency parking lots. Added to all this is the trouble Foote, Cone & Belding has had in pushing Edsel, which entered the auto market last season, and the recurrent reports that the car manufacturer, Ford, and the agency aren't seeing eye to eye indicating a possible change.

Chrysler search for agencies to replace McCann-Erickson was conducted on the quiet as compared to the Buick selection and lacked the fanfare which caused public criticism of the firm and the agencies pitching for the account.

Indications that Chrysler would split its corporate and Chrysler division advertising between two agencies appeared likely almost a week ago. The two agencies which appeared to have their foot in the Chrysler door were BBDO and Grant. Charles Browder, prexy of the agency returned from Detroit last weekend after presumably pitching for the Buick account. BBDO currently handles De Soto and at one time was the agency for Chrysler institutional. Grant was also frequently mentioned for the corporate honors and based its claim on the fact that it presently handles Dodge and the television advertising for Plymouth.

Young & Rubicam, after resigning the $5,000,000 Lincoln account over a genuine hassle with the car firm, had made a serious pitch for the Buick business. E. C. Quinn, Chrysler division president in announcing the selection of Y&R said, "In selecting one of the most enterprising and respected agencies in the advertising business to present the Chrysler and Imperial cars to the public, we are confident that its experience and talent will give increased merchandising support to the sales program of our dealer organization." Quinn added "in addition to the agency's long record of success and its reputation for creative ability, an important factor in the selection of Young & Rubicam was its strong field organization and thorough grounding in retail marketing in the field."

Rise of Burnett

Appointment of Leo Burnett to handle the Chrysler corporate account came as little surprise with the agency's name being mentioned as a bidder as it was when the Buick billings came up for grabs. Burnett currently bills in the neighborhood of $80,000,000 and has been one of the fastest rising advertising agencies in the business.

James Cope, Chrysler Corp. veepee said Burnett was selected on the basis of high degree of creativity and its outstanding successes in varied product merchandising fields, utilizing all advertising media.

The agency upheaval on the part of the Chrysler Corp. may not be over with recurrent reports from Detroit trade sources that the Corp. is not happy with the De Soto and the rumor mill has it the car manufacturer may be taking the vehicle off the market entirely.

The $5,000,000 Lincoln account still seeking an agency home with Dancer-Fitzgerald-Sample said to have the inside track. The agency was invited to make a presentation for the Chrysler people and last week was visited by the Lincoln executives. Also said to be in the running are Lennen & Newell and D'Arcy whose name keeps popping up as a contender for the billings. A half a dozen agencies have visited the Lincoln people in their home grounds and nearly two dozen have stated that they were interested in the account.

The $1,000,000 Volkswagon automotive account is still hanging loose. The scene of the action of this account shifts to West Germany where several agency names have been relayed to Heinz Nordhoff, general director. The name which crops up more often than others is J. M. Mathes with other small agencies pitching.

To round out the biggest year in automotive switches is the persistent reports that the Edsel division of the Ford Motor Co. is upset with the car sales. The slumping Edsel sales have in part been attributed to Foote, Cone & Belding with reports that Edsel may do some shopping of its own unless sales pick-up.

Lost and Found Accounts

Cunningham & Walsh has snared the estimated $1,700,000 billings of the American Machine & Foundry Co. The corporate advertising account includes 11 divisions of the firm and was formerly handled by Fletcher D. Richards. Switch-over to C&W is effective March 1.

The estimated $2,000,000 Vel powder advertising account formerly handled by Lennen & Newell, is up for grabs. Agency will continue to handle Colgate's Vel liquid detergent and Lustre Cream Shampoo and is expected to snare the Vel Beauty bar billings. Increased competition between the liquid and the powder detergents forced the powder account to be placed elsewhere.

Keyes, Madden & Jones has landed the Pablum division of Mead Johnson & Co. Account was formerly handled by Campbell-Mithum and McCann-Erickson.

Donahue & Coe has been named as the agency for Fairbanks, Morse & Co. The account has been handled by Buchen Co. of Chicago.

H. B. Humphrey has been selected to be the agency for Delson Candy Co.

Switches

Donald Stuart Hillman has joined Emil Mogul as executive radio-tv producer.

Jack Payne, former radio-television writer-producer for Tatham-Laird in Chicago, has joined the D'Arcy Agency in St. Louis.

Gilbert J. Supple has joined the radio-television staff of Richard K. Manoff where he will be in charge of commercial production.

Larry C. Varvaro has been named assistant to the president of the Manoff agency.

Richard J. Sutter, who joined Benton & Bowles 12 years ago as a copywriter, has been elected a veepee of the agency.

William C. Pank, formerly with Calkins & Holden, has joined Reach, McClinton as a vice president and account supervisor.

Milton Slater, formerly associated with the Tabco Tape Network, has been named broadcast supervisor at Leo Burnett.

John G. Cole named director of West Coast tv commercials for Sullivan, Stauffer, Colwell & Bayles.

Campaigns

Ritz Furs of New York has signed a 13-week pack with WCBS, N.Y., as sponsor of the "Galen Drake Show." William Warren, Jackson & Delaney represents Ritz.

American Molasses, via Hilton & Riggio, launching 13-week spot radio campaign for Grandma's Molasses.

A home laundry campaign is being initiated this month by Frigidaire division of General Motors. Local radio and tv to spearhead campaign.

Radio Television Training Assn., through William Warren, Jackson & Delaney, has purchased 200 one-minute radio spots in New York to push their correspondence and studio techniques courses.

Emil Mogul has started concentrated advertising drive on behalf of National Shoes. Campaign to use nearly 30 radio stations and over 300 radio spots.

Mogul agency also starting radio campaign for Barney's Clothes and will use 200 radio spots per week in New York area.

Ted Bates which moved this past weekend to 666 Fifth Ave. will link 35 rooms via a closed circuit tv system.

A weekly series of televised "brainstorming" sessions will be produced by Frank Block Associates in St. Louis over KETC-TV Mondays at 9 p.m. Advertising firm producing show which deals with community problems.

Chi Agencies

By LES BROWN

Chicago, Feb. 25.

Milton Slater, once active in radio and tv in West Virginia and Massachusetts, joined Leo Burnett shop as a broadcast supervisor. Burnett, by the way, bagged the Star-Kist Tuna account that was formerly handled by Honig-Cooper, San Francisco. Starts June 1.

John Baldwin has exited Needham, Louis and Brorby to join Kenyon & Eckhardt as account supervisor of the Wilson Co. biz.

Buchen Co. directors appointed H. I. Orwig and James L. Perry as senior veepees and gave v.p. stripes to John B. Thomas.

H. W. Kastor & Sons tapped the Perfecto Garcia cigar account.

Gerry J. Schnur, public relations director of J. R. Pershall Co. was named a veep, as was Stanley D. Levitz, creative director of Stern, Walters & Simmons Inc.

Arthur R. Roberts Jr. made account exec for the Toni Co. at Clinton E. Frank agency.

Police last week apprehended Robert J. Bassett, bookkeeper for the E. H. Brown ad agency, for pilfering $59,911 of the firm's money by writing out checks to himself on the agency's bank account. Bassett said he invested the money in real estate, a travel agency and in government savings bonds and placed the rest in banks and loan associations. He said he would like to pay back the debt "by working it out."

Arbitrate CBS Layoffs In News, Pubaffairs

CBS has agreed to arbitrate a claim by Writers Guild of America that the web "improperly" fired three newswriters during the recent big layoff in news and public affairs. Both sides expect to agree on an arbitrator within the next 15 days.

When the three writers were dismissed a couple of weeks ago, the guild termed it a "lockout, not a layoff." WGA alleged that the work the three were doing merely fell into the hands of writers who remained on staff, thereby overburdening the latter in a network effort to exact labor economies.

Frey's Findings

Final study on amount agencies should be compensated for agency-produced tv shows as compared with agency-bought package and network programs was released Monday (24) when Professors Albert W. Frey and Kenneth R. Davis of the Amos Tuck School, Dartmouth, released their study on prevailing practices and attitudes of agencies, advertisers and media. As was expected, agencies thought their compensation should be higher than ad managers do.

Here's the way advertising managers regard fair compensation for various kinds of agency service:

Agency-produced shows: 31.1% favor more than 15% commission; 60.8% favor 15%; 8.1% favor less than 15%.

Agency-bought shows: 6.2% favor more than 15%; 35.3% favor 15%; 58.5% favor less than 15%.

Here's the way ad agencies regard fair compensation:

Agency-produced shows: 69.7% favor more than 15% commission; 29.7% favor 15%; 6% favor less than 15%.

Agency-bought shows: 12.8% favor more than 15%; 80.9% favor 15%; 6.3% favor less than 15%.

TV-Radio Production Centres

IN NEW YORK CITY

The hands of **Kajar the Magician**, consultant on the "Aladdin" musical, are booked for a live appearance tomorrow (Thurs.) in the Blu-White commercial on "Beat the Clock." Kajar's paws dittoed on RCA blurbs a couple years ago . . . **Jay Barney** drew the lead on NBC-TV's "Frontiers of Faith" playing John Peter Muhlenberg, the Lutheran pastor who became a major general under Geo. Washington, plays CBS-TV's "Search for Tomorrow" today (Wed.) for the first time (that day he'll also be on same web's "Brighter Day"), continues on CBS-AM's "Helen Trent" and did a few more segments of CBS' serial, "Couple Next Door." . . . **Sam Hirsch**, more prominently identified as producer-director of out-of-town legiters and now berthed permanently in N.Y., goes into a featured role on the U.S. Steel "Give Me My Soul" entry on March 12, which **Alex Segal** will direct. Hirsch has also been tapped for CBS-TV "Edge of Night."

Hugh Branigan leaving NBC where he was a tv unit manager to joi Barry & Enright as producer on their new "Dough Re Mi" daytimer—airing on NBC . . . **Alfredo Antonini**, now through with his "Seven Lively Arts" conducting assignment, conducted the Milwaukee Symphony in two concerts and the Toronto Symph in one and also conducting the score of a new documentary film on Chicago . . . **Jackie Rae**, Canadian tv producer who recently returned to performing, makes his U.S. tv debut on CBS-TV's "Jimmy Dean Show" March 15 . . . **Bob Hope** signed for a guest shot on CBS' "The Big Record" March 19 . . . **Kim Hunter** signed to star in "An Early Winter," segment being filmed in N.Y. for the upcoming CBS-TV'er "Rendezvous" . . . **Walter Cronkite** was guest speaker at the N.Y. State Broadcasters Assn. dinner honoring the N.Y. State Legislature in Albany last night (Tues.), and is skedded to receive the Distinguished Achievement Award from the U. of Texas Alumni Assn. at a dinner at the Plaza Hotel Friday (28) in N. Y. . . . **Ervin Anderson** named administrative manager of CBS-TV unit supervisor **Dick Manley** promoted to unit manager with NBC-TV . . . Philadelphia Art Directors Club awarded their gold medal for outstanding achievement to CBS-TV graphic arts director **Georg Olden** last week . . . **Jackie Grimes** returned from a stint producing filmed variety shows for the Army to take a role in "Wendy Warren & the News" . . . **Dee Engelbach**, CBS Radio producer, to deliver a series of five lectures at the radio-tv workshop at New Rochelle College for Women . . . WRCA-TV production assistant **Nancy Schaines** and "Oh, Captain" orchestra manager **Constantine Merjos** married in N.Y. Sunday (23) . . . **Margaret Whiting** does a dramatic role on CBS Radio's "Suspense" March 2 . . . **Johnny Andrews** pinchhitting for **Ken Banghart** on latter's WRCA disk show while Banghart vacations in Curacao . . . **Ed Lethen**, CBS-TV sales development manager, addressed the Ad Club of N.Y. Thursday (20) . . . WNYC nutritionist **Iva Bennett** is the N. Y. City Health Dept. delegate to the National Food Conference in Washington this week . . . **Don Herbert** celebrates the eighth anni of his "Watch Mr. Wizard" on NBC-TV March 2, with his station lineup having increased some 40% in the past year to a new high of 71.

Chuck Reeves, exec producer for **Dick Clark's** new Saturday nighter on ABC-TV, has set the guest roster for the next outing (March 1) with **Teresa Brewer**, other singers **John Zacharly**, **Eddie Platt**, **Ann Reynolds** . . **Ethel Merman** into **Frank Sinatra's** stanza on March 28 . . . **Keenan Wynn** and **Jimmy Boyd** also guestarring—on **Betty White's** ABC-TV'er Wednesday (March 5) . . . **Keefe Brasselle** subbed today (Wed.), and will again tomorrow for the vacationing Jan Murray on "Treasure Hunt," will be succeeded in other two-day emcee assignments by **Bob Smith**, **Bob Kennedy**, **Mel Allen** and **Johnny Johnston**; Murray returns from Phoenix, March 11 . . . **David Brown** will produce Murray's new nighttime, "Wingo," set to replace **Eve Arden** on CBS-TV April 1 . . . **Tybee Afra**, Afro-Cuban dancer, guested on **Steve Allen's** latest Sunday (23) outing . . . **Dale Wasserman** completed "Look What's Going On," for Kraft on March 19, a documentary on N.Y.C. building dept. practices . . . **Dr. Carlton Fredericks** will begin a radio nutrition class on "Living Should be Fun" series on WOR starting tomorrow (Thurs.) . . . **John A. Gambling**, host on WOR's "Music from Studio X," is vacationing . . . WPIX will be telecasting the hockey match between the New York Rangers and Montreal Canadians on March 8 . . . Public hearings in Brooklyn by the Senate Subcommittee on Juvenile Delinquency, scheduled for tomorrow (Thurs.) and Friday, will be broadcast by MBS . . . Mutual's "Army Hour" program received its fourth successive Freedoms Foundation Award.

Marty Glickman, WMGM sportscaster and Yonkers Raceway tv and radio director, is in environs of Orlando, Fla., for series of tape recordings and newsreel pickups on grapefruit circuit happenings. **Lou Niss**, former Brooklyn Eagle sports editor and current head of Yonkers Raceway publicity department, recently engaged **Irving Rudd**, former Brooklyn Dodgers radio-tv-mag promotion man, to exploit local harness activities. Glickman returns from south March 3 . . . NBC's **Ken Bilby** breaking it up with a week's rest in Jamaica (BWI) . . . **Elizabeth Lawrence**, regular in "Road of Life," also doubles over from B'way's "Look Homeward Angel," into a lead on NBC's "True Story" and CBS-TV's "Guiding Light" . . . **Bill Zuckert** featured on "U.S. Steel Hour" tonight (Wed.) . . . **Nicholas E. Baehr's** adaptation of "The Sixty-Fifth Floor," set for presentation today (Wed.) on "Matinee Theatre," and he's also been assigned to do a "Decoy" vidpix script . . . Broadcasting Foundation of America feting **Pierre Crenesse** on his 10th anni as North American director of the French Broadcasting System with a luncheon March 12 at the Metropolitan Club . . . Announcer **Don Morrow** pacted by Benton & Bowles for a new blurb campaign on Zest . . . **Joe Silver** now in running role as the D.A. on CBS-TV's "As the World Turns."

IN HOLLYWOOD . . .

Bud Kay left CBS-TV story department for a similar post with **Harry Ackerman** at Screen Gems. **Frank Glicksman**, his top aide, moves up to the head spot at Television City . . . So that Emmy voters can view a daytime show during their off-night hours, **Albert McCleery** arranged for a showing of "Dark of the Moon," over NBC's KRCA. A "Matinee Theatre" entry, it won preliminary citations for the best direction by McCleery and the teleplay by **Howard Richardson** and **William Berney** . . . Gross-Krasne appointed William Morris agency as exclusive reps in the sale of its telefilm properties to networks or for national sponsorship . . . **Jerry Scoggins**, one of the Cass County Boys, bought an interest in a radio station at Corona, Calif. . . . **Lou Edelman** watched **Patricia Barry** perform on Playhouse 90's "Reunion" and signed her for the lead in "Tin Pan Sally." She's the wife of **Philip Barry Jr.**, tv producer-director . . . **Oscar Levant** came out of retirement to sub for the ailing **Tom Duggan** on KCOP . . . When things get slow in tv there's always—for **Bill Bacher**, the investment business; **Bill Barron**, late of Don Lee, the building of shopping centers, and **Cecil Underwood**, ex-Warwick & Legler, income property at Sam Clementa, down the coast from L.A. . . . NBC's **Bob Kintner** and **Bob Lewine** thawed out at Palm Springs before starting a series of program meetings in Hollywood

IN CHICAGO . .

"Ear On Chicago," longtime WBBM pubaffairs entry done in collaboration with Illinois Institute of Technolog,, switches to WMAQ on March 9 under new title, "City In Sound." **Jack Angell** takes over the

(Continued on page 38)

SPILLANE 2 TO 1!!!

46.4% SHARE OF AUDIENCE (TRENDEX) ON WCBS-TV NEW YORK

DOUBLE THE SHARE OF ANY COMPETING SHOW

...with 6 shows competing in the time period (Tuesday, 10:30 to 11 PM)! 2,268,000 New Yorkers for Marlboro Cigarettes and Aerowax every week!

JUMPS WCBS-TV RATING 220%

MICKEY SPILLANE'S MIKE HAMMER STARRING DARREN McGAVIN

ARB Coincidental Survey, February 18, 1958

	Rating	*Share*
MICKEY SPILLANE'S MIKE HAMMER (WCBS-TV)	**18.9**	**44.3**
Station B	9.8	23.0
Station C	2.8	6.6
Station D	4.6	10.8
Station E	3.1	7.3
Station F	2.8	6.6
Station G	0.7	1.6

FAST SALES IN OVER 143 MARKETS!

Marlboro Cigarettes . . Squirt . . American Home Products . . Lone Star Beer . . Budweiser Beer . . Busch Bavarian Beer . . Gallo Wine . . John Labatt, Ltd. . . Yankee Stores . . Wiedemann Brewing . . *and scores more!*

be great in '58 with mca tv

FILM SYNDICATION

598 Madison Avenue, New York 22, N. Y. (Plaza 9-7500) and principal cities everywhere

Same Old Variation on Pitch & Con No Matter Whose Station You Dial

By ABEL GREEN

What did we do before cellophane? Before Scotch tape? Before zippers? And what did shutins do before radio? Running a feverish dial during an enforced week of a virus leaves the hapless lie-in even less virulent from deejay (AM) program poisoning. It's okay to walk away from it but a temperatured temperament has little choice when the decimal points are above the 100-mark—it's like the only crap-game in town.

So to begin, where would AM programming be without ASCAP? There was a Hollywood gag about a very popular, always-available gallant bachelor, which ran, "What will the BevHills girls do if they run out of So-and-So?" (name of the gent omitted; he's now happily married.) It can be paraphrased, "What would the disk jockeys do if they ran out of Kern and Porter and Rodgers and Berlin?"

And the monotonous sameness of the pitch and the con! All have the same palsy-walsy spiel—"your" station. Never knew so many broadcasters had taken in so many partners from the public at large. It fools nobody, this "your station" but it goes on drearily and monotonously and in a same cycle.

Of course there are attempts to vary the theme. Martin Block's "Operation 60,000" (ABC) is an obvious attempt to get away from trite top 10, 20 or 40 because, too obviously, the cacophony and monotony of the current "beat" permits for no melody or variety in the rock 'n' roll pattern; so the attempt at a "true audience cross-section" of kid and not-so-juvenile listeners allegedly permits for standards and other familiars. It's a variation of the "Lucky Strike extra" gimmick, to afford change-of-pace. Ted Browne's wit is something else again in the deejay a.m. sweepstakes; the WMGM (N. Y.) indie, foiled by wife Rhoda, performs like he makes serious comedy script preparation attempts. But the majority are "top" pops of the day, or requests—almost of the same pattern—and moves one or two of the openly laconic platter-chatterers to observe, as they recite the banal groups and titles, "Well, this is the music business today!"

Then those sponsors who are only worried about "you." What they haven't done just to worry about you! They, too, take "you" very directly into partnership and the way they are self-sacrificing in (1) having gone to the ends of Sputnikville practically just to get "you" these rare buys at such great sacrificial loss that (2) it would be downright ungrateful if "you" didn't have the vision or the gumption to rise to the occasion and just grab at these items. The fact that they're something you really don't have to shoot yourself, if you are callous or foolish enough to ignore their pleas, is beside the point. All this is interlarded with—and this, it must be said for them—some really discriminating Kern or Porter LP obligatos. But then, do you know what they go ahead and also do for "you"—they just go and have to spoil the whole mood with a jingle which, on top of the soothing LP mood music just makes you feel that they're really not as sincere they made out like they were. So how can the real "you" be sure! Ever!

Music-and-news is obviously a surefire and by no means bankroll-breaking formula but, as with the westerns on tv, a change of pace is almost inevitable. It's inevitable that comedy makes a big comeback on the visual medium, and the AM programming must see some increased interlarding of the whodunits and soaps which heretofore were a bulwark of the AM program pattern. There's only a handful of the latter on the radio schedules.

The music goes round and round and it comes out very boresome if there's no showmanly arrangements of other values. That's where the late-hour and post-midnight shows have the advantage with their interviews (Tex & Jinx, Bill Leonard, Barry Gray) and offbeat discussions (viz., WOR's Long John).

CONTEMPORARY LITERATURE
With Dr. Stephen Stepanchev, Prof. Robert Crawford
Producer: Crawford
40 Mins.; Mon.-Wed.-Fri., 3 p.m.
WNYC, N.Y.

With a literary cycle in vogue on several Gotham radio and tv stations, still another outlet has tossed its hat into the book ring. This, logically enough, is New York's municipally operated WNYC. For this AMer has prided itself on its cultural achievements and "A Radio Course in Contemporary Literature," which started Feb. 17, obviously is in keeping with the station's tradition.

Instructor of what is to be a 14-week course is Dr. Stephen Stepanchev, Assistant Professor of English, Queens College. Three times weekly (Mon.-Wed.-Fri.) he presides over the 40-minute transcribed airing starting at 3 p.m. On the initial session he explained that his practice in the future would be to lecture for about a half-hour and then devote the balance of available time to questions from listeners.

Q. and a. aspect is in contrast to the format of most of the rival literary "shows" which primarily follows a lecture pattern only. Theme of the course is the "fragmentation of the modern world . . . the isolation and alienation of the individual sensibility as reflected in the work of English and American writers of the period since 1920." With the foregoing as his point, Dr. Stepanchev steered listeners to the first lesson through an interesting analysis of Sherwood Anderson's "Winesburg, O."

While such an analysis could be a dry one, to Dr. Stepanchev's credit he gave it an engaging reading. In colorful phrases he conceded that Anderson is not "too fashionable today . . . we could describe him as an impressionist, not like Theodore Dreiser or the contemporary James Farrell." Also helpful not only for purposes of illustration but as an occasional change of pace were the recitations of Anderson excerpts by Prof. Robert Crawford who doubles as producer of the program.

Registration for the course, now in its second week, is said to be heavy. These students seeking credit must pay a $24 fee and take a three-hour final exam to be given May 24 at the college in Flushing, L.I. But even those listeners not interested in the credit will find "Contemporary Literature" a profitable experience. *Gilb.*

LUKE SLAUGHTER OF TOMBSTONE
With Sam Buffington, others
Producer: Lucian Davis
Director: William N. Robson
Writer: Robert Stanley
25 Mins., Sun., 2:05 p.m.
CBS Radio, from Hollywood

Building Sunday afternoon into cowboy time, CBS Radio added another western last Sunday (23). "Luke Slaughter of Tombstone" had a few of the qualities of audience appeal more at least than "Frontier Gentleman" which shares the 2 to 3 hour with it, but it too suffered seriously in comparison with the highly original, most always authentic "Gunsmoke."

Slaughter, essayed by Sam Buffington, is a tough ex-cavalryman turned Arizona cattleman, who in the initialer was running a herd from Mexico to Texas, helped by a motley pickup crew and runaway girl. This Slaughter fellah, as written by Robert Stanley, who did the first script, made a mystery out of the simplest things and showed an unduly mean streak, not a mean fighting streak like Mike Hammer, but a mean character streak. He was forever needling people, such as the time he insisted calling a boy "Jimmie" when he knew the kid hated the name and wanted to be known as Jim, and like the time, at the very beginning of the story, he cut another guy out of some business with the cheapest name-calling tactics. You couldn't blame the other fellow for wanting to slaughter Slaughter later on.

Everything being realtive, the intense, low-keyed hero of this new CBS Radio offering was more creditable than the effete Englishman in "Frontier Gentleman." *Art.*

EASY AS ABC
With Joe E. Brown, Eddie Cantor, Kenny Delmar, Sir Cedric Hardwicke, Bob Hope, Danny Kaye, Yehudi Menuhin, Jack Benny, Frank Gallop, David Legrant, Ginger McMannus, Blue Stars, others
Producer-writer: Gerald Kean
Composer: Marcel Stern
25 Mins., Thurs., 9:30 p.m.
ABN, from New York

Top show biz personalities from both sides of the Atlantic have lent their talents to this series of shows to popularize the work of the United Nations Educational, Scientific and Cultural Organizations (UNESCO). The billing of over 40 top artists from the stage, screen and music world should help to attract and hold the desired audience.

The initial segment in the 13-week series, marking UNESCO's 10th anniversary, was introductory in nature. As conceived by producer-writer Gerald Kean, it was a "soft-sell" bow, with the accent on cleverness and with rather than a solid rundown of UNESCO's aims and accomplishments. On the basis of the initialer, it's hard to judge the overall impact of the series. Later, the segments may turn away from being overly cute and offer substance, as well as entertainment. But, on the basis of the initialer, producer-writer Kean should be given credit for getting away from the usual dry documentary format for such series, applying an imaginative layout which holds out possibilities for some solid effects.

Music by composer Marcel Stern was zingy and an assist, but the lyrics as sung by the Blue Stars were hard to catch.

The opener had two characters: Alpha, played by Frank Gallop, and Beta, played by David Legrant, act as interlocutors for upcoming stanzas. Format also had a little girl, portrayed by Ginger McMannus, ask question about UNESCO. Luther Evans, director of UNESCO, delivered what was called a brief "commercial."

The artists, all pros, performed with distinction. Others in the roster for upcoming segments include June Allyson, Ingrid Bergman, Victor Borge, Marlon Brando, Yul Brynner—that's just a sampling of the names beginning with A and B, joining in this attempt to create better international understanding. Although networked Thursday nights, WABC, the New York flagship is carrying the series Sunday nights, starting at 11:30 p.m. *Horo.*

WGA

Continued from page 27

written during the summer by WGA freelancers, who hence were entitled to full residual rights, but later on by WGA staffers, who got nothing beyond straight salary.

Demand was interpreted by some as being inspired by the freelancers that would damage the position of staff writers by forcing work back into freelance hands. When questioned about it, the spokesman pointed out that such was not true and that the demand will only remove a network "temptation to cut corners on writer payments" and that freelance or staff the writer will still be chosen on his merits. Moreover, it was added, during his freelance tenure a staff writer would still preserve his supra-wage benefits (longevity, severance, etc.).

Bd. of Education

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casting over WPIX and WCBS with assortment of features. For example, Board of Education's features on WPIX, "The Living Blackboard" for upcoming weeks includes such overall titles as "The Science Club," "Books and Busy Hands," "Something to Do" and "Dollars and Sense." One of its more notable attractions is a Thursday program tagged "Newsworthy," a tv series for upper elementary and junior high school pupils that probes the headlines with considerably more than cursory interest.

Macandrew is assisted in this major undertaking by Harry Hirsch, acting assistant director; Florence Monroe, tv supervisor; Jean A. Eicks, script supervisor; Cecil Suffern program supervisor; Dorothy Klock, production supervisor and Marjorie Knudsen, director, all-city workshop.

From the Production Centres

Continued from page 36

narrating chore that used to be **Hugh Hill's** . . . **Norm Ross** off on three-week tour of Europe and India and spelled on his WBKB "VIP" show by Daily News columnists **Syd Harris** and **Jack Mabley** . . . WBBM-TV's **Frank Reynolds** departed on tour of Israel and the Arab states and being subbed for in his three news slots by **John Coughlin, Frank Sweeney** and **Russ Bensley** . . . **Arthur C. Nielsen Jr.,** prez of Nielsen research company, spieling on the audimeter on WILL, Urbana, today (Wed.) . . . **Linn Burton** back on the air as WCFL's all night deejay, now that **Dan Sorkin** has the station's early morning show . . . **Walt Schwimmer** and Miller Brewing Co, made extra prints of "All-Star Golf" for Armed Services camps overseas . . . Two FM stations, WCLM and WKFM, teamed up last Sunday (23) for a stereophonic broadcast.

IN WASHINGTON . . .

"Farm Newsreel," innovation of Hearst-INS Telenews to lure the rural viewer, made its debut sponsored on 62 tv stations past week . . . **Pat Conway,** the sheriff of "Tombstone Territory," speaks to Catholic U. drama classes: this week as part of his current campus tour . . . **Pick Temple,** local cowboy star sponsored by Giant food stores, partied on his moveover from WTOP to WTTG . . . **Jim Henson,** originator and designer of "Sam and Friends" muppets, WRC-NBC moppet show which has received wide network exposure, cited by D. C. Federation of Women's Clubs for outstanding creative ability . . . **Vic Hirsh** upped from assistant to program director at WTOP . . . WWDC d.j.'s **Fred Fiske** and **Jack Rowzie** hitting the teenage circuit with record number of appearances at juve functions . . . **Charlie Crawford,** ex of suburban station WGAY, has joined sales staff of WTOP radi

IN BOSTON . . .

John. McLellan, jazz platter spinner on WHDH, hosting new daily jazz show 6:45-7 p.m., "Top Shelf." Success of jazz show at Sat. time of 7-8 p.m. caused WHDH to move program to daily spot, **John Day,** WHDH program mgr., stated . . . **Rex Trailer,** WBZ-TV cowboy personality, made tv history here with a commercial for Teddie Brand Peanut Butter from depths of huge water filled tank. Demonstrating skin diving to his moppet viewers, he did the commercial submerged in 12 feet of water . . . **Duncan MacDonal,** WNAC "Yankee Home and Food Show," hosted actors from "Much Ado About Nothing," at the Shubert . . . WBZ-TV has skedded two more jazz shows to feel out aficionados in the area towards weekly programming of permanent jazz show . . . First is March 5 from 10:30 to 11 with **Jonah Jones;** second, March 19, with **Sarah Vaughn,** both of whom will be appearing at George Wein's Storyville. Initial "Storyville" jazz show on WBZ-TV drew 7,000 pieces of mail approving, station reported.

IN SEATTLE-TACOMA . . .

KING-TV will again cover the Lake Chelan Apple Cup hydroplane races, set for May 10-11. Program director **Lee Schulman** says station will give it "all-out production" Western singer **Jimmy Wakely** in town to appear on kickoff of KING's "Thriftway Caravan" Thursday (20). First show was done from stage of Moore Theatre with audience. Subsequent programs will be done in studio . . . KTVW also starting live local musical show, "Bill and Grover Dance Time," telecast from Crescent ballroom in Tacoma . . . **Al Cummings,** one of Seattle's top dj's, will be replaced on KING by **Leland R. "Ray" Briem,** March 3. Cummings next stop unknown . . . KING dj's **Warren Saunders** and **Dave Ballard** have moved to KTIX, and **Pat Lewis,** formerly with KNBX, is moving to KING to do "Night Owl" show . . . **Bill Fox,** KTNT-TV news director, doing live "Police File" telecast weekly from Seattle.

IN SAN FRANCISCO

Dave Lundy, KGO Radio's sales manager, quit for a job with the Blair Agency, Los Angeles. No replacement yet selected, but ABC eyes are being cast toward Southern California . . . **KOBY's Dave Segal** signed contract for renovation of new studio, hopes to move in May 1 . . . KSFO starts airing Frisco Giant ballgames March 8 . . . **King Norman's** kiddie show dropping off KGO-TV shortly . . . NBC's news veep, **Bill McAndrew** in Frisco looking over KNBC news setup, will take some recommendations back to New York. One possible recommendation: setting up a local KNBC news staff, a la KCBS . . . KTVU, Oakland's new Channel 2, hired **Gene Mulligan,** ex-Hollywood scripter, as producer-director. His first job will be an allout live production March 2, day KTVU goes on the air . . . Also added to KTVU staff: **Les Nichols,** ex-Denver, ex-WGN, Chicago, as news director . . . It's no better than even money at ABC's o-and-o KGO that the newly negotiated NABET contract will be ratified by ABC membership—KGO-TV's had two quickie NABET shutdowns within the last month.

IN ST. LOUIS .

KTVI, in cooperation with ABC, is juicing up Wednesday and Friday night viewing with "Operation Snack Wagon." Three Buick station wagons make the rounds of the town every Wednesday and Friday between the hours of 7 and 10:30 p.m., calling on homes at random. If the family is watching KTVI, the driver brings a complete snack layout for the entire family in and sets it up in front of the tv set. Companies participating in the promotion: Buick, Kaiser Aluminum Foil, Seven-Up, Nabisco Crackers, Kas Potato Chips, Pevely Dairy, Lipton and TV Guide . . . **Bob Ingham,** veteran WSD-TV sportscaster, named "Man of the Year" by the St. Louis Sports Council . . . **Tom Dailey,** formerly star of KWK-TV's "Recall it and Win," starts a new audience-participation show on KTVI-TV March 3 . . . **Peggy Jostedt,** radio-tv copywriter for Gardner Ad Agency, named "Outstanding Young Woman of Metropolitan St. Louis" by the Jaycee-Ettes . . . **Noel Digby,** former chief writer and producer at Stations WSM and WSM-TV, Nashville, now a tv writer at Gardner Agency, assigned to the Busch Bavarian and Purina Dog Chow accounts.

IN PHILADELPHIA . . .

Irv Blumberg, former Warner Bros. promotion and press rep for the Philadelphia-Washington area, now doing telefilm exploitation for WFIL-TV . . . **Elmer F. Jaspan,** producer-director at WPTZ, now WRCV-TV, upped from director to veepee in charge of radio and television at Bauer & Tripp ad agency . . . **William J. Conran,** former promotion manager of WIBG, named administrative head of the Charles Morris Price School of Journalism and Advertising . . . **Johnny Rosicka,** WHAT announcer, stayed 20 hours at the mike over the blizzard weekend when the rest of the staff couldn't make because of the heavy snow . . . WRCV-TV preemed a live wrestling show (22) with commentary by **Sam Menacher** . . . **Dirk Schaeffer,** recently with the Phila. Daily News amusement section, now assistant to WIP public relations director **Sam Serota.**

big change...

A dollar isn't "small change" these days.

Particularly a television dollar. Every single one of them is getting harder to find. And every single one of them now has to work like crazy.

So the following sixteen words are *very* important:

ABC Television's average nighttime cost-per-thousand, per commercial minute, is the lowest of all three network's!*

How low is "lowest"? The exact figure is $3.07, with those other networks trailing along with $3.19 and $3.68. That's a figure that's low enough to make a difference of more than $320,000 to an advertiser who buys 52 weeks of alternate Class A half hours... or a difference of more than $470,000 to one who buys 52 weeks of weekly Class A half hours.

Gentlemen, let's face it. With programming and coverage what they are today, the *big* difference between competing networks is in the value they deliver for a dollar. One offers the least value. One offers a little more. But only one offers advertisers the *most* value. Today, that network is

ABC TELEVISION



*Source: Nielsen, December, 1957

TV Followup Comment

Continued from page 31

were more than offset by Ustinov's epigrammitic skill and sardonic wit. The play, which was an echo of the fall of France during the last war, revolved around an aged marshall, hero of a previous war, who is asked to serve as head of state in collaboration with the victorious enemy.

As playwright, Ustinov provided a juicy vehicle for himself, as actor. He played the ancient soldier brilliantly, fully evoking the pathos from the marshall's helplessness. He ranged all the changes of senility and, at the windup when his daughter dies in his arms, he struck a profoundly moving note which gave the piece a tragic dignity.

An excellent group of performers handled the supporting roles. Jason Robards Jr., as the Prime Minister, played with a Machiavellian polish and persuasive rhetoric. Karol Stepanek, as the enemy general, gave a forceful Germanic overtone to his portrayal. Rosemary Harris, as the daughter, Cordelia (a name taken from Shakespeare's "King Lear"), also contributed importantly to the play's impact. Fritz Weaver, as a philosophical newspaper photographer; Nancy Wickwire, as the marshal's nurse; Wood Romoff, as the foreign minister; and David King-Wood, as the patriotic general, also played in topdraw professional style. *Herm.*

Jerry Lewis Show

Networked shows from Las Vegas have rarely risen above mediocrity. This third Jerry Lewis hour show of the season had an added hazard. It was beamed in color for the network, delayed via lenticular film for the Coast. Last Tuesday night's airing neither raised nor lowered that mean level of entertainment. Inspired comedy was in short supply and the forced humor failed to get more than an occasional rise out of the Vegas studio audience, said to have been chiefly personnel from a nearby military base.

The once frenetic Lewis was now the more subdued comic, getting most of his laughs from visual grimacing. The writers, Harry Crane and Jerry Davis, had an assist from the comic, but their combined efforts produced mostly an imaginative lack. Lewis also shared the direction credit with Jack Shea, but he let producer Ernest Glucksman solo it. Mebbe Lewis tried to do too much, didn't rely enough on his helpers.

In the guest corner were Sophie Tucker. Hans Conried and Betty Grable. The ageless Soph came off best in a dueted run-through with Lewis of some old standard pops. They took it off with a strut that brought the heaviest applause. Miss Grable, in fluffy frock and hiding her shapely stems, romped through a production number with Lewis and three dancers stumbling around to whoop up a few laughs. Conried was practically wasted in a phone booth skit, being used only to thump Lewis on the noggin. It gave Lewis the opportunity for dialect and his Jap singing bit.

After La Tucker promised there would be no sermon, she took off on her "Have Fun" recitative, which was more preachy than practical for entertainment, purposes. A pantomime bit by Lewis in which he was cued by a recording voice in the art of making love, had only moments of humor. For the takeout he romanced a mop made to resemble the object of his affections. Lewis could have trimmed it for perhaps another orbing of Miss Grable.

Bit at the piano by Lewis, with the ivory thumper out-mugging him, was only mildly diverting. Tempo picked up when Lewis unlimbered his nethers for a hoofing bit with a male partner. Music of Walter Scharf was on the loud and brassy side, especially in Lewis's group singing takeoff, wild and frenzied. Production and direction was uninspired. Color was fairly constant but must've picked up some cactus fuzz crossing the desert. *Helm.*

Shirley Temple's Storybook

The third production and the first filmed offering of "Shirley Temple's Storybook" series, "The Nightingale" (19) on NBC-TV proved a lark for both young and old, particularly the young who were permitted to stay up after the music dinner hour.

Alvin Sapinsley's blank verse treatment of the Hans Christian Andersen fairy tale didn't quite transport older viewers to land of fantasy but there was sufficient make-believe to convince the younger set that such a bird did exist and that the Japanese were up to no good when they marched in with a mechanical nightingale.

Thomas Mitchell as the Emperor of China did effectively in the major role, as did Liam Sullivan with the Crown Prince assignment. Judith Braun, portraying the Fifteenth Chambermaid, in love with the Crown Prince, was less effective.

This was one of those productions ideally suited for costuming and therein it excelled. With sets by William Kiernan, costumes by Gwen Wakeling and William Flannery's art direction, this version of "The Nightingale" was exquisitely conceived. Music, conducted by Morris Stoloff, was in proper spirit.

Notable scenes were those in which the real nightingale, as the favorite of the court, was placed in the gilded cage, and when the mechanical nightingale fell apart and the royal physician couldn't repair it. Here was fairy tale playacting at its best. Also arresting was the arrival of the visitors from Japan headed by Lisa Lu in role of Lady Thrush. She played the female menace excellently.

Photography, black and white, was tiptop. Sponsors were John H. Breck, Inc.; Sealtest Division of National Dairy Products Corp. and Hills Bros. Coffee. Their commercials were not intrusive. *Rans.*

Look Up and Live

The excursion by "Look Up and Live" into "Contemporary Theatre and Religion" via a five-part series got a rousing windup on Sunday (23) over CBS-TV with a gander into "The West Side Story."

Host, Rev. Sidney Lanier together with director-choreographer Jerome Robbins in discussing this musical tragedy, again proved that contemporary theatre can tackle important social problems on a lofty as well as entertaining level.

"West Side Story" is a particularly effective vehicle from which to present some highly important social problems of today inasmuch as the show concerns itself with a clash between Puerto Ricans and those born on the mainland.

Robbins and Lanier, an articulate duo, together found a common level where the theatre and the pulpit could meet for the greater benefit of society. The theatre, it was found can ask questions and pose problems effectively to punctuate the discussions. Carol Lawrence, Mickey Calin and Larry Kert illustrated some potent points from the show with several songs. *Jose.*

The Twentieth Century

Atomic accident in the M. W. Kellog Co. plant in Houston, Texas, and what it did to families directly concerned and surrounding community was successfully captured in "Enter With Caution: The Atomic Age," 60-minute production on "The Twentieth Century" series over CBS-TV (23). Here producer-writer-director Albert Wasserman; Andrew Costikyan, photography director and Walter Cronkite's narration made for starkly compelling account of horrors of an atomic accident.

Using all principals involved, this production told of what happened to Jackson McVey, a worker in atomic energy plant who while working with radioactive material, spread it to members of his family, neighbors and the attendant physical and physiological problems.

Camera work was illuminating in tracing the cause of terrible accident and showing how tracerlab workers decontaminate suspected areas and personages. Viewers were introduced to remarkably clear pictures of how master manipulators operate and how radioactive waste is disposed. There were fine shots too of Houston Press' coverage of dramatic story.

Rep. Chet Holifield (D-Cal.) member of the Joint Congressional Committee on Atomic Energy and chairman of its subcommittee on radiation told what should be done to protect citizenry from contamination. Legislator urged that state police chiefs do utmost to prevent similar type accidents and insisted present day safety measures are not adequate. He urged model atomic energy regulating act across the country.

Prudential Insurance Co. of America, sponsors of "Twentieth Century" series, rates rousing salute for this series. Its middle commercial, on this occasion was especially effective. *Rans.*

Spokane — KHQ-TV here will televise 11 games of the Spokane Indians in the Pacific Coast baseball league, with Sick's Rainier Brewing Co. of Spokane picking up the tab.

WABC-TV's Banner Biz

ABC-TV's New York owned & operated station, WABC-TV, hit an alltime billings high. Since Dec. 20, 1957, the station, under the aegis of veep Robert L. Stone, has written $1,700,000 in new bankroller billings, topping the entire first quarter of last year by 53%, when billings had already topped the same period in 1956 by 13%.

The improved WABC-TV financial situation is said to obtain at most of the ABC-TV o&o's, since the network has, in the past year, improved its own ratings, thereby giving a boost to the surrounding local shows.

Mack

Continued from page 27

he supplied it with documents showing that $4,980 in loans he made to Comr. Richard A. Mack were either paid or cancelled. But the committee said it had no such evidence.

Thurman A. Whiteside testified before the House Subcommittee on Legislative Oversight that in compliance with a subpoena he turned over seven promissory notes he received from Mack which were marked "paid and satisfied." He also asserted that Mack paid off a $2,600 second mortgage and that the Commissioner now owes him only $250.

Whiteside testified he always took promissory notes from Mack but not necessarily at time of the loans. He said there was nothing "unusual" about his having the notes but admitted it was "irregular." He said he has "many such" notes in his possession.

Under questioning, Whiteside said he turned over the original notes and made no photostatic copies. He said he assumed documents would be "safe" with the committee.

Subcommittee Chairman Oren Harris (D-Ark.) indicated that "appropriate action" would be taken to clear the mystery. "It is an unusual situation that such an important item should be overlooked," he said. But he added "the record is very clear that the committee does not have the notes."

Whiteside, a Miami lawyer, testified that Comr. Mack has a one-sixth interest in an insurance firm which received business from Public Service Television (National Airlines subsid) which operates Channel 10. Mack voted for Public Service. Whiteside has a one-third interest in the agency.

Whiteside said he acquired stock in the company—Stembler-Shelden Insurance Agency—under a trusteeship and transferred shares to Mack in 1953 at no cost.

Since then, he testified, Mack has received nearly $10,000 from the firm in "participation payments."

Whiteside revealed that it was because of pressures which A. Frank Katzentine, also a lawyer, put on him in connection with his handling of a $200,000 trust fund that he withdrew his support of the Public Service application and notified Comr. Mack he was no longer interested in the case. He said that Katzentine's threat of a suit against him was "tantamount to blackmail."

Whiteside denied allegations that he had Mack "pledged" to vote for Public Service or that he was retained by National in the case. He said he turned down an offer of a $10,000 retainer by National's law firm because of friendships involved but volunteered to help out without a fee.

He said he only "recommended" to Mack that he consider the caliber of individuals associated with Public Service and "never" asked the Commissioner to vote for the company. He had no indication that Mack would vote for PS. On one occasion, he said, Mack told him he would abstain from voting at all.

Jos. Brun to Transfilm

Joseph Brun, who just finished shooting "Across the Everglades" for Stuart and Budd Schulberg, has signed on with Transfilm, the industrial-commercial production house in New York, as its fulltime director of cinematography.

Brun, who began as a cameraman in Paris 30 years ago, has been handling feature film camerawork in the States since the end of World War II.

Inside Stuff—Radio-TV

To implement part of the recently completed Russian-American cultural exchange pact, Benedict Gimbel Jr., pres. and general manager of WIP in Philadelphia, has offered the station's facilities to the U.S. State Dept.

"The new cultural exchange program represents the first tangible step forward toward improving relations between the United States and Russia," the radio exec stated. "We here at WIP feel it necessary to make an overt gesture toward implementing this program. I am aware that there has been some question raised as to whether or not American radio and television would accept programs offered by the Soviets in exchange for American radio and tv features."

"WIP would like to go on record," Gimbel continued, "as the first U.S. station to offer its facilities to the State Dept. He added that WIP will broadcast all Soviet programs in the English language or with accompanying simultaneous translation that receive State Dept. approval."

Local 1 of the International Alliance of Theatrical & Stage Employees was enjoined by the U.S. District Court from forcing a work stoppage on CBS-TV remote stanzas because of a jurisdictional lighting dispute with International Brotherhood of Electrical Workers. It's the second injunction issued, the last time being against IBEW.

Network went to National Labor Relations Board, after IATSE stopped a "Let's Take A Trip" remote from the S. S. United States when the remote lighting chores were handed to IBEW technicians. NLRB asked for the injunction against Local 1.

Nearly a year ago, the remote lighting dispute at CBS arose when IATSE was handed responsibility for a local show to come from the Waldorf-Astoria. That time it was IBEW which stopped the stanza. It was later held, CBS had the right to decide on the union to do remote tv lighting.

Group of eight radio-tv newsmen have been tapped for fellowships by the CBS Foundation, second year the awards have been made. The CBS Foundation News & Public Affairs Fellowships, as they are called, entitle the winners to a year of study at Columbia U. and are worth approximately $8,000 apiece in covering living, tuition and transportation costs for the winners.

Eight recipients are Clayton Lee Edwards, news supervisor of WTAR, Norfolk; Bernard N. Eismann, CBS News, N.Y.; Randall Gover, director of news at WWL-TV, New Orleans; Edmonde A. Haddad, news staffer at KNX, Los Angeles; Gerhard Schwartzopff, CBS News bureau in Bonn; Guy Searls, CBS News Hong Kong correspondent; Donald H. Weston, news director of KGVQ and KMSO-TV, Missoula, Mont.; and Walter E. Whitaker, acting director of university broadcasting services at the U. of Alabama.

American Federation of Television & Radio Artists has sent a letter to the signatories of the federation's Code notifying them of a March 17 meeting to negotiate a new pact for live tv commercials.

The commercials are not covered under the network program Code, but there is a clause in the agreement allowing AFTRA to negotiate the blurbs. Union intends demanding new minimum wages and revising the working conditions for the various hitchhikers, cowcatchers and commercial cut-ins in tv.

The plans for John Daly to do a 10:30 p.m. news strip on ABC-TV next fall do not, as originally understood, obviate continuation of his present 7:15 strip. Both of the daily quarter-hour newscasts would run next season, if the network can get the affiliates to come across with sufficient clearances for the latenight network news stanza.

WMGM, the New York Loew's-owned radio station, launched a campaign a week ago to get the state legislature to ban teenage weapons. Station linked with the Committee to Ban Teen Age Weapons, headed by prominent jurists in the state, who want 250,000 signatures to force the matter home with the solons. WMGM called for postcard replies which will be added to the petition, and the station, which has not had time to count the responses, estimates roughly that they've been in the "several thousands."

Lutheran Synodical Conference and Milwaukee radio station WTMJ marked a 30-year association Feb. 16 in the presentation of Sunday morning Lutheran services on the air. It's believed to be the longest continuous run on record for any religious program on radio. Show has been valuable to bedridden Lutherans unable to attend church services.

It's Now 'Mudison Ave.'

Continued from page 1

aura of the "good time Charley" that hovers over his agency's top echelon. He's playing around with multi-million dollar billings in these days of tv and he wants his Madison Ave. rep to be looked upon as a respected, churchgoing citizen with both feet planted firmly on the ground. The fact that the agency man regards himself as precisely the epitome of all these virtues is in sharp variance with the hot news copy that's been creeping of late into prominent areas of the dailies. That's why the agencies are hopping mad and would like to do something about it.

Let any agencyman try to "pull a Fred Wakeman" and put his profession under the fictional searchlight of an "expose" book and he'd be an overnight candidate for the unemployment ranks. In these highly sensitive days, his name would be mud up and down Ad Row. It was Wakeman, the ex-Lord & Thomas and ex-Foote, Cone & Belding account exec, it's recalled, who was the first to synthesize the era of the hucksters via the book of the same name (later a film). Until then there had been no real or supposedly authentic crystallization of the role of the agency man in his dealings with the sponsor. With "The Hucksters" came the public's initial indoctrination into the flora and fauna of Madison Ave.

But that was more or less of an isolated instance. Until only recently, in fact, as far as the newspaper reading public was concerned, Madison Ave. was virtually ignored. A Joe Kaselow of the N. Y. Herald Tribune or a Charles Sievert (ex-ad columnist of the N. Y. World-Telegram) practically had the whole field to themselves, with their counterparts in other cities few and far between. But today it's become "must reading" with dailies throughout the country taking their cue from the N. Y. Times in stepping up their coverage as a major department of the paper.

This is all well enough where the agency man is concerned. But what he deeply resents is the fact that there is almost a sinful connotation applied when, for example, a Kudner agency "blows" a $22,000,000 Buick account, or a McCann-Erickson gives the heave to a Chrysler account to take on Buick; or again an Arthur Fatt talks himself out of a Kolynos account because of something he said on tv. As far as agencymen are concerned, it's all in a day's work; ethically no worse or no better than the garment industry or the hardware business hijinx, yet it all comes out in a manner that puts agencies under cloud and jeopardizes their position with clients in general.

Dallas — Lee Segall, prez and general manager of KIXL here, has announced the return to the station's staff of John Wilson, one of the outlet's original staff when KIXL went on the air 11 years ago. Wilson carries newly-created title of Director of Promotion and Ideas.

Television Reviews

Continued from page 31

CBS-TV "Comedy and Music" special.

Borge and his viewers had a ball, though perhaps not as rewarding as his two previous appearances, both of which were one-man shows. On this outing, he and producer ("I've Got a Secret") Allan Sherman chose to use guestars in the persons of Rod Alexander & Bambi Linn, Doretta Morrow and 12-year-old pianist Abbott Lee Ruskin, and the guests, together with a little too much emphasis on the straight music, tended to slow Borge's incredible pacing down at times. But spottiness and all, it was still an hour of heady television.

Borge reprised his standard scissors-and-pastepot combination-composition routine of merging Schubert's "Serenade" and Strauss' "Blue Danube" into "The Blue Serenade" (very prettily danced by Alexander & Linn), got into a fine bit in which he couldn't manage a Chopin waltz while everybody from a delivery boy to an autograph hunter rippled it off with ease, did a hilarious bit on Debussy which included some wonderful physical commentary on the composer's scoring for piano and generally killed 'em with his trademarked brand of unexpectedly nonsequitur-ial humor.

Less felicitous was an overlong Gershwin medley, finaled with the inevitable "Rhapsody in Blue," to which a nice pictorial touch was added via remote shots of Times Square, Central Park and the East River (though this got tiring too after too much repetition), an opening takeoff on Lawrence Welk, and Borge's tomfoolery with young Ruskin, who did a Borge complete to the piano-bench pratfall bowoff. Miss Morrow was fine in a single number out of "West Side Story."

But Borge was at the top of his comedic form, and as Gershwin put it, "Who can ask for anything more?" *Chan.*

ORIGINAL AMATEUR HOUR
With Ted Mack, emcee
Producer: Lewis Graham
Directors: J. Robert Blum, Lloyd Marx
30 Mins., Sat., 10 p.m.
PHARMACEUTICALS
NBC-TV, from New York
(Parkson)

Television shows come and go, yet it's one of the phenomena of the medium that Ted Mack and his "Original Amateur Hour" has succeeded in entrenching itself in some area of the video spectrum over thes many years, even to playing a return engagement for the same sponsor, as in the present instance with Pharmaceuticals.

Back in '48 Mack and his tyro showcase, then an hour display, was a DuMont Sunday evening fixture (when DuM still enjoyed the status of a fullblown network) and over the past decade it's been doing sponsor duty while shuttling between NBC and ABC, even on occasion being tossed into tv's red hot Nielsen frays.

In its present Saturday night at 10 NBC slot, for example, "Amateur Hour," as Pharmaceuticals' replacement for "End of the Rainbow," is playing David to the "Gunsmoke's" Goliath. Not that Mack & Co. are being called upon to toss CBS' No. 1 Nielsen entry for a rating loss or, for that matter, inflict any damage of sorts.

Yet within its own low-budget, low-key framework, "Amateur Hour," over and above its commendable function of exposing potentially-promising talent to coast-to-coast audiences (with many of its "graduates" now at the top of the heap), has managed to achieve an enviable cost-per-thousand batting average that has made it an attractive buy for such sponsors as the Geritol makers.

Mack himself has an engaging way with the competing tyros, putting them at their ease and thus achieving maximum performance value. Last Saturday's (22) round-robin of a zany instrumental sextet, a trumpet trio, a gal singer out of the ECA offices in Washington, an eccentric dancer from Brooklyn, a dental student quartet billing itself as "The Four Front Teeth," and a guitarist-singer was about par for the course. A pleasant "bill" that made no pretense at being anything else, designed for the edification of "Amateur Hour's loyal following. *Rose.*

ADLIB
With Buddy Lester, Don Loper, Pamela Mason, Ina Anders, Bill Bradley
Producer: Sandy Howard
30 Mins., Fri., 12:30 p.m.
KTLA, Hollywood

Whatever chance this "live pilot" had of attracting a sponsor was badly impaired by Buddy Lester's poor judgment in telling a smokehouse story about what makes sex so popular. (If you don't know the tagline, come into the men's room and we'll tell you). It had no place on tv and was painfully embarrassing to the two women on the panel.

Throw this out, but in the future watch those comics, and "Adlib" could get into the commercial column. The idea is not new, a variation on the old theme of open discussion on what's in the minds of men and women. Emcee Bill Bradley set up the topics and invited trouble when he proposed sex as a subject with a night club comic on the panel and nothing ventured beyond what spilled out extemporaneously. It's another form of reviving the art of conversation, which this very same tv almost obsoleted.

To the credit of the other panelists — Pamela Mason, Don Loper and Ina Anders — they conducted themselves decorously. Miss Mason conceded that people hate her and that Zsa Zsa put the Hungarian curse on her. Loper called the new chemise fad the "schlemiel look," thought the "Playhouse 90" commercials are "adorable." Miss Anders said she gets real mad at commercials and, as with Miss Mason, ducked the question of "the secret of sex appeal." Bradley should have steered clear of sex and nudist colonies for the sake of sensationalism.

Bradley is affably mannered for the moderating role but should have been on view more. Camera work was slovenly. Sandy Howard packaged the show and gave it a test run as the second half of his "Greet the People" weekly show. *Helm.*

LET'S GO BOATING
With Ken & Carolyn, narrators
Producer: Joseph Levine
Director: Matt Connolly Jr.
30 Mins.; Sun. (23) 6:30 p.m.
PARTICIPATING
WHDH-TV, Boston

This half-hour film tour of the New England Boat Show at Commonwealth Armory marks a first in local tv history. Producer Joe Levine and film crew moved in Friday night (21) at midnight and using femme and lad models shot the whole thing, spent all day Saturday editing the script and dubbing in narration by Ken & Carolyn of WHDH radio show, and showed it on Channel 5 Sunday night for sponsor, Boston Herald-Traveler Corp., all within 48 hours.

The resulting film tour came through as a "Cinerama" type production with a young couple used to center action and narration around. Two cameras were used in the filming, and film clips of boats in action were spliced into the finished effort. Camera work was good all around with long pan shots of the Armory and boats on display and in the following of the young couple as they inspect the boats from stem to stern and inside. Nautical terms were woven in nicely by the narrators and they do a slick job on pointing up the interior furnishings and doohickies of the luxury crafts on display.

It was a slick half-hour film show and producer Levine rates kudos for tieing the ends together in such rapid fashion and coming up with all around pro job. It also serves as example of what local tv can do for edification of Hub. *Guy.*

Minneapolis—With the resignation of Loren F. Bridges, founder of Northwestern College radio station KTIS here, Minneapolitan Paul Ramseyer has been appointed that station's general manager and also to the same office for the college's other radio stations—KFNW, Fargo, N. D., and KNWS, Waterloo, Ia. While resigning as general manager, Bridges will remain as operational consultant for the three stations.

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NOW.....

Saturday Night Is DICK CLARK NIGHT!

THE DICK CLARK SHOW
With Pat Boone, Johnnie Ray, Jerry Lee Lewis, Connie Francis, The Royal Teens, Chuck Willis, guests
Producer: Deke Hayward
Director: Garth Dietrick
30 Mins., Sat., 7:30 p.m.
ABC-TV, from New York

ABC-TV has a winner in the Saturday night version of its day-time "American Bandstand" any way the pie is sliced. Going under the name of "The Dick Clark Show" (the emcees "Bandstand"), the 7:30 to 8 slot should make Saturday night any half-way decent and almost any half-way decent ABC programming between 8 and 9 should benefit from the Clark-Lawrence Welk sandwiching.

Clark's preem ran a not-too-close third on the Trendexes to NBC and CBS, but all it needs is time to build. And even if it never gets much beyond its 16-and-something Trendex of last week, it makes bankroller sense, it seems, since the whole musical package costs only $15,000 a week.

By employing the same kind of disk and talent plugging technique used on "Bandstand," Clark was able to draw on some of the hot-test names for teens in the record industry at AFTRA scale while the same talent hits video's big musical variety shows for premium coin. On the initialer there was Pat Boone, Johnnie Ray, Jerry Lee Lewis, Connie Francis, The Royal Teens and Chuck Willis, each of them of high or reasonably high stature on the music lists.

The afternoon strip on ABC-TV has the talent visit Clark who gabs with 'em a little and has them mime their hottest platters for the consumption of the highschoolers. Essentially, the same procedure is followed on the new nighttimer, only the dressing is fancier.

ABC used its Little Theatre, adjacent to Sardi's on 44th, and after a fanciful on-the-street opener as though with a gala preem, the cameras moved inside to catch the Royal Teens singing their "Short Shorts." The producers made use of every inch of space on and off the stage to lense the talent, all but one of whom mouthed their own records. Chuck Willis knocked out a terrif rock 'n' roller, Johnny Ray introduced Connie Francis and she sang "Who's Sorry Now." Pat Boone did a couple, also-pre-re-corded and Jerry Lee Lewis, the frantic piano playing singer, banged a couple (without the aid of records) that stood the teenage pewsters on their ears.

Clark, a young, wholesome type who makes with hip chatter, handled the many interviews, with Ray (who was the only non-singer), Boone, et al., pleasantly and informatively. The major price Clark pays for the talent is a plug for the star and/or his label.

More should be said about the fine direction of the show since it counted heavily in making a top-flight production out of what easily could have been lowercase tv under any other circumstances. The frequent shots of the audience in the theatre were made to play an integral hand in the undertaking, what with well-planned longshots, overhead shots, side shots, etc., catching both the performers and the actively engaged audience. The kids beat time, danced in the aisles and generally indicated interest without becoming unruly.

If ABC can continue pulling in the big musical names, there is an excellent chance it will gain a hefty adult quotient for "The Dick Clark Show." *Art.*

from VARIETY
February 19, 1958

The DICK CLARK SHOW
ABC-TV Network - Saturdays 7:30 - 8 P.M. E.S.T.

also
"THE AMERICAN BANDSTAND"
Monday thru Friday
ABC-TV

Pers. Mgt.
CHARLES D. REEVES

News Every Min. on Min.

Continued from page 25

erts figured news was so saleable.

It was quite revealing when American Broadcasting Network was forced to retrench on its entertainment programming recently and yet, in the midst of the same economy wave, conceded that affiliates needed more news and hence began arranging extension in its national and international news coverage. NBC no longer finds it sufficient just to offer the news, but has entered a broad promotional campaign, apparently to insure continued affiliate support as well as listener interest. Essentially, the NBC tack has been that without a network the audience could not get the vast amount and variety of coverage the web affiliates now give it.

It may be the success of network news that prompted the energetic thrusts indies have begun making to get more news on their own. Some stations hired stringers outside the hometown area, others are stressing a good rewrite desk for the AP, UP and even Reuters wires. And most stations are upbeating local news via spot coverage, beeper phones, etc.

As for local radio, WOR on Jan. 1—shortly after it took time back from Mutual, which no longer belongs to the same management—added quarter-hour roundups at 2, 3, 4 and 5 p.m., thereby increasing its earning potential by 60-minutes of card rate time a day. Needless to say, the station also figures this will keep listeners glued for in-between music and gab. Station in 1957, prior to the increase given news time, grossed $1,500,000 in news program sales alone.

WRCA's Nine New Segs

WRCA, more of a network station than WOR, has nonetheless increased its local news coverage. True many of the increases took place sometime ago, but the station added 55-minutes daily just a week ago. In all, nine new segs were added to the sked. The station was among the first, under former World-Telegram reporter Gabe Pressman, to do remote pick-up by reporters Pressman, Bill Ryan and Ray Owen. The pickups were inserted, quite often as they occured, in existing entertainment and news programs on WRCA.

At the same time almost, WABC, the ABN flag, added three new quarter-hour news shows, at 6:15, 7:15 and 8:15 a.m. daily. WNEW, the city's top indie, has been carrying hourly news capsules edited by a 20-man Daily News staff since World War II began. The Daily News shows were held sancrosanct public service vehicles, but last year the station, in face of the great sales potential, broke down and opened them to advertisers. In the past few days, it added seven new newscasts a day. While not presently meant for sale, these seven four-minute newscasts during the course of the day are designed as a listener hypo, since they give a greater sweep of the news.

All of the New York stations, motivated by the anxiety that listeners will tune elsewhere if there isn't enough news, are trying their hands in this fresh competitive field. Stations not adding new regularly-spaced news shows are breaking into regular program line-up with hot spot news, employing a variety of gimmicks to make it more dramatic. WMGM launched the first of its "minute men" last week. Station, which normally runs five-minutes of news before each hour plus news highlights on the half-hour and solid news between 5 and 6 a.m. and 11 and midnight, considers the "minute men" technique special events coverage. Station hired Milt Sosin, a regular staff reporter on one of the Miami, Fla., dailies, to cover Cape Canaveral on an exclusive broadcast basis for the New York radio outlet. WMGM, paying a retainer to stringer Sosin, also plans to hire others to act as their exclusive reporters in covering other key areas in the U.S., and all in an effort to feed the indie's listenership a degree of the national coverage the webs are trying to offer their affils. Like many other stations, WINS, a competitor in New York indie ranks, is using a "news centre" hook and beeper-phones in doing news rewrites and remote journalistic jobs.

All of this means either money, or more listener identity for stations, with the competitive news situation having become supercharged in the past several days.



Mgt. William Morris Agency

Most Hated Man

Continued from page 21

some idea that most show folks are broke.

(3) His own station reprimanded him sharply last week for derogatory cracks he'd been making about certain of its network shows. WBKB is an ABC o&o, and Faye, whose main target is contemporary pop music, has been hitting "American Bandstand" as "atrocious" and Pat Boone as "nowhere." It's understood the station's knuckle-rapping was an ultimatum to behave or else.

Though he recognizes himself as a "loudmouth," Faye says he can't understand why everyone's so rankled. He thinks of himself as a crusader for good music and good taste and believes that anyone who speaks his mind honestly is going to evoke controversy. "I'm getting so many people mad at me that they're tuning in just to hate me for what I say. But next week I might say something they'll agree with, and they'll like me." Faye believes he's being victimized by distorted retellings of what he'd actually said on the air.

Each night on WBKB he performs the ritual of "burying" people and things he dislikes, as if to put the old witch doctor hex on 'em. Among the Elvis Presleys, Ricky Nelsons and Jerry Lee Lewises he's been known also to give the treatment to Gov. Faubus and Sen. Talmadge, two Mississippi senators and the Civic Opera House. Latter got done in because Faye lost $2,000 there in a rock 'n' roll concert promotion. He said he underwrote it to see if people would turn out for an r&r concert presented by someone who hated it. They wouldn't and didn't.

Faye's unpopularity isn't recent but it's probably become more widespread and intense since his tv exposure. For years he's been a bumrappar of pop records on station WAAF (and considered the town's number two disk jockey by many a record plugger, despite his negative approach, or maybe because of it. In a public appearance at Soldiers Field one year, he was greeted with a shower of debris by teenagers (whom he calls "stupid" on the air), and once a teenage girl, recognizing him on the street, bounced a penny off his face.

Besides music, Faye sounds off on politics, marriage, race relations and anything else he can dredge up for an opinion on. In a demonstration of a depth interview on WBKB one night, Faye wanted to expose the real "truth" about bandleader Russ Carlyle, so he impulsively lifter off his subject's toupee. Naturally, Carlyle blew his top—the rest of it. Because of such antics, Faye has his troubles getting top personalities to appear.

Local savants of the art of controversy are still speculating over whose gesture in the name of that art was the most outrageous—Faye's with Carlyle or Jack Eigen's with Sammy Davis Jr. several months ago on WNBQ. Eigen's probing of the singer was climaxed by this urgent query: "Sammy, if you had it to do over again, would you be born Negro."

Video Villain

Continued from page 1

use of color in pictures made for theatres.

Causes Nation's Recession!

Corpus Christi, Feb. 25.

Television has not only hurt film attendance, but it's the cause for the present national recession. At least that's the theory of Sam Stokes, manager of Corpus Christi Theatres, here.

On the basis of talks with downtown businessmen, Stokes is convinced that tv is the culprit for the general decline in business activity. He makes the point that with the public staying home watching television, it has no use for new clothes and new automobiles and has cutback on spending in restaurants, night clubs and other evening activities.

(Same charge was made 25 years ago versus radio.—Ed.).

Les Harris

Continued from page 23

be told "interesting," but come around in a few months." The next screening usually is anti-climactic with the advertising execs commenting "we've seen this pilot before. So what've you got that's new?"

While on the Coast, Harris pacted Richard Webb for the lead in "Border Patrol," and talked with possible producers for "The Diplomat" series, to be hosted by Claire Booth Luce.

Foreign TV Reviews

Continued from page 31

a cross section of two years of indie tv entertainment. Yank scripter Budd Grossman was called in to write the show, and a hefty bunch of American and British top talent was gathered together to put it across. But despite this potential click formula, the offering turned out to be uneven.

It was, however, a gallant attempt to present an offbeat program, but by the very nature of its assorted content and effort to be out of the rut, the production got bogged down.

Offering was a mixture of production numbers, comedy, dramatic sketches and single acts. Sketches, apart from one featuring Don Ameche, were no high jinks, and slowed down production. It was this unsteady tempo which upset the show's balance.

Tony Britton made a pleasant job of emceeing and also made useful contributions in other spots during the show, but even his quite able linkmanship wasn't enough to smooth out the joints between routines. For Ameche, making his second indie tv appearance in Britain, a solo dramatic sketch written by James Parish provided a smash vehicle to exhibit his acting prowess, and earned him well deserved hefty applause from a large studio audience.

Biggest hand of the offering, however, went to British vaudester George Formby, who had the audience whistling and singing with him on some of his old hit songs. This was one of the bright interludes during the show, mainly because it was unpretentious.

Sets were kept down to the minimum, and reflected the impression made by a similar type of American program which was aired in this country by indie tv late last year. In fact, much of the offering appeared to have been influenced in no small manner by that show. *Bary.*

Hylan

Continued from page 21

more sponsored time and 21% greater total nightime viewing. In the daytime, he conceded that NBC leads CBS by 2% in average audience for the season to date, but pointed out that CBS has moved back into first place in the most recent Nielsen. Moreover, he said, CBS has 78% more sponsored time and 75% greater total viewing for the season to date.

"These," he said, are the broad basic measurements that are significant. They add up to the all-important fact that, day and night, America spends more time watching CBS Television than any other network." In an accompanying series of charts, Hylan spelled out the details: 104 sponsored nighttime quarter-hours compared with NBC's 96 and ABC's 74 on the season as a whole; 103 sponsored daytime quarter-hours vs. 58 for NBC and two for ABC (covering 10 a.m. to 5 p.m.); CBS' 44.9% share of total 7 a.m.-11 p.m. viewing, based on Nielsen home hours, vs. 35.6% for NBC and 19.5% for ABC; CBS' 43.0% of nighttime (6-11 p.m.) total viewing, vs. 35.6% for NBC and 21.4% for ABC; and a whopping 63.0% of daytime (10 a.m.-5 p.m.) total viewing for CBS vs. 36.1% for NBC and 0.9% for ABC.

'Playhouse 90'

Continued from page 21

one thing, it raises some interesting points as to the kind of identification Marlboro built on the CBS-TV show, and whether Camel's will inherit all the groundwork laid by Marlboro. Another interesting twist lies not only in the fact that Reynolds and Morris are competing companies, but via the plain vs. filter advertising angles (like Camel's "smoke a real cigaret" pitch, following the Marlboro filter-for-the-he-man angle).

Camel's moves in in mid-April and will be fitted in with Chemstrand on the latter's two-show buy. Then, starting April 24, it goes alternate-weeks for a six-show total. There's also interest from Reynolds for continuing sponsorship into the fall, though no actual order. Deal was set via the Wm. Esty agency.

Spires' MCA Duties Cues Reexamination In Wake of Par Deal

David A. (Sonny) Werblin, veep of Music Corp. of America, says that the duties of John B. Spires, ex-Universal sales chief on the Continent, will undergo reexamination in light of the Management Corp. of America (wholly owned subsid of MCA) takeover of the Paramount pre-1948 backlog of 750 feature films. Spires' MCA deal was set before the Par deal. Incidentally, Dave Stein, younger brother of MCA board chairman Jules C. Stein, is general European representative for the company. Spires' title was misidentified as something similar to that.

Spires was originally contracted to handle MCA-TV's syndications in Europe. Like Dave Stein, Spires makes his home in Paris also.

Takeover of the Par feature films will see Spires on that also, since many of them will be reissued theatrically overseas. For one thing, the recent British film business stand against MCA distributing any of the Paramount Pictures to British video forfends that for some time to come.

The Continent, of course, isn't geared to the feature film idea—the European video channels are too big a market potential for the 30-minute and full-hour syndicated vidpix, and will be for some time.

Incidentally, MCA board chairman J. C. Stein and wife Doris, on their current global trip, are still in the Far East and "having a ball, riding elephants, etc." as they write the New York homeoffice.

RCA Indictment

Continued from page 25

pose patents originating not only with itself but with the other leading domestic and foreign companies in the electronic field."

Sales of radio and tv sets by American companies in 1956, according to the indictment, exceeded $1,400,000,000. RCA royalties from domestic electronics makers from 1952 to 1956, the indictment said, were more than $96,000,000.

The indictment further charged that as a result of cartel arrangements with foreign companies, electronic imports totaled only $8,000,000 in 1956 and exports at only $28,000,000, "with most exports going to foreign subsidiaries of American electronics manufacturers."

Asst. Atty. Gen. Victor R. Hansen in charge of antitrust said the purpose of the criminal action is "to restore competition in this significant industry so that all competitors of RCA can compete with it at every level from the research laboratory to the sale of end products."

"Criminal actions," he said, "are brought not only as a punitive measure, but also to discourage and deter similar activities by others in this industry."

Justice Dept. also has a civil suit pending against RCA involving the company's licensing practices.

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FOLK CONCERTS JAZZ UP B.O.

Gold Disk Plaudit & RIAA Audit; Labels Can Get a 'Check' for $350

The gold disk award, for 1,000,000 record sales, will now need the Record Industry Assn. of America's stamp of approval. The RIAA has devised a system whereby it will check sales on a given disk and will issue a certificate when the 1,000,000 mark has been reached.

The gold disk awards will continue to be made by the individual manufacturer, but awards attested to by the RIAA may bear the seal of the association and a legend stating that the award has been officially approved by the RIAA.

The RIAA check on a record may be requested by any record company eligible for membership in the org, even though the company applying may not at the time be a member. Although this check-up is being offered to all companies, it still remains an optional matter and the RIAA assumes that some gold disk awards will continue to be made without its official sanction.

When the RIAA certifies that the 1,000,000 sales mark has been reached, the recording company will then be authorized to publicize the fact and to impress upon the gold disk award the seal and approval of the RIAA. Also both the diskery and the artist concerned will each receive from the RIAA an inscribed plaque relating to the award.

The RIAA has firmed arrangements with Prager & Fenton, cer-

(Continued on page 48)

If They're Not Moving At 45, Change 'Em To Slower 33rpm 'Stroll'

Chicago, Feb. 25.

What's it take for a record to move? Maybe speed, Mercury hopes.

Diskery's "Rocket Ride," recent 45 release by rustic singer Narvel Felts, was nowhere until, couple weeks back, deejay Jim Gaines of KALB (Alexandria, Va.) inadvertently played the platter at the 33 gait. Wrong-speeded, the tune had a beat like the current hotsy, "The Stroll."

Word of the misplay (and its ingratiating sound) got back to veep Art Talmadge, Mercury's a&r chief, who decided to re-master the disk but found that doing so would run it too long for airing. He then re-cut the tune in reduced tempo, meanwhile imploring jocks to pull a "Gaines" on the original version until the new one reached them.

New disk runs two minutes and, like its predecessor, is backed by "Dream World." Another upshot: tune's now titled "Rocket Ride Stroll." Early jock reaction, according to Talmadge, is all to the good.

LOIS KAHN'S DISKINGS OF DAD GUS' SONGS

Lois Kahn, daughter of the late songwriter Gus Kahn, will make her debut on wax via a Jubilee album. She'll warble a flock of her father's tunes.

Included in the package will be three "new" Kahn verses to "Makin' Whoopee," recently discovered by Grace LeBoy Kahn, the songwriter's widow and herself also a tunesmith.

Decca's All-Time 'Bests'

Decca Records has dipped into its catalog for a series of all-time bestselling singles. Comprised of 100 titles, the series has been tagged "Decca Blue Book of Standards."

Each dealer who orders a full set of the 100 disks will get a permanent browser box plus index cards for each record.

MGM's 'Portraits'-in-Wax

MGM Records has tied in with Arnold Michaelis to release a series of "Recorded Portraits." Michaelis had been releasing the "Portraits" through his own indie operation.

First two "Portraits" on the MGM schedule are interviews with Eleanor Roosevelt and Rodgers & Hammerstein. The gabfests are conducted by Michaelis.

Brit. Pressing Biz 11,800,000 Ahead

London, Feb. 25.

An increase of 11,800,000 in the number of records produced in Britain during 1957 over the previous year is reported by the Board of Trade. The December total of 7,500,000 brought the output for the year up to the all-time high figure of 78,300,000.

The December figure reflects the growing popularity of EP's, which were mainly responsible for the 1,100,000 increase on the figure for the corresponding month in the previous year. For the last quarter of 1957, output of 78's was almost unchanged compared with the similar period in 1956, while LP's showed a gain of less than 10%. Production of other types of disks expanded by over 90%.

Teens Up Aussie Disks

Sydney, Feb. 25.

Platter merchants here report biz at a solid level via teenager trade coast to coast. Influx of U. S. talent over Lee Gordon's Stadium loop has keyed biz here.

Current toppers include "April Love," "Diana," "Fascination," "All the Way," "Rainbow," "White Silver Sands," "Little Susie," "Ivy Rose," "Affair to Remember."

ASCAP SUES STATION IN ATLANTIC CITY

American Society of Composers, Authors & Publishers is pressing its crackdown on radio outlets performing ASCAP songs without licenses or after their pacts have lapsed. Latest in a series of actions, which were launched against broadcast delinquents last year, was filed in New Jersey Federal Court last week against WLDB, Atlantic City. Leroy and Dorothy Bremmer, owners of the station, were named as defendants.

ASCAP plaintiffs, charging that their copyrights were used without authorization, are Frank Loesser, Matt Dubey & Harold Karr, New World Music and Mayfair Music. Plaintiffs ask for statutory damages of $250 per song infringement together with court costs, attorney fees and an injunction.

Carolyn Leigh's 5-Yr. Pact With E. H. Morris

E. H. Morris Music has signed lyricist Carolyn Leigh to a new five-year pact. Miss Leigh's original three-year deal with the publishing firm had about two more months to run.

Lyricist is currently riding with Frank Sinatra's pop click on Capitol, "Witchcraft," and is set for the Jule Styne teleproduction of James Thurber's "Wonderful O."

ABC-Par Ups 45's to 98c

Following the lead set by several other disk manufacturers, ABC-Paramount is hiking the price of its 45 rpm disks to 98c. Previous price line had been set at 89c.

ABC-Par's new price schedule went into effect last week.

FLOCK OF NAMES IN NEW CYCLE

The folksingers are coming back into their own. With many jazz concerts finding it tough sledding around the country this past fall and winter season, the folksong packages are picking up lots of concert coin.

Jazz promoters are now eyeing the folk field to compensate for the dip that the hip presentations have taken. Don Friedman and Ken Joffee, for example, already have made the jazz-to-folk switch with a couple of successful presentations at New York's Carnegie Hall. The Joffee-Friedman Carnegie Hall clicks in November and January have spearheaded a string of similar folk bashes with another Carnegie date scheduled for March.

Marais & Miranda, vet folksingers, played to a strong b.o. at a recent date in New York's Town Hall and other folksters like Josh White, Cynthia Gooding, Susan Reed, Oscar Brand, Bob Gibson, Richard Dyer-Bennett, Pete Seger and Theodore Bikel have been racking up hefty grosses in their concert stands.

Bikel, for example, pulled in a $7,000 gross in a recent date at Chicago's Orchestra Hall with Josh White and Ray Boguslav on the bill. Bikel also hit an SRO stride in college dates at Indiana, Oklahoma, Antioch, Oberlin, Berkeley and Palo Alto. Tour promoter Al Grossman is now trying to line up

(Continued on page 50)

It's 'Some Enchanted March' as RCA Sets 'Bally High' on 'So. Pac.' Track

Sun-rise?

Columbia Records' pitch for some of that rockabilly gravy was further spotlighted last week with the pacting of Carl Perkins. Hillbilly crooner was pic'ked up from Sam Philips' Sun label.

A few years ago, it's recalled, another major, RCA Victor, tapped the Sun roster for a crooner named Elvis Presley.

RCA Victor is shooting the works on its soundtrack album of the 20th Century-Fox film adaptation of Rodgers & Hammerstein's "South Pacific" musical play. Aiming for a 1,000,000 album sale in the first 12 months, the diskery has projected the costliest and most extensive promotion to date in behalf of a single album.

The album, which will be released early in March in conjunction with the pic's preem at the Criterion Theatre, N.Y., March 19, is being packaged five different ways. There'll be a regular $4.98 set, a deluxe LP platter with stills from the pic at $6.98, a three-pocket EP set, a single EP disk and a stereophonic tape package, also including extensive notes and photos. In addition, Victor has made up a special EP which will be sent to all coin operators and another special LP for disk jockeys. Latter set, called the "Minute Man," has condensed the various R&H tunes to 60-second running time for programming in the tight-squeeze slots.

For its initial run, Victor is producing 500,000 "South Pacific" albums for saturation impact. Another unusual aspect of Victor's focus on this is that it will be the only pop album release during March, as against a usual dozen or so albums issued monthly.

'New Buyers'

Victor execs believe that an entirely new generation of disk

(Continued on page 50)

Name J. T. Abeles New MPPA Atty.

Julian T. Abeles, veteran show biz attorney, was named general counsel for the Music Publishers Protective Assn. at a board meeting in New York yesterday (Tues.). New appointment fills the vacancy created by the death of Sidney William Wattenberg last month. Board members also appointed Philip Wattenberg, surviving member of the Wattenberg & Wattenberg law firm, to handle the day-to-day legal routine for MPPA.

Abeles was unanimously chosen by the MPPA board. For the past several years Abeles has been ac-

(Continued on page 50)

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VARIETY Inc.

154 West 46th Street New York 36, N. Y.

Jocks, Jukes and Disks

By MIKE GROSS

The Four Lads (Columbia). "THERE'S ONLY ONE OF YOU" (Korwin*) is a bright and happy lark handled with taste and headed for a big payoff. "BLUE TATTOO" (Planetary*) is an intricate piece which the boys handle easily and turn into a likeable platter.

George Hamilton IV (ABC-Paramount). "NOW AND FOR ALWAYS" (Sequence*) has a sentimental ballad quality that George Hamilton IV works into a pop winner via his amiable crooning style. "ONE HEART" (Brockwin*) features a shuffle beat that will go well with the jukes and pick up some deejay play, too.

Ersel Hickey (Epic). "BLUEBIRDS OVER THE MOUNTAIN" (Torpedo†) will ride this Presley-type crooner right to the top. Side runs less than two minutes which should make it a juke natural. "HANGIN' AROUND" (Torpedo†) continues the Presley performance but it's good enough to step out on its own.

Johnny Nash (ABC-Paramount). "IT'S SO EASY TO SAY" (Kahl†) is a strong followup to Nash's clicko "A Very Special Love" repeating the same soft ballad style for similar results. "MY PLEDGE TO YOU"* is another good ballad with a string spinning potential.

Don Rondo (Jubilee). "BLONDE BOMBSHELL" (Saxon†) should pick up plenty of play because of its frolicsome lilt. "THERE GOES MY HEART AGAIN" (Wildcat†) is a standout ballad that has a chance to come through in this market mainly because of Rondo's power-piped delivery.

Jaye P. Morgan (RCA Victor). "TELL ME MORE" (Quintet†) has a slow rocking beat, but it will be hard-pressed to get moving in the market. "MY BLIND DATE" (Quintet†) gives the thrush some pretty banal sentiments to be wistful over.

Del Vikings (Mercury). "THE VOODOO MAN" (Gil†) swings at a rocking pace and with the harmonizing tricks that reach the teenage crowd. "CAN'T WAIT" (Northern*) fits comfortably in the rockin' groove but there's nothing special about it that will set it apart from all the others.

Johnnie Ray (Columbia). "STROLLIN' GIRL" (Carlyle*) sets Johnnie Ray in the rockin' groove that's headed for jock and juke play. "PLANT A LITTLE SEED" (Valando*) has a sustained zippy beat but the lyric message skips off the track.

Sam Cooke (Keen). "YOU WERE MADE FOR ME" (Andrea†) has Sam Cooke vocalizing a pleasing ballad, but some of his initial disk excitement seems to be gone. "LONELY ISLAND" (Happy House*) has an intriguing melodic and lyric quality but it's mainly for offbeat programming.

Jeri Southern (Roulette). "WE'RE NOT CHILDREN" (Livingston & Evans*) is a Latino flavored entry from "Oh Captain" which Jeri Southern delivers with class and authority. "LIFE DOES A GIRL A FAVOR" (Livingston & Evans*) out of the same show, is good even though not exactly juke fodder.

Georgia Gibbs (RCA Victor). "WAY WAY DOWN" (Marti †) is a swinging country-flavored piece with a stepout potential especially the way Georgia Gibbs belts it. "YOU'RE DOIN' IT" (Roosevelt†) gives thrush a chance for more vocal pressure and she pounds it into the spinning column.

Tommy Leonetti (Vik). "IN MY LIFE" (Gil†) has a hand-clapping beat that moves at a jaunty pace with Tommy Leonetti leading the way in an amiable manner. "RING ON A RIBBON" (Sequence*) captures the folk quality in an easy and appealing way.

Vera Lynn (London). "SEVENTY-SIX TROMBONES" (Frank*) is another in the long line of diskings of the march from "The Music Man" and Vera Lynn gives it the kind of spirit that will keep it on the turntables. "ANOTHER TIME, ANOTHER PLACE" (Livingston & Evans*) is a ballad out of the "Oh Captain!" score and Miss Lynn gives it a reading that's a bit too solemn for pop tastes.

Jack Jones (Capitol). "A VERY PRECIOUS LOVE" (Witmark*) is the ballad push from the Warner Bros. pic, "Marjorie Morningstar," and Jack Jones turns it into an okay programming bet. "WHAT'S THE USE?" ((Rosemeadow*) is out of place in this market.

Johnny Brantley's All - Stars (Carlton). "THE PLACE" (Meridian†) could make its mark in the field of swinging instrumentals. "POT LUCK" (Meridian†) can also keep the young terp crowd happy.

Somethin' Smith & The Redheads (Epic). "SCHOOL BUS ROCK" (Springfield†) takes the boys on a rocking ride but it's on a familiar route which will limit its spinning chances. "I THANK YOU MR. MOON" (Feist*) has a touch of the shuffle beat in which the group works so well.

Norvelle Reid (Decca). "ON A STREET IN BARCELONA" (Cornell*) sets newcomer Norvelle Reid in a romantic groove but he'll need something stronger to make a dent. "MOONLIGHT SOUVENIRS" (Cornell*) is a burdensome ballad that even good crooning can't save.

Ruth Brown (Atlantic). "BOOK OF LIES" (Goday-Progressive†) is a solid blues ballad that puts Ruth Brown in her old spin-grabbing form. "JUST TOO MUCH" (Progressive†) swings at a neat but familiar pace.

(ASCAP*, BMI†)

Best Bets

THE FOUR LADS (*Columbia*) ..... **THERE'S ONLY ONE OF YOU** *Blue Tattoo*

GEORGE HAMILTON IV (*ABC-Paramount*) ..... **NOW AND FOR ALWAYS** *One Heart*

ERSEL HICKEY (*Epic*) ..... **BLUEBIRDS OVER THE MOUNTAIN** *Hangin' Around*

JOHNNY NASH (*ABC-Paramount*) ..... **IT'S SO EASY TO SAY** *My Pledge to You*

DON RONDO (*Jubilee*) ..... **BLONDE BOMBSHELL** *There Goes My Heart Again*



LAWRENCE WELK

And His Champagne Music

Present "ONE-NOTE POLKA" (Coral No. 61937) with The Sparklers b/w "Lovers On The Park Bench"

Album Reviews

"Oh Captain!" (Columbia). Jay Livingston and Ray Evans have fashioned a lively score for the Broadway legituner, "Oh Captain!," and Columbia Records, despite RCA Victor's nix on the use of Abbe Lane, has dutifully and happily cut an "original cast album." Unlike the contretemps a few years back when Decca withheld Ethel Merman from Victor's "original cast" set of "Call Me Madam," Miss Lane is not missed in this set. Miss Lane's songs in this package are expertly handled by Eileen Rodgers and as she whisks through such pieces as "Femininity" and "Double Standard," she shows a production voice that could be taken out of the groove and placed on stage. All the other cast members are intact and they do their jobs well. Tony Randall is no great shakes as a crooner, but he carries the melodies and gets the punch lines across. Jacqueline McKeever is always ear-pleasing and is especially effective on "Surprise." Edward Platt scores with its "Never Quite The Same" and "I've Been There and I'm Back" and Susan Johnson swings neatly with "Give It All You've Got" and "The Morning Music of Montmartre." Air play probably will be limited because of the racy nature of many of lyrics but that will probably help the package on the sales level. Goddard Lieberson, Columbia prexy, produced it with an expert ear to the groove.

Sammy Davis Jr.: "Mood To Be Wooed" (Decca). Sammy Davis Jr. is showcased here in a subdued romantic mood and he's highly effective at it. The ballads fit into the warm, easygoing course that he's chartered for this outing, and with the help of Mundell Loew's guitar it emerges as one of his best packages. For the record, only the Frank Sinatra-Sol Parker-Henry Sanicola tune, "This Love of Mine," is out of the BMI vaults; all the rest are ASCAP copyrights.

Erroll Garner: "Soliloquy" (Columbia). Last year jazz pianist Erroll Garner made a dent in the pop LP market with "Concert By The Sea" and "Other Voices." He should repeat with his first 1958 set, "Soliloquy." For here again is a topnotch sampling of his effervescent and exuberant keyboard styling. On this round he tackles "You'd Be So Nice To Come Home To," "No More Time," "I Surrender, Dear," "If I Had You," "Don't Take Your Love From Me" and his own title song.

Artie Shaw Orch: "Any Old Time" (RCA Victor). The Victor label has dug into its vault for its Artie Shaw representation in the "Down Beat Jazz Milestone Series" and the stuff it's come up with is Grade-A Shaw. For here is the swinging maestro of 1938 to 1945, and for those who long for the good old days of band vocalists there's Billie Holiday on "Any Old Time," Helen Forrest on "All I Remember Is You" and Lena Horne on "Love Me A Little" for good measure.

Stan Kenton: "Rendezvous With Kenton" (Capitol). This is an on-the-spot recording from the Rendezvous Ballroom at Balboa, Cal., which, incidentally, is now man-

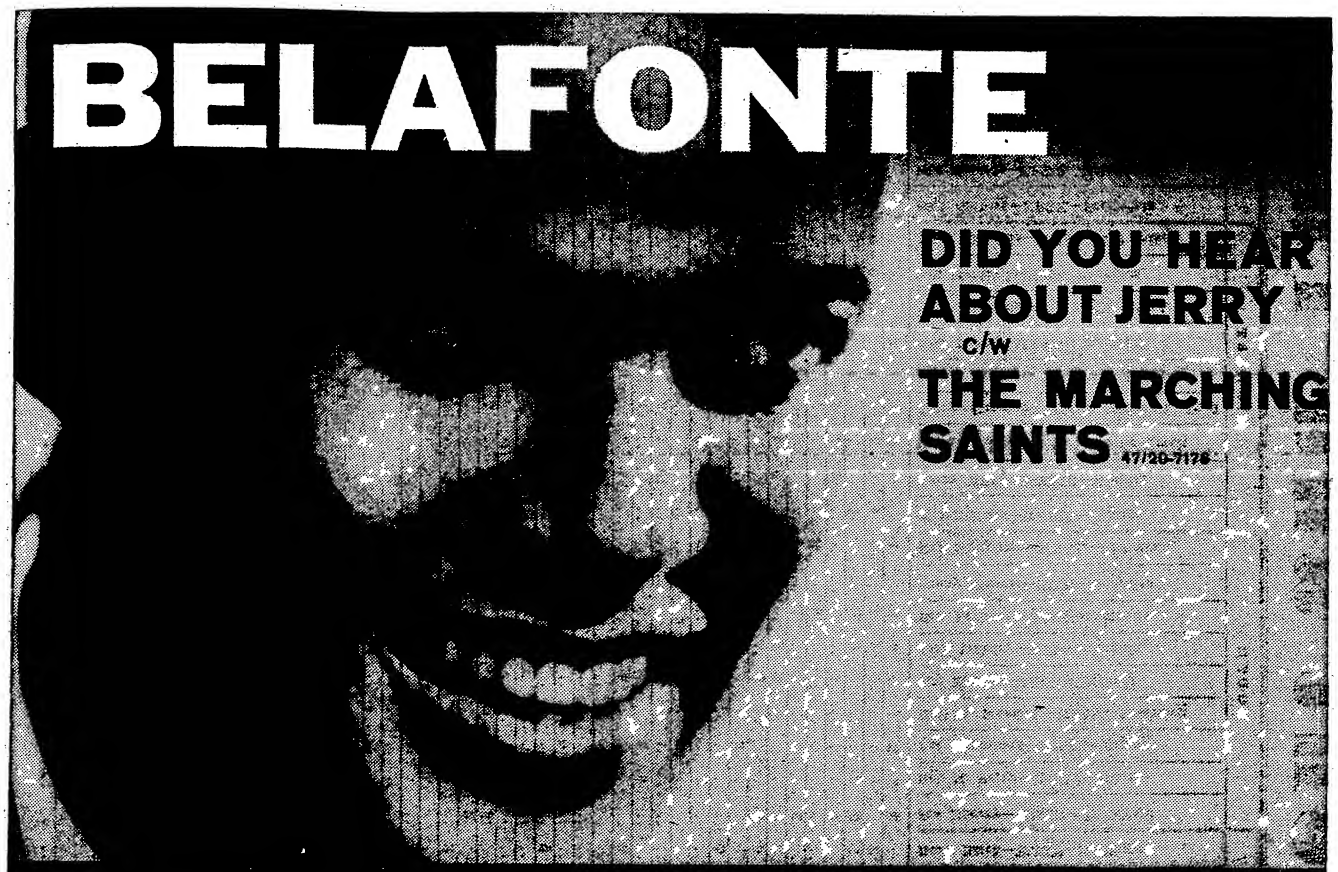
(Continued on page 50)

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music)	Albany—(Van Curler Music Co.)	Washington—(Super Music)	Philadelphia—(John Wanamaker)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Chicago—(Hudson-Ross Music)	Detroit—(Grinnell Bros.)	Minneapolis—(Don Leary Music)	Indianapolis—(Ayres)	Cleveland—(Record Rendezvous)	Kansas City—(Katz Drug Co.)	San Francisco—(Columbia Music)	Hollywood—(Wallich's Music City)	Denver—(Denver Dry Goods Co.)	Seattle—(S. Clay Music Co.)	TOTAL POINTS
1	4	**ROYAL TEENS** (ABC-Par) **Short Shorts**	2	..	1	2	..	7	3	6	..	10	8	..	..	3	..	..	6	2	4	78
2	2	**PERRY COMO** (Victor) **Catch a Falling Star**	3	..	..	1	..	..	4	3	..	..	3	1	..	..	7	3	..	1	10	74
3	1	**SILHOUETTES** (Ember) **Get a Job**	7	..	3	8	1	..	2	2	5	8	4	..	..	..	..	2	..	..	..	68
4	3	**BILLY VAUGHN** (Dot) **Sail Along Silvery Moon**	..	..	9	..	10	6	..	..	..	2	6	..	5	..	9	4	5	3	3	59
5	11	**FOUR PREPS** (Capitol) **26 Miles**	9	5	..	..	4	..	9	..	..	..	10	3	2	..	4	9	8	5	6	58
6	8	**CRESCENDOS** (Nasco) **Oh, Julie**	..	..	..	6	..	..	..	8	1	..	1	..	..	..	3	1	10	..	1	57
7	9	**McGUIRE SISTERS** (Coral) **Sugartime**	..	..	6	3	..	3	..	..	6	..	..	..	3	8	..	8	7	6	..	49
8	10	**CHUCK BERRY** (Chess) **Sweet Little 16**	..	3	..	..	2	..	..	..	..	1	2	8	..	..	2	..	..	..	..	48
9	5	**ELVIS PRESLEY** (Victor) **I Beg of You**	..	..	..	..	..	..	1	..	..	..	..	..	4	8	..	2	4	..	..	36
10	7	**DANNY & JUNIORS** (ABC-Par) **At the Hop**	..	..	..	4	..	2	10	..	2	..	7	..	..	..	..	6	..	..	..	35
11	13	**CHAMPS** (Challenge) **Tequila**	8	1	..	..	..	..	..	..	..	..	..	2	..	..	..	..	1	..	..	32
12A	6	**ELVIS PRESLEY** (Victor) **Don't**	1	..	10	..	6	..	..	10	..	..	..	..	..	..	..	7	..	..	2	30
12B	25	**PERRY COMO** (Victor) **Magic Moments**	..	..	..	..	3	1	..	..	10	..	..	..	4	7	..	..	..	..	..	30
14	17	**FRANK SINATRA** (Capitol) **Witchcraft**	..	..	2	5	7	..	..	..	..	..	..	5	..	..	..	..	..	..	8	28
15	19	**ANDY WILLIAMS** (Cadence) **Are You Sincere**	..	8	..	..	..	..	..	..	4	5	..	..	..	..	1	..	..	..	..	26
16	16	**BILLY & LILLIE** (Swan) **La Dee Dah**	4	..	..	..	..	7	..	3	..	..	..	..	..	..	..	5	..	..	..	25
17A	20	**FRANKIE AVALON** (Chancellor) **DeDe Dinah**	..	9	8	..	..	..	..	4	7	9	..	7	10	..	..	..	..	..	..	23
17B	18	**RICKY NELSON** (Imperial) **Stood Up**	6	..	..	..	..	5	..	9	..	..	..	..	1	..	..	..	..	..	..	23
19	14	**DIAMONDS** (Mercury) **The Stroll**	10	..	..	9	..	..	6	..	..	..	..	9	2	..	..	..	..	10	9	21
20	12	**PAUL ANKA** (ABC-Par) **You Are My Destiny**	..	..	..	..	5	5	..	..	..	..	..	..	..	..	6	..	9	..	..	19
21	15	**CHANTELS** (End) **Maybe**	5	..	..	..	8	..	8	..	..	6	..	..	10	..	..	..	..	..	..	18
22	24	**PAT BOONE** (Dot) **It's Too Soon to Know**	..	..	..	..	..	..	..	4	..	..	..	9	..	..	10	..	4	..	..	17
23	23	**MOE KOFFMAN** (Jubilee) **Swingin' Shepherd Blues**	..	..	4	10	..	9	..	..	..	5	..	..	..	..	..	..	..	..	..	16
24	..	**CONNIE FRANCIS** (MGM) **Who's Sorry Now**	..	2	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	13
25	22	**LITTLE RICHARD** (Specialty) **Good Golly Miss Holly**								1		9										12





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VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST														SOUTH										MIDWEST										FAR WEST										TOTAL POINTS
						Larry Homer—WMGM—New York	Bill Sheridan—WICH—Norwich	Jack Rowzie—WWDC—Washington	Jackie O'Neill—WCAT—Athol	Alan Dary—WBZ—Boston	Charlie Mansfield—WHAV—Haverhill	Ray Harris—WKBR—Manchester	Allen Owen—WMID—Atlantic City	Larry Brownell—WKBW—Buffalo	Jerry Jerome—WSAY—Rochester	Jack Murphy—WTLB—Utica	Barry Kaye—WAMP—Pittsburgh	Dean Slack—WJOY—Burlington	Joe Buerry—WMYR—Ft. Myers	Bob N. Perry—WCKR—Miami	Pat Chambers—WDAE—Tampa	Burl Q. Womack—WSAV—Savannah	Jim Martin—WIST—Charlotte	John Wrisley—WIS—Columbia	Bob Larimer—WSIX—Nashville	Sonny Sievers—KCTI—Gonzales	Ray Schreiner—WRNL—Richmond	Mal Bellairs—WBBM—Chicago	Larry Kilburn—KFBI—Wichita	Gene Clifford—WBCK—Battle Creek	Jerry Cunning—WLOL—Mpls.-St. Paul	Chuck Norman—KSTL—St. Louis	Will Lenay—WSAI—Cincinnati	Tom Edwards—WERE—Cleveland	Bill Mertz—WVKO—Columbus	John Michaels—WOKY—Milwaukee	Dick Gilberi—KPOK—Scottsdale	Bill Daniels—KFWB—Hollywood	Don Lamond—KFOX—Long Beach	Clyde Cadwell—KPOP—Los Angeles	Jim Ameche—KPAL—Palm Springs	Steve Cannon—KGO—San Francisco	Len Ross—KDB—Santa Barbara	Jerry Weaver—KCVN—Stockton	Jolly Roger—KALL—St. Lake City	
1	1	10	McGuire Sisters	Coral	†Sugartime		2		3	5		7	3	2		5			3	3	2	1	3	6	2		1		2	6	8		2		4		4		8	2		8	2	4		188
2	2	7	Perry Como	Victor	*Catch a Falling Star	6	3				5		5	1	6	2		3		8	1		5	4	1		8	4	4	2		2		5	3	9	9			3			5	8	2	172
3	6	7	Frank Sinatra	Capitol	*Witchcraft	7	1	5			8		2	3		1		1	2	2				3	10			6				3		10		10		3	2	1			4	9		138
4	3	7	Silhouettes	Ember	†Get a Job	4		2		10		2							6				1						7	4	1	8			2							3		2	3	99
5	24	3	Jimmie Rodgers	Roulette	*Oh, I'm Falling in Love	9		8	6			8	1	8			2								6		9	2				7	2			6			9	4			6		83
6	28	3	Pat Boone	Dot	*If's Too Soon to Know								6				3		5		3				7		4						4	10		2	4		5	5				7	78
7	4	5	Elvis Presley	Victor	†Don't					7						4			1				6	5					5	4	3		5								1				69
8	13	5	Royal Teens	ABC-Par	†Short Shorts	1				3		1				3		6	9				9								5			7										1	65
9	10	6	Perry Como	Victor	*Magic Moments		5	4		1		10				7					8	7			9						2							3				1			64
10A	7	6	Four Preps	Capitol	†Twenty-six Miles			6							1	8		7									3				10		4		8	3					9		1	10	62
10B	9	8	Diamonds	Mercury	†The Stroll				1	6		9			4				7		10	7			9					5		5	1											6	62
12	8	7	Frank Sinatra	Capitol	*Tell Her You Love Her		8			4	2	6			3	6							(2											2			1	1								56
13A	19	10	Billy Vaughn	Dot	*Sail Along Silvery Moon		6		5																				10	1	9			7		5								3		51
13B	11	9	Mitch Miller	Columbia	*March from River Kwai				2				4						6	7				3												8	1				7	10				51
15	5	11	Danny & Juniors	ABC-Par	†At the Hop												2					4	2					7	3		6									5					48
16	21	5	Moe Koffman	Jubilee	†Swinging Shepherd Blues				4				7	5										8	5					9						1	2								47
17	16	5	Patti Page	Mercury	*Belonging to Someone		4						9	10					1					10					3			10				10				3					39
18	44	3	Johnny Pate	Federal	†Swinging Shepherd Blues						6				2						4											4		1											38
19	18	6	Paul Anka	ABC-Par	†You Are My Destiny											9		5								3			1			10											10	5	34
20	17	4	Crescendos	Nasco	†Oh Julie					8															4					1		6											5		31
21A	22	5	David Rose	MGM	†Swinging Shepherd Blues	8													9							2														8	6	3			30
21B	..	3	Betty Johnson	Atlantic	†Little Blue Man				10		1				7			10							7									1											30
21C	..	1	Everly Bros	Cadence	†This Little Girl of Mine									4	10		1		4																6										30
24	14	5	Elvis Presley	Victor	†I Beg of You												8						8			4															2			4	29
25A	..	1	Champs	Challenge	†Tequila	5		3					10				4																		9			10							25
25B	..	1	Connie Francis	MGM	*Who's Sorry Now	3					5	8					5																		9										25
27	43	2	Chuck Berry	Chess	†Sweet Little 16	2		1									6																												24
28	23	3	Four Voices	Columbia	*Dancing With My Shadow		9		7																										3						2				23
29A	35	5	Nat King Cole	Capitol	†Angel Smile				8				9	9																		8					7	5							20
29B	34	3	Andy Williams	Cadence	†Are You Sincere				9																	6	10	5						5											20
31	38	2	Frankie Avalon	Chancellor	*Dede Dinah					2																									1										19
32	12	5	Johnny Mathis	Columbia	*Come to Me		7									10			7																					7			6			18
33A	20	17	Pat Boone	Dot	*April Love																	3							6													8			16
33B	..	1	Nick Todd	Dot	†At the Hop															4		2																							16
35	30	7	Roy Hamilton	Epic	†Don't Let Go																		1		8				9																15
36	15	7	Ricky Nelson	Imperial	†Waiting in School																								3							5									14
37A	..	1	Margie Rayburn	Liberty	†Smoochin'																																	6		8	7					12
37B	..	1	Jimmy Dorsey	Fraternity	*You Tooky Your Love																																	9			1					12
39A	31	10	Debbie Reynolds	Coral	*A Very Special Love															5																				6						11
39B	..	7	Edmundo Ros	London	*Colonel Bogey						10																		1																	11
39C	27	11	Four Lads	Columbia	*Put Light in Window																																7			4						11
42A	*	1	Mills Bros	Dot	†Get a Job																4				10																	9			10
42B	..	1	Nelson Riddle	Capitol	*I'm Getting Sentimental																					7							6							10					10
44A	..	1	Johnny Mathis	Columbia	*When I Am With You																					5	8																			9
44B	..	1	Don Gibson	Victor	*Oh Lonesome Me									7																	6																9

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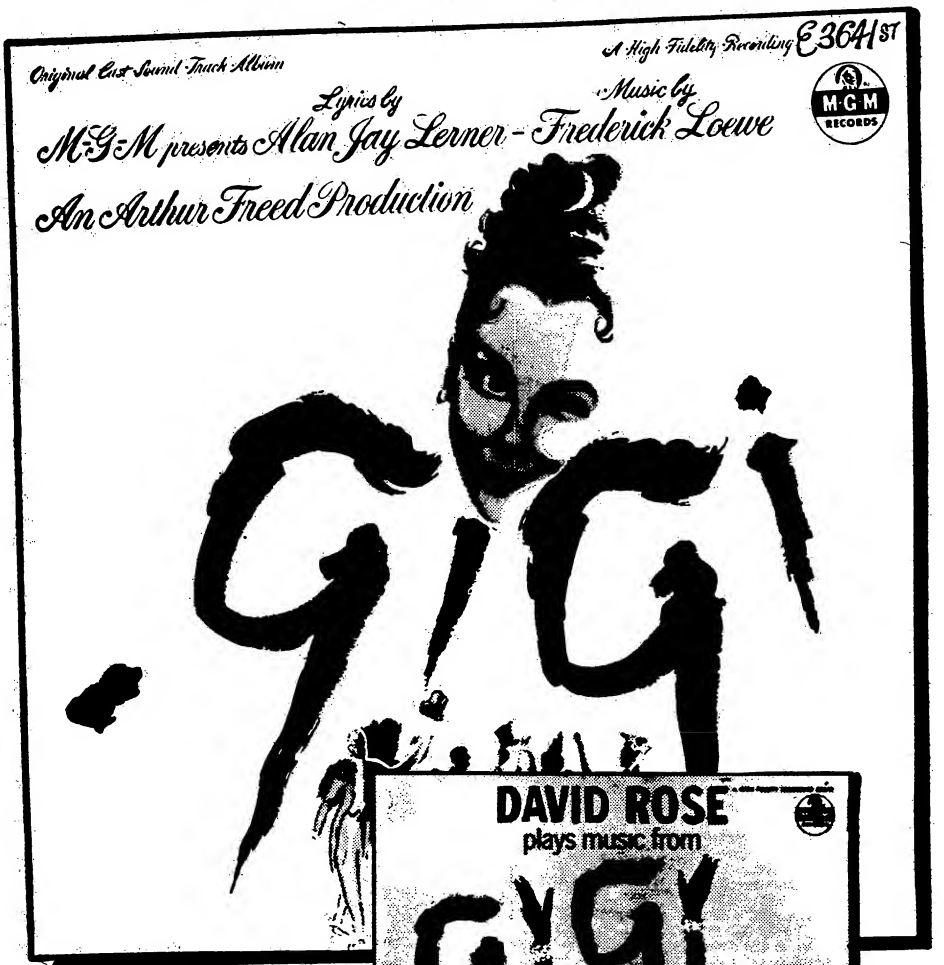
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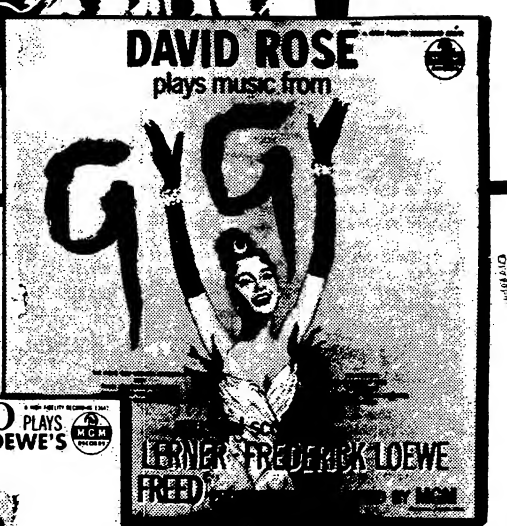
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Biff-Bat, Yo-Yo & Rock 'n' Roll

Vic Lewis, British Bandleader Due Here, Hits Drain-Pipe Trousers, Blue Jeans, Goatees and Berets

Glasgow, Feb. 25.

Vic Lewis, British bandleader, who is set for an upcoming 25-day trek in the U. S., hit out at low standard of modern music trends. Maestro, currently at Playhouse Ballroom here, made his attack in an interview with a local scribe.

He hit out at "pseudo-musicians riding to fame on popularity of rock 'n' roll," and added: "This rock 'n' roll is just what the yo-yo or biff-bat was a few years back. The young people don't go for it because it is music—it's not—but simply because it is the craze of the moment.

"Drain-pipe trousers, blue jeans, goatee beards, black glasses, and berets mean just as much to them as this so-called music, which is just worthless trash.

"Music is an art, and an art that must be learned. Musicians have to study their instruments, but these kids of today who are harming the music business so much just don't want to know how to play. They are taking the least line of resistance, and all they are making is a noise."

Bandleader claimed that, if trend continues, there would be no worthwhile musicians in a few years.

On his upcoming tour he will take in American Army camps in Newfoundland, and the universities of Maine, Harvard and Yale.

Brubeck Boffo in Brit.; 6,000 at First 2 Shows In London Festival Hall

London, Feb. 25.

Dave Brubeck foursome, presented here by the National Jazz Federation, ended their British concert stint last Sunday (23) after enjoying one of the biggest successes achieved by a visiting American outfit since the Anglo-U. S. band swap began. This is because they've not pandered to popular taste, but have demonstrated what they set out to do—establish a different approach to a form of music which has, until recently, been confined to rigid patterns and set cliches. They've shown the jazz public here that there are no limits in the music, but only limits to the musician. And with this quartet those limits are only infinite boundary marks.

Over 6,000 people turned out on the group's opening day to pack to capacity London's Festival Hall during two concerts, and hear some of the most imaginative arrangements of pop tunes and new tunes a la Brubeck. Brubeck's simple openings, expounded and developed by the delicate tone and intricate melodies of Paul Desmond's alto sax, and handed back to the pianist for even more enlargement, were almost works of genius. With this sort of quality workmanship was combined the immaculate percussion work of Joe Morello, featured extensively as a front-liner, and the subdued, thoughtful, but driving bass of newcomer to the outfit, Gene Wright.

British support supplied for the concert were the Jazz Couriers, led by tenor saxists Ronnie Scott and Tubby Hayes. *Bary.*

VAUGHAN'S U.S. BALLY FOR HIS BRITISH FILM

British disk star Frankie Vaughan arrived in New York yesterday (Tues.) for a series of tv appearances and to work with Warner Bros. in the promotion of his first film, "Dangerous Youth." Vaughan is traveling with his personal manager Paul Cave.

The disker, who's released in the U. S. on the Epic label, is being lined up for guest shots on the Dick Clark (ABC-TV) and Ed Sullivan (CBS-TV) shows. He recently completed a run at London's Palace and was voted by the Variety Club as the outstanding personality of the year. His pic was produced by Herbert Wilcox and Anna Neagle.

MGM Records Sets Its Field House in Order

Realignment of MGM Records' field force is continuing under the helm of Irv Jerome, new veepee in charge of sales and promotion.

Don Foreman has been set to handle district sales and promotion in the midwest, headquartering in Wildwood, Ill. Bill Taylor will continue handling the south and southwest, based in Garland, Tex., and Gordon Gray will work the eastern territory. Helen Tobin and Lila Wolf will be used on special assignments.

The Coast setup will be announced as soon as Jerome returns from an o.o. of that area early in March. Sol Handwerger will work under Jerome in coordinating publicity, advertising, promotion and merchandising.

Shirelles in Decca Camp

Decca Records has stepped into the market for indie label material by picking up the masters of a couple of sides by a new combo, the Shirelles, originally issued on the Tiara label.

Group, composed of four teenage girls, cut "I Met Him On A Sunday" and "I Want You To Be My Boyfriend."

RIAA

Continued from page 43

tified public accountants, to conduct the audit. The firm is also regularly employed by publishers' agent Harry Fox to audit the sales and royalty accounts of individual record manufacturers.

A fee of $350 will be charged by the RIAA for each record on which an audit is requested. This fee must accompany the formal application and is not refundable even though it should develop the record is not eligible for the gold disk award.

The RIAA has established the following criteria to determine the eligibility of a record to support the gold disk award: 1) Only a single record shall be nominated. 2) Only single records actually pressed or manufactured within the continental limits of the U. S. shall count towards the 1,000,000 sales total. 3) Only records offered for sale in the U. S., its territories or its possessions, shall be included in the required mi imum sales attainment. 4) A minimum sale of 1,000,000 records need not be achieved within any defined period. When any record has reached the 1,000,000 sales mark, the company selling that record may make application even though the period covered may extend over a period of several years.

Although the present system of awards is concerned only with single records, the RIAA is studying a similar plan of awards for album sales. Many companies are now giving the old LP award for albums that have reached the 250,000 sales bracket which in dollar term is close to $1,000,000.

Bestselling Rocks of the Year

The ever-growing rocking school of cleffers and publishers was again spotlighted at the second annual Broadcast Music Inc. rock 'n' roll award luncheon at the Hotel Pierre, N.Y., recently when 62 tunesmiths and 36 publishing firms were toasted for producing 43 hit songs that were in the top 10 of the bestselling charts for 10 weeks or more in the past year. In most cases, two and sometimes three publishers were cited for a single song.

Tunes cited included "Bye Bye Love," by Boudleaux & Felice Bryant; "Knee Deep In The Blues," Melvin Endsley; "I Feel Good," Leonard Lee; "On My Word of Honor," Jean Miles & Katheri Harrison; "Ain't Got No Home," Clarence Henry; "Happy, Happy Birthday, Baby," Margo J. Sylvia, Gilbert L. Lopez; "School Day," Chuck Berry; "Silhouettes," Frank C. Slay Jr. & Bob Crewe.

Also "Love Is Strange," by Ethel Smith & Mickey Balcer; "Blue Monday," Dave Bartholomew; "I'm Walkin'," Antoine Domino, Dave Bartholomew; "Valley Of Tears," Domino & Bartholomew; "Little Darlin'," Maurice Williams; "Come Go With Me," Clarence E. Quick; "Without Love," Danny Small; "You Send Me," L. C. Cook; "Party Doll," Jimmy Bowen, Buddy Knox, Dan Lanier, David Alldred; "Thousand Miles Away," James Sheppard & William H. Miller; "Farther Up The Road," Don Robey, Joe Medwick Veasey; "Just To Hold My Hand," Don Robey; "The Next Time You See Me," Earl Forrest & William Harvey.

Also "It Hurts To Be In Love," Rudy Toombs & Julius Dixon; "Whole Lotta Shakin' Goin' On," Sunny David & David Williams; "That'll Be The Day," Jerry Allison, Buddy Holly, Norman Petty; "Diana," Paul Anka; "Just Because," Lloyd Price; "All Shook Up," Otis Blackwell, Elvis Presley; "Jailhouse Rock," Jerry Lieber, Mike Stoller; "Too Much," Lee Rosenberg, Bernard Weinman; "C. C. Rider," Chuck Willis; "Jim Dandy," Lincoln Chase; "Lucky Lips," Stoller & Leiber; "Mister Lee," Heather Dixon, Helen Bathers, Laura Webb, Emma Ruth, Jannie Pought; "Searchin'," Leiber & Stoller.

Also "Since I Met You Baby," Ivory Joe Hunter; "Young Blood," Leiber & Stoller, Jerome Pomus; "Little Bitty Pretty One," Robert Byrd; "Jenny, Jenny," Richard Penniman, Enotric Johnson; "Lucille," Aaron Collins Jr.; "Send Me Some Lovin'," Lloyd Price, John S. Marascalco; "Short Fat Fannie," Larry Williams; "Send For Me," Ollie Jones; and "Over The Mountain," Rex Garvni.

Geo. Abramson to MGM

George Abramson has joined MGM Records as veepee in charge of business affairs. He'll function in the label's internal operation of cost accounting, analysis and forecasting.

Abramson has been coordinator of business affairs at Columbia Records before faking the MGM assignment.

RETAIL ALBUM BEST SELLERS

VARIETY

Survey of retail album best sellers based on reports from leading stores and showing comparative ratings for this week and last.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Music)	Boston—(Mosher Music Co.)	Albany—(Ten Eyck Record Shop)	Washington—(Disc Shop)	Philadelphia—(Midtown Records)	Chicago—(Lyon-Healy)	Miami—(Spec's Record Shop)	Dallas—(Titche-Goettinger)	San Antonio—(San Antonio Music)	Louisville—(Shackleton Piano)	Minneapolis—(Dayton's Dept. Store)	Indianapolis—(Ayres)	Portland—(Madrona Records)	San Francisco—(Sherman Clay Co.)	Denver—(Denver Dry Goods)	Hollywood—(Wallich's Music City)	Seattle—(Frederick & Nelson)	TOTAL POINTS
1	1	**FRANK SINATRA** (Capitol) **Come Fly With Me** (W 920)	1	1	1	10	4	2	3	1	7	..	..	2	1	1	1	1	1	2	137
2	2	**JOHNNY MATHIS** (Columbia) **Warm** (CL 1078)	2	4	2	3	2	8	1	5	1	..	1	7	8	4	3	2	2	..	121
3	4	**MY FAIR LADY** (Columbia) **Original Cast** (OL 5090)	..	..	3	1	7	3	4	2	..	1	4	3	..	6	..	5	8	5	91
4	3	**AROUND THE WORLD** (Decca) **Sountrack** (DL 9046)	7	..	4	..	8	..	7	3	9	2	2	4	4	..	..	..	5	3	74
5	5	**PAL JOEY** (Capitol) **Soundtrack** (W 912)	3	3	5	7	5	4	9	10	3	..	..	..	5	8	..	..	6	..	64
6	6	**MUSIC MAN** (Capitol) **Original Cast** (WAO 990)	..	..	8	..	..	1	2	9	4	..	9	1	2	..	8	8	9	8	63
7	7	**RICKY NELSON** (Imperial) **Ricky** (IMP 9048)	4	5	..	2	1	..	5	4	..	..	..	..	6	5	..	..	..	..	56
8	8	**PAT BOONE** (Dot) **Pat's Great Hits** (DLP 3071)	..	..	..	6	3	..	6	..	2	..	..	8	3	7	..	4	..	..	49
9	11	**OKLAHOMA** (Capitol) **Soundtrack** (SAO 595)	6	..	..	4	..	..	..	..	..	..	3	9	..	10	..	..	..	..	23
10	..	**PAT SUZUKI** (Vik) **Many Sides of Pat** (LX 1127)	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	1	19
11	10	**ROGER WILLIAMS** (Kapp) **Fabulous Fifties** (KXL 5000)	..	..	..	..	..	..	..	..	10	..	..	5	7	..	..	..	..	6	16
12A	20	**JIMMIE RODGERS** (Roulette) **Jimmie Rodgers** (R 25020)	..	..	..	5	..	..	..	..	..	..	..	..	..	3	..	..	..	..	14
12B	..	**ARTHUR LYMAN** (Hi-Fi) **Taboo** (R 806)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	4	14
14	19	**GLENN MILLER ORCH** (Victor) **Carnegie Hall Concert** (LPM 1056)	..	7	..	..	..	..	..	..	..	4	..	..	9	..	..	..	..	..	13
15A	16	**NAT KING COLE** (Capitol) **One of Those Things** (W 903)	10	..	..	..	9	..	..	7	6	..	..	..	..	..	..	..	..	..	12
15B	17	**APRIL LOVE** (Dot) **Soundtrack** (DLP 9000)	..	..	..	..	10	..	..	6	..	5	..	..	..	..	..	..	..	..	12
17	..	**GOGI GRANT** (Victor) **Helen Morgan Story** (Loc 1030)	..	..	..	..	..	..	..	..	8	3	..	..	..	..	..	..	..	..	11
18A	9	**TENNESSEE ERNIE** (Capitol) **Hymns** (T 756)	8	..	..	..	..	..	..	..	..	10	8	..	..	..	..	9	..	..	9
18B	13	**MANTOVANI** (London) **Film Encores** (LL 1700)	..	..	..	..	..	..	..	8	5	..	..	..	..	..	..	..	..	..	9
20	..	**JANE MORGAN** (Kapp) **Fascination** (KXL 1066)	..	..	..	..	..	..	8	..	..	..	..	..	..	..	6	..	..	..	8
21	12	**KING & I** (Capitol) **Soundtrack** (W 740)	..	..	..	9	..	..	..	..	..	..	..	6	..	..	..	..	..	..	7
22		**DUKES OF DIXIELAND** (Audio-Fidelity) **Volume IV** (AFLP 1860)	..	..	..	..	..	..	..	..	..	7	..	..	9	..	..	..	..	..	6
23A	14	**JOHNNY MATHIS** (Columbia) **Wonderful Wonderful** (CL 1028)	9	..	..	..	..	..	..	..	..	..	10	..	..	9	..	..	..	..	5
23B	..	**JAMAICA** (Victor) **Original Cast** (Loc 1036)	..	..	..	8	..	9	..	..	..	..	..	..	..	..	..	..	..	..	5
25	24	**PERCY FAITH** (Columbia) **Viva** (CL 1075)	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	4

"A VERY PRECIOUS LOVE"

from the Warner Brothers motion picture

"MARJORIE MORNINGSTAR"

Based upon a novel by Herman Wouk

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SLIM WHITMAN	***Imperial***	***# 8316***
JACK JONES	***Capitol***	***# 53929***
BONNIE GUITAR	***Dot***	***#15708***
JOHNSTON BROS.	***London***	***#1796***
DICK HAYMES	***Hallmark***	***EPH-2000A***

Sound track album to be released by RCA VICTOR

M. WITMARK & SONS, 488 MADISON AVE., NEW YORK 22, N.Y.

Calypso Clips R&R Wings In West Germany

Frankfurt, Feb. 18.

Even though the record business generally is way up in West German, Elvis Presley and his rock ' ' roll cohorts would be all shook up if they heard the news—r&r is hitting a downtrend in Germany, and it's being routed out of first place by calypso.

The r&r fad in Germany, unlike that in the States where it is expected to last for a few more years, is sliding down after just a year and a half, according to record spokesmen here.

In the rush for r&r records that began with the popularity of Bill Haley & His Comets in 1956, young Germans have bought tens of millions of the disks at four marks (about $1) per platter. The Christmas business, though, indicated the change in favor of the fans—Harry Belafonte's calypso platters outsold Elvis Presley 3 to 1. And while manufacturers listed three rock 'n' roll disks in September, now just one is listed. Two Calypsos were listed in September, and four are charted now.

About half the records that are most popular in Germany are hits from the States that click here from two or four months later. A major impetus for a hit record in Germany is added by AFN, the Armed Forces Network broadcasting from near here. It's credited with bringing over most of the U.S. tunes that become popular, and has even revived interest in some German songs. Jt's responsible, for instance, for the renewed interest in "Mack the Knife," the Louis Armstrong platter of music that was created in Germany as part of Kurt Weill's "Three Penny Opera."

Another surprising trend in the disk business is the growing interest in classical records. They have risen to from 7 to 10% of the total businests.

West Germany produced over 50,000,000 platters last year, a 40% rise over the previous year—and 1958 is due to go even higher.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music)	Philadelphia—(Charles DuMont)	San Antonio—(San Antonio Mus.)	Chicago—(Lyon-Healy Music Co.)	Detroit—(Grinnell Bros.)	Minneapolis—(Schmitt Music Co.)	Indianapolis—(Pearson's)	Kansas City—(Jenkins Music Co.)	Los Angeles—(Freeman)	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	3	*Silvery Moon (Joy)	2		2	1	2	5	8	2	7	3	3	1	85
2	1	*April Love (Feist)	7	1	3	2	7	4	..	5	1	1	4	7	79
3	4	†Sugartime (Nor-Va-Jak)	3	10	9	7	3	2	3	3	2	6	2	4	78
4	2	*Catcha Falling Star (Marvin)	1		8	3	1	9	2	6	3	2	10	3	73
5	5	*All the Way (Maraville)		3	4	8	6	..	7	1	4	7	5	..	54
6	12	†Shepherd Blues (B-Kahl)	4		7	4	4	..	..	10	..	..	6	2	40
7	6	†At the Hop (SMV)			6	..	9	1	..	4	..	..	1	..	34
8	7	*Liechtensteiner Polka (Burl.)	9						1	7	5	..	..	8	25
9	8	*Around the World (Young)	..	5	..	9	8	..	9	9	9	4	..	..	24
10	10	*Magic Moments (Famous)	5	..	..	6	..	..	5	..	10	9	..	..	20
11	9	*Witchcraft (Morris)	..	..	1	..	..	..	4	..	..	..	..	..	17
12	11	*Fascination (Southern)	..	7	..	10	10	..	10	8	..	5	..	..	16
13	..	†Are You Sincere (Peer)	..	..	..	..	5	..	..	..	..	..	8	6	14
14	..	†Get a Job (U-Bagby)	8	..	..	..	..	3	..	..	..	..	..	..	11
15	..	†Don't (Presley)	6					6							10

VARIETY 10 Best Sellers on Coin Machines

1. SUGARTIME (6)	*McGuire Sisters*	*Coral*
2. GET A JOB (4)	*Silhouettes*	*Ember*
3. AT THE HOP (6)	*Danny & Juniors*	*ABC-Par*
4. IT'S TOO SOON TO KNOW (3)	*Pat Boone*	*Dot*
5. THE STROLL (1)	*Diamonds*	*Mercury*
6. SAIL ALONG SILVERY MOON (5)	*Billy Vaughn*	*Dot*
7. SWINGING SHEPHERD BLUES (2)	*Moe Koffman* / *David Rose*	*Jubilee* / *MGM*
8. WITCHCRAFT (2)	*Frank Sinatra*	*Capitol*
9. OH JULIE (2)	*Crescendos*	*Nasco*
10. SWEET LITTLE 16 (1)	*Chuck Berry*	*Chess*

Second Group

ARE YOU SINCERE	*Andy Willi*	*Cadence*
YOU ARE MY DESTINY	*Paul Anka*	*ABC-Par*
STOOD UP	*Ricky Nelson*	*Imperial*
GOOD GOLLY MISS MOLLY	*Little Richard*	*Specialty*
MAGIC MOMENTS	*Perry Com*	*Victor*
PEGGY SUE	*Buddy Holly*	*Coral*
ALL THE WAY	*Frank Sinatra*	*Capitol*
26 MILES	*Four Preps*	*Capitol*
BALLAD OF A TEEN AGE QUEEN	*Johnny Cash*	*Sun*
TEQUILA	*Champs*	*Challenge*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

South Pacific

Continued from page 43

buyers will be exposed to the R&H score for the first time via the pic, which has Giorgio Tozzi, as the soundtrack for Rossano Brazzi, and Mitzi Gaynor handling lead singing in the roles performed on the stage by the late Ezio Pinza and Mary Martin.

Victor's ad campaign for the album in the consumer press and on radio-tv will hit the $250,000 bracket. A full-page four-color ad in Life mag next month will mark the first time that such a spread was ever devoted to a single album.

The diskery has also made a special tieup with the U.S. Navy's recruiting service with streamers plugging both the Navy and "South Pacific" to be spotlighted in 5,000 postoffices across the country. Another phase of the tie-in is a "South Pacific" company which is being recruited in Chicago, and it's likely that Oscar Hammerstein 2d and Mitzi Gaynor to be on hand for the swearing-in ceremonies.

Victor is spreadeagling the field with 6,150 cuffo albums for disk jockeys, reviewers, store buyers. In addition, Victor is staging a contest for disk jockeys with top prize being a 10-day vacation for two i Hawaii.

Folk Concerts

Continued from page 43

Bikel for similar annual tours through 1961.

The folk upbeat is also reflected in the disk field. Jack Holzman head of Elektra Records, reports that his folk biz has been doubling annually. Elektra grooves such folksters as Theodore Bikel, Josh White and Susan Reed. Such other labels as Folkways, Riverside, Tradition, Vanguard, Esoteric and Stinson are also swinging at a hot sales pace with their folk catalog.

Holzman points to definite tie between the concert appearances and platter sales. He's noted that in many instances when a folk artist plays a town several 100 LP's will be peddled in that area within a few days after the performance.

The niteries, too, are getting in on the folk kick. Among those which have clicked with a folk policy are Grossman's Gate of Horn in Chicago, the hungry i i San Francisco, the Crystal Palace in St. Louis, the Limelight in Aspen, Colo., and Down in the Depths in New York.

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Call CO 5-7400, Extension 533
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Album Reviews

Continued from page 44

aged by Stan Kenton. His managerial chores haven't hindered his maestroing any and again the Kenton touch makes such oldies as "With The Wind And The Rain In Your Hair," "Love Letters," "I Get Along Without You Very Well" and "I See Your Face Before Me" look fresh and bright. And as an added fillip for the Kenton buffs, there are two hitherto unrecorded pieces, "Desiderata" and "Two Shades of Autumn," which are sure to become part of the bandleader's permanent repertoire.

"Presenting Caprice Chantal" (RCA Victor). In her Victor debut, Caprice Chantal, a French-Martinique songstress, impresses on an interesting repertory of calypso, folk and French songs. Miss Chantal ranges from a brassy delivery on the calypsos to quieter and artier approaches on the folk material.

The Four Sergeants: "World War II Songs in Hi-Fi" (ABC-Paramount). When it comes to war songs, the Four Sergeants are right in the thick of it. Last year they clicked with set of World War I songs and now they've enlisted again for a crack at the tunes inspired by WW II. There are several nifties in here like Irving Berlin's "This Is The Army, Mr. Jones" and "I Left My Heart At The Stge Door Canteen," out of "This Is The Army." Frank Loesser's "Praise The Lord And Pass The Ammunition" and the Loesser-Arthur Schwartz piece, "They're Either Too Young Or Too Old"; and the Sergeants with a vocal assist from Rose Marie Jun treat 'em all with the proper spirit.

The Four Coins: "In Shangri-La" (Epic). With single pop clicks like "Shangri-La" and "Memories of You" to their credit, the Four Coins have a built-in young audience for this package. Reprised here are their single clickos and several others that fit into the current pop tune idiom. Big difference here, though, is that the boys can sing. *Gros.*

Abeles

Continued from page 43

tive in legal actions sparked by publishers' agent and trustee Harry Fox whose offices are in the MPPA headquarters.

Back in 1937, Abeles was associated with the trade association via his then partner, the late Justice Joseph V. McKee, who was attorney for the MPPA at that time. McKee was the prominent N. Y. City politician who was president of the Board of Alderman, acting mayor during the last days of the James J. Walker regime, and later a N. Y. Supreme Court Justice.

MPPA board members at the meet included Max Dreyfus, Chappell Music chief, Louis Bernstein (Shapiro &), George Joy, E. H. (Buddy) Morris, Irving Mills, Jack Bregman (Vocco & Conn), Mickey Scopp (The Big Three), Sal Chianti (Leeds), and Arthur Israel Jr. (Paramount Music) who was designated to officially notify Abeles of his new spot.

LATEST RELEASE
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CAFES EYE 'ALCATRAZ' PACTS

'Closed for Lent' Bent by Niteries Worries Acts; See 'Skeleton Week'

Performers as well as talent agencies are starting to be concerned about a now discernible trend toward closing for Lent as well as the slack season. Feeling is that if such a movement continues, niteries may be only operating on weekends and other nights reasonably certain to bring in profitable business.

The six-week shuttering of the Town Casino, Buffalo, one of the top talent buyers in the northern part of the country, and the possible closing of the Chez Paree, Chicago, regarded as the keystone of the nitery structure in the midwest, has given the trade a couple of items to worry about. The feeling is that an additional six weeks out of the cafe season would be a severe blow to the industry.

Performers feel that a Lenten season closing is not like a cafe shuttering during the summer. During the hot months, there are many resorts opening up that can substitute for the shuttered niteries. Nothing like that comes in at Lent to provide other employment outlets.

Should the trend to operating only in the profitable periods become prevalent, then the performers feel that the next step will be to shutter on Mondays and Tuesdays and possibly Wednesdays. For example, the Boulevard, Rego Park, L. I., books shows only on weekends. There were many periods when this spot was a full-week for acts. There are other cafes that operate along similar lines.

Recession coupled with severe absence of headliners are regarded as the primary causes of curtailed nitery operations. It is known that certain performers can overcome the Lenten or weather handicap. But these acts aren't generally available and rather than run the risks of loss, operators are now turning to shutterings instead of taking a chance on a low-budgeted show.

TEX. CLUB OPS PLAN ORG. FOLLOWING RAID

Houston, Feb. 25.

Texas Liquor Control Board inspectors and Houston policemen pulled simultaneous surprise raids last weekend on 24 Houston private clubs and lounges where they said mixed drinks were being served. The raiding parties armed with search warrants, arrested the club owners and managers and confiscated liquor.

Stringent membership requirements and the formation of a private club association appeared likely following the biggest series of liquor control raids of recent years.

A total of 61 persons were arrested and more than 6000 fifths of liquor were seized in the raids on the clubs. Those arrested were charged with operating, or assisting in the operation of a saloon.

A spokesman for the group seeking organization of the private club association said that there would be a meeting scheduled of private club owners. Also invited to attend will be owners and managers of clubs not raided.

Johnny Otis Radio Show Booked for British Tour

The Johnny Otis Show, originally on KFOX, Long Beach, Cal., has been signed for a four-week tour of Great Britain starting April 6. Unit will consist of Otis, along with Marie Adams & Three Tons of Fun, Mel Williams, Arthur Matthews, and the Moonbeams.

Hal Zeiger went over on a quick trip to London to ink the date with Lew & Leslie Grade Agency on a deal that was started by Joe Glaser's Associated Booking Corp. Package will contain 15 performers. The outfit is now being plugged in England via a recent Capitol waxing made by the entire group.

Gerri's Foreign Dates

Singer Gerri Gale has been set for a series of dates in Europe. She opens at the Morocco Club, Madrid, March 1, and follows with the Bolero Club, Barcelona, March 16.

Other dates to follow on the Continent. Miles Ingalls & Howard Hoyt are plotting the dates.

Carillon Drops Cafe in Florida Weather Blitz

The biz downbeat in Florida has resulted in another nitery casualty. The Carillon Hotel, Miami Beach, is dropping its nitery operations starting tonight (Wed.) when show headed by Jack Durant and Sunny Gale was to have preemed.

Previous shutterings in the area include the Cotton Club and the Deauville, which cancelled its production show. Latter, however, preems tomorrow (Thurs.) with a layout topped by Donald O'Connor.

The slight biz upbeat in Florida resulting from warmer weather apparently came too late to aid the Carillon. The upbeat is said to be partially a result by the Florida Development Commission which advertised maximum temperatures in newspapers in key cities in the north.

Staggered Sked of Names At Kansas City Auto Show

Kansas City, Feb. 25.

Annual Auto Show opening March 1 in the Municipal Auditorium again will have a staggered schedule for its name acts. Opening weekend will have Margaret Whiting and the Crew Cuts, vocal group staying for the duration of the show, ending March 9.

Miss Whiting will be followed by Louis Armstrong and concert group which will play March 3-4, with other acts to follow to be announced. Carol Channing was originally figured to open the show, but deal never jelled.

London Theatre Club To Use Burley Policy

London, Feb. 25.

A new London theatre club, featuring burlesque entertainment, is to be inaugurated in the West End. Paul Raymond, a touring manager whose specialty is strip shows, has taken over the Doric Ballrooms in Soho and will open on April 7.

He plans to operate on a three-a-day basis, with a show which would include a lineup of 20 girls and an array of specialty acts. There will be a nominal membership fee of $1.50 a year and a seat at a table will cost $2.20. There'll also be charges for food and liquor. Members, however, will be able to see the show from a 50-feet long bar at which there'll be no admissi charge and patrons only will have to pay the price of their drinks. By operating as a club, Raymond will not be bound by the Lord Chamberlain's ruling on static nudes.

Stewart Heads Texpos

Dallas, Feb. 25.

James H. Stewart, prez of the State Fair of Texas, was elected prez of the Texas Assn. of Fairs & Expositions at the conclusion of the group's 31st annual convention. He succeeds Joe Cooley of Abilene, who was reelected to the board of directors.

F. W. Stewart of Sequin was elected v.p. and Bob Murdock of Tyler secretary-treasurer.

OPS WANT NO ESCAPE CLAUSE

Nitery operators are complaining that the cancellation clause, permitting talent an escape from fulfilling contracts if notice is given a month in advance, has become one of the major evils of the cafe business. The operators claim that, of late, with convention and banquet business becoming an increasingly important factor in the night club orbit, they must know what their lineups are far in advance so that they can go out and sell dates. With a threat of cancellation of headliners, the operators face heavy loss of business.

Agitation for repeal of the 30-day clause is becoming more vocal. Bonifaces say they must know where they stand in regards to any headliner if they're to remain in business. For example, an operator having a commitment to buy a given headliner will immediately contact certain organizations or start selling in bulk on the basis of having that show. With cancellation of the attraction, the parties also run out. Many clubs are set up so that big parties supply the bulk of the business and these clubs, primarily, think that talent contracts should be inviolate, and once booked must stay booked.

A recent example was the cancellation of Jerry Lewis at the Chez Paree, Chicago. This came unfortunately, after the 30-day limit had expired, and Lewis, in order to start his York Pictures film on

(Continued on page 54)

Get-'Em-At-Any-Price Fever Abating In Wildwood; Bolero's Less Dinero

The Wildwood, N. J., situation which resembled a miniature Las Vegas last season because of the prices that were paid for talent, is showing signs of settling down to just being Wildwood again. Operators who nearly priced themselves out of business by virtue of kingsized salaries to acts will be paying prevailing market prices, or maybe just a little above.

For example, the Bolero, one of the top name buyers of last year and which started its season with Frankie Laine at $40,000 for 10 days, has settled down to what agencies regard as normal fees, with perhaps a premium to compensate for any price growth any particular performer may attain between now and summertime. As schedule now stands, the opening on July 3 will be headlined by Johnny Mathis; Andrews Sisters and Harvey Stone are set for July 11, and the third show will have

(Continued on page 54)

Hughes' Nitery Muse

Negro author Langston Hughes, who begins a series of Sunday ight poetry reading sessions at the Village Vanguard, N. Y., March 2, will be backgrounded by bassist Charlie Mingus and pianist Phineas Newborn.

There's a possibility that Hughes will go into full-week stands at the Vanguard.

O'Brian's Cues Misfire on Tex. Fat Stock Show

Houston, Feb. 25.

Sharpshooting for the television cameras is considerably easier than attempting the same when surrounded by 12,000 hawkeyed critics. Redfaced victim of that truth is Hugh O'Brian, currently headlining Houston Fat Stock Show Rodeo (Feb. 19-March 2) in oater role of Marshall Wyatt Earp.

Second night of rodeo (20), the following mishaps occurred:

1. O'Brian rode into arena blaz-

(Continued on page 54)

Flamingo Nabs Bolger

A comparatively old relationship was broken last week when Ray Bolger shifted from the Sahara Hotel, Las Vegas, where he has played annually since the spot was opened, to the Flamingo Hotel.

Bolger plays his Flamingo date starting June 5 and follows with the Cal-Neva Lodge, Lake Tahoe, Nev., July 14.

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Old Spanish Cafe Customs Nixed By Hilda in Bid for Madrid B.O.

Madrid, Feb. 18.

Flamenco and top-priced acts are not slick components for nitery operation in Spain, according to Bernard Hilda, vet bandleader and late-spot entrepreneur now running the Castellana-Hilton's Rendezvous Room.

Hilda took over spot last October, redecorated extensively to offer tasteful Parisian atmosphere and completely remodeled entertainment policy. He threw out castenets and gave Flamenco-sublimated U. S. tourists a good-natured sendoff to "Sambra," "Corral" or "El Duende" for the one-shot treatment he considers maximum for Yank taste.

Ruling out headline attractions, which easily draw capacity but also draw off most of the gate in Spain, the French Rendezvous boss introduced (and personally emceed) a series of beauty contests, fashion shows, audience-participation games and gimmicks, nightly giveaways and "let's-all-sing-this-one" approach that are now congesting the room, a red-ink Hilton cropper in former years.

With a decade of globetrotting show biz years behind him Hilde brought his band to Madrid for a local date, after opening Beverly Hilton's Bali Room, and stayed on to experiment with the local Hilton showcase saloon.

Admitting early pull was long and hard, the showman said new policy finally triumphed when local spenders, expansive and talkative by nature, found participation at showtime more fun than chair-sitting. Ambience successively became contagious for air base personnel, International cafe society and sundry visiting firemen.

Mathis Show Pulls $4,400 at Cal. Univ.

San Francisco, Feb. 25.

The Johnny Mathis show scored a good $4,400 on Sunday (23) at the University of California gym at Berkeley. In the afternoon, layout grossed an excellent $4,700 at the Berkeley Community Theatre. Ducats peddled at a $3.75 top. Show also included June Christy, Cal Tjader, Lancers, and Claude Gordon Orch with Mannie Schwartz promoting.

On the previous day, the outfit got a total of $11,403 in two performances at Russ Auditorium, San Diego. Hal Zeiger promoted.

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Grae Reps Deutch in N.Y.

Phil Grae has been named N. Y. representative of the Milt Deutch Agency of Hollywood.

Grae had been operating the Al Wilson Agency with which he was partnered at the time of Wilson's death some years ago.

Barnett's 'Newcomers' No Infringement On Sillman's 'New Faces'

Las Vegas, Feb. 25.

Jackie Barnett, whose original musical "Newcomers of 1928" opened at Wilbur Clark's Desert Inn today (25) says that the confusion about the title was much hullabaloo about nothing. The erroneous announcement that the revue was to be called "New Faces of 1928" was due to an inadvertent mistake by a "dreamy typist" according to Barnett. VARIETY ran it on page one Nov. 20. Leonard Sillman, prexy of New Faces Inc., a New York corporation which has the title registered under trademark laws, protested to both Barnett and the Desert Inn.

"My show was never called that," says producer Barnett, who was Jimmy Durante's protege and writer for 11 years, "and it's unfortunate that I didn't get to see the news release before it was sent out. From the very beginning, I've called it 'Newcomers of 1928'."

Connor, Chopnick & Garrell, attorneys for Sillman, have been assured by both Clark and Barnett that the "New Faces" will not be used in any way. The law firm is now in the process of stopping Miami and Chicago clubs from labeling their shows "New Faces." Laurence Welk once announced his new show as "Top Tunes and New Faces," and the firm demanded the elimination of its client's title from the title of the show. After the matter was considered by the ad agency and Welk's attorneys, they changed the title to eliminate "New Faces" from it and substituted the words "New Talent."

Barnett's "Newcomers of 1928" stars Paul Whiteman, Harry Richman, Rudy Vallee, Buster Keaton and Fifi D'Orsay. Nostalgia reigns as Whiteman conducts the orch in "Rhapsody in Blue"; Richman sings "Birth of the Blues"; Vallee croons "Stein Song"; Keaton does a reprise of his w.k. comedy routines from films; and Miss D'Orsay presents a saucy, Frenchy skit.

Extend Denny in Hawaii

Honolulu, Feb. 25.

Martin Denny group has had its pact extended at Don the Beachcomber's Bora Bora lounge for another three months. Denny opened the nitery a year ago. With several new faces in his combo, Denny is prepping arrangements for his third Liberty album.

Julius Wechter flew in from California last month to take over the vibes.

The 'Saints' March In For Church Benefit & Have a (High) Ball

By FRANK SCULLY

Palm Springs, Feb. 25.

Any nitery that could not hit SRO with a bill featuring Frank Sinatra, Bing Crosby, Phil Harris, Joe Bushkin, Ryan & McDonald and Duke Ellington's 14-acts-in-one would have to be located in Grant's Tomb. So it was no great proof of showmanship this time for Irwin Schuman to pack his Chi Chi Starlite Room for this St. Valentine's Day party at a $15 minimum.

The Duke was booked in as the week's attraction but the rest of the acts, emceed by Phil Harris, were performing for Father Michael O'Donohoe's benefit for St. Theresa's church and school. These added starters took so much of the evening that it was 12:30 before Ellington's class in jazztronomy was called to order. Even in a tabbed version of their amazing and diversified talents they took an added 90 minutes. The show didn't close till 2 a.m., which for this 10 o'clock desert town is something of an endurance record.

Considering all the talent that was involved, Phil Harris, highball in hand, handled the traffic of this Milltown Follies—everybody was more relaxed than Como—as smoothly as if he were a Times Square cop. One lush balled him up, though, by bidding $5,000 for a new car and then welched on his bid. "Listen, Saunders," admonished Alice Faye's husband, "you stick to black coffee and keep out of these bids from now on."

'Jameson's Miracle'

He introduced Der Bingle as recently married and an expectant father again next August, "no mean feat in itself," and added Bing had become that very afternoon the new Thunderbird club champion. The Groaner, sans chapeau or toupee, with Jimmy Van Heusen at the piano, regaled with a Van Heusen song about a character who swore he drove his ball right down the middle of the fairway and, funny thing, nobody ever found the ball to this day.

Harris introduced Sinatra with a crack, "seems a singer can't get anywhere unless he's an Italian these days," only he didn't call him an "Italian" and Sinatra, too, climbed onstage with a drink in his hand. His ace song "All The Way" had been sung previously by Connie Barleau, who with her husband Ruby runs the Dunes across the street from the Chi Chi. So Sinatra cut to "April In Paris," "Witchcraft" and "I Get A Kick out of you."

Show opened with the Arnold Trio which came over from Howard Manor, now owned by Dave Margolies and Jack Dempsey. Harris had a harder time pronouncing Margolies than if it were "Beauchamps." The natives tried to help him but after three editings he decided to let his version stand as a running gag. After all, what could he lose? Hadn't he broken Jack Benny up the night before on the CBS spectacular when he ad libbed, "I spend more on a raccoon hunt than you do for talent"?

One of the cutest acts was a pair of non-pros, Ruby Meyers & Daughter. Rigged in bluejeans and guitars, they did hot version of "Honeycomb" and "Cry, Baby, Cry," Harris thought a lot of them. The crowd did too.

Ryan & McDonald, before they hopped off to Eden Roc, Miami Beach, kept the show at top speed by their dance specialties, ending on a Lankashire clog, danced exclusively on the toes. She is Peggy Ryan, once a Donald O'Connor dance partner. Having five chil-

(Continued on page 54)

Saranac Lake

By Happy Benway

Saranac Lake, Feb. 25.

The passing of Murray (Burns &) Kissen came as a blow to many of the patients here to whom Murray played philanthropist while he was resting here. His wife Dottie also comes in for praise for her kindliness.

Abe Montague and Ned Shugrue in for an inspection tour of the institution and found everything ship-shape.

Muriel (4 Eddy Sisters) Danzi drew an all-clear go back to work. She and husband Jack left for New Orleans to join the Hamid-Morton Shrine Circus.

Write to those who are ill.

Inside Stuff—Vaude

Nitery dance team of Joy (Shoemaker) & (Ian) Guthrie, which played the New Nixon, Pittsburgh, for a run this summer, has dissolved, with both retiring from the spotlight to go behind the scenes. Guthrie has resumed teaching and Miss Shoemaker has joined choreographer Bob Simpson in New York to package and produce cafe shows and acts. In fact, one of their turns, Simpson-Joy Dancers, is currently at New Nixon, where Miss Shoemaker last worked with Guthrie.

Henny Youngman appears March 21 at the Burghoff Gardens, Ft. Wayne, and thereby returns to the town which once gave him a benefit. Some 26 years ago at the old RKO Palace there, he was taken ill, required surgery and after four weeks in the hospital was on his back both ways. He is plotting a reunion with the local doctor, L. S. McKeeman, who gave him the cut then.

P-P-Postscript on Joe Frisco

Chicago, Feb. 25.

Fact that he couldn't dance was a professional blessing for the late Joe Frisco. Had it been otherwise, the Frisco saga probably would have unfolded much less memorably.

Around 1914 or so, his Chi pals recall, the comic sought a modest niche for himself in the biz—as a chorus boy with the old LaSalle Theatre stock company. Came the audition. "Can you do a time step?" he was asked. Frisco gave a fast assurance. But when it came to putting up, best he could do was what came to be known as the Frisco shuffle — complete, even then, with outsized cigar in puss. That turnaway diverted him to dancing for coins pitched at him and what ultimately became his act.

"He didn't have big dreams then," remembers talent agent Danny Graham. "He only wanted to be a chorus boy." Much later, when the Frisco emulators were in vogue, Graham reports, "Joe used to say that people who applaud an imitation are not applauding the imitator, but the original."

Songwriter-turned-agent Will J. Harris ("Sweet Sue" lyricist) harks back to Frisco's heyday in Chi, circa 1926, when the wit packed 'em in at the Boston Oyster House of the old Morrison Hotel. "It wasn't really an act—but all ad lib. Right in the middle of his dancing, with that big cigar sparking, he'd spot a friend and walk over to his table and have a conversation. Then without batting an eye, he'd go back in front of the band and pick up in the middle of a chorus."

Frisco's last Windy City visit was about a year and a half ago, when he played one of Frank Darling's big electrical union shows.

Despite Suit, Ringling Circus to Push Sale Of Surplus Equipment

Sarasota, Feb. 25.

The Ringling Bros. and Barnum & Bailey Circus will proceed with plans to sell surplus stock and equipment in face of a suit seeking an injunction to halt the sale. Circus board meeting in New York last week voted to dispose of the surplus.

Attorneys for Mrs. Hester Ringling Sanford and her son, Stuart Lancaster, announced plans to seek to enjoin the sale of any circus assets. Mrs. Sanford is the daughter of Mrs. Edith Ringling, estate of which owns 40% of the circus stock.

Plans for the continuation of the circus' winter headquarters here are in doubt. The Ringling directors voted to close this Sarasota tourist attraction. Inasmuch as the show will spend a good deal of the winter months playing hard top auditoriums, the need for winter quarters has virtually vanished, as has the need for railroad cars, canvas, draught animals, etc.

Vaude, Cafe Dates

New York

Opening night of **Varel & Bailly**, March 10 at the Waldorf-Astoria's Empire Room, set as a benefit for the French Hospital with a $25-per-plate dinner . . . **Sallie Blair's** starting date at the Latin Quarter set for April 17 for four weeks . . . Carmen Torres a newcomer to the Chateau Madrid starting tomorrow (Thurs.) . . . **Johnnie Ray** planes out to Brussels today (Wed.) for a 10-week world tour during which time he'll work the Palladium, London . . . Guitarist **Fernando Sirvent** a returnee to the Wellington's Medallion Room.

Agent **Matty Rosen** ailing at the Flemington (N. J.) Hospital . . . **Timmie Rogers** booked for the Palladium, London, April 7 . . . **Joey Bishop** pacted for the Pines, Hot Springs, Ark., March 3 . . . **Norman & Dean** to the Eddys', Kansas City . . . George **(Bullets) Durgom** planed out to the Coast for Jaye P. Morgan's preem at the Cocoanut Grove.

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A.C.'s Convention Hall to Get $2-Mil Facelift Over 4 Yrs., Via Luxury Tax

Atlantic City, Feb. 25.

This resort's municipal Convention Hall will be completely renovated over a four-year period at a cost of some $2,000,000. The city's visitors during that period will foot the bill.

Convention Hall, built in the late 1920's at a cost of more than $15,000,000, occupies an entire beachfront block and is one of the largest buildings of its kind in the world. In its main arena, site of the Miss America Pageant, where circuses have played and where thousands of conventions have been housed, 41,000 can be seated. Madison Square Garden and the Philadelphia Convention Hall would fit under its roof.

Times and the habits of convention delegates have changed in the 30 years the Hall has been a resort landmark. The years too have taken their toll to such an extent that the Hall was beginning to cost money in terms of lost convention business. That business is a $30 to $40 million a year proposition now, and the lifeblood of the hotel industry off-season.

It is hoped that the rebuilt Hall, with elevators to its upstairs ballroom (seating capacity, 5,000) and the galleries of the main area, air-conditioned against the heat of the spring, late summer and early autumn, will enable the city's Convention Bureau to increase its sales as it seeks state and national conventions.

How to raise $2,000,000 was the difficult proposition faced by the city's commission form of government. The interest to be paid and the reduction of such a debt was termed too considerable for the resort's present economy. It was finally determined to stretch the alterations over a period of four years. The sum of $500,000 will be expended each year, and will be taken from the city's $1,500,000 luxury tax collections, paid for mostly by visitors who are assessed 3% on hotel accommodations, amusements, tobacco and wines and liquors.

Plans for the project are now being prepared and its first phase will be completed this year, with the other three to follow. Financing has been called unique in the history of any American city. In fact, it could only happen here.

In all the years of its history the Convention Hall has only shown a profit three years, in 1934 when a dog track operated, and in 1951 and 1952, when convention business was the best.

Losses have been as high as $151,000, paid for by the city's taxpayers. Such payment is justified because 165,000 delegates came here for conventions last year, with most using the Hall. When the renovation is completed, 40,000 square feet of floor space will have been added to the 268,000 on the two levels.

PAUL ANKA TO TOUR GT. BRITAIN 23 DAYS

Aberdeen, Scotland, Feb. 25.

Paul Anka, 16-year-old singer, is set to teeoff a 23-day tour March 1 at the Music Hall here. He will play two performances nightly to a $1.20 top.

Anka will headline the following night, a Sunday, at the 3,000-seater Caird Hall, Dundee, also playing two shows. Prices again range from $1.20 to 50c.

On March 3 Anka plays Usher Hall, Edinburgh, following with dates at Newcastle, Sheffield, Leicester, Brighton, Bristol, Plymouth, Bournemouth, York, Hull, Manchester, Liverpool and Croydon.

He is being presented by Harold Fielding, London impresario, by arrangement with the Lew & Leslie Grade Agency. Anka is bypassing Glasgow on this trip. He played to SRO biz there last year.

Scotland's Hottest Ticket

Glasgow, Feb. 25.

Four tickets for Scotland's first Royal Variety Performance on July 3 were sold here for $495 between them. A couple went for $300.

Bidding took place at an auction staged at a charity show for the Scottish Theatrical & Variety Artistes' Benevolent Fund.

Albert Ernest Pickard, vet showman and former cinema exhib, paid the $300 for the two tickets.

ALBANY SALON THROWS DANCE STUDIOS A CURB

Albany, Feb. 25.

Asserting that dance studios, one of the state's largest industries, were "completely unregulated," and that he had received complaints that studio operators had "pressured" students into contracts requiring the payment of thousands of dollars, Assemblyman Malcolm Wilson, Yonkers Republican, introduced a bill yesterday (Mon.) requiring the licensing of studios and banning the charging of fees in excess of $250.

The measure would require dance studios to pay a $500 license fee to local authorities, plus one of $5 for each instructor. It would void any dance instruction contract running to more than $250.

Wilson, chairman of the Codes Committee and one of the most influential members in the lower house, cited three cases that had come to his attention. One was a woman who agreed to pay approximately $30 for four lessons and who became involved in a series of contracts costing her approximately $9,000.

Another woman, responding to an advertisement offering nine lessons for $18, ended up paying $5,000 for a so-called "life course." It took all her savings and all her life insurance to make the payments, Wilson said.

A third case was of a blind newsstand operator in Yonkers who became obligated to pay $11,000 under terms of contracts proffered for his signature by a professional dance studio.

Lou Walters Maps N.Y. Nitery Preem In April; Eyes Grable for Kickoff

Lou Walters is attempting to get his New York nitery operation running by the end of April. Walters has been hitting talent agencies for names for that period. He is inquiring about Betty Grable, among others.

It was originally believed that Walters would only start work on refurbishing the new Cafe de Paris when he wound up the present season in the Miami Beach outlet. However, Walters seems anxious to get going on the new project. One reason for the hurry lies in the fact that he could bring up the present Miami Beach show intact, and thus save a considerable wad on production.

Walters, at the same time, expects to take over the building around April, and he feels that he can get started immediately on redecorating the spot. He has retained Rube Bodenhorn to design the cafe. Rather than get started in September or October, as was originally figured, Walters apparently feels that he could hit a good summer. He starts operations at the close of Lent, hits into the prom season, and with some hard-selling he could make the summer hold up, and then go into the profitable fall season with a show that has been partially amortized because of its run in Florida.

Rae Quits Toronto Nitery For Full-Time Performing

Toronto, Feb. 25.

Preferring to be a performer rather than a businessman, Jackie Rae has exited the posh Stage Door nitery here. He will appear as singer-patterist on the Jimmy Dean Show (CBS-TV) March 15, and ahead of that on the Jack Paar Show (NBC-TV).

Rae, who had his own Canadian Broadcasting Corp. weekly variety show for two seasons, said that "the only way to get back into show business is to leave night club management alone and devote the time to being a performer. If you're hoping for a break in New York, you can't run back to Toronto to run a night club and expect the people down there to keep remembering you."

One of the biggest annual productions in Canada, the General Motors "Motorama," will continue to be produced by Rae at the Automotive Bldg. of the Canadian National Exhibition here.

CONEY'S STEEPLECHASE IN FOR FACELIFTING

Steeplechase Pier, Coney Island, partially destroyed by fire last year, gets a facelifting starting next month but the job won't be completed until September. This means efforts to get excursion boats to Coney won't materialize until the 1959 season.

Board of Estimate okayed $250,000 for reconstruction work on the pier. Formerly 1,250 feet long, it'll end up as a 950-foot attraction for fishermen and spooners.

Coney Island Chamber of Commerce, prexied by Murray Handwerker, hot dog nabob, meanwhile is agitating for boardwalk p.a. system with Park Dept., in charge of area, not relishing the idea.

Dolores Gray to Head St. L. Globe's 'Rhapsody'

St. Louis, Feb. 25.

Dolores Gray, who was headlined in "Can-Can" last summer at the Municipal Opera here, has been signed as star of the Globe-Democrat's "Rhapsody of Fashion" show Friday (28) at Kiel Auditorium.

Benjamin Rader's orch will be on the bandstand. Rader, a local maestro, has been conductor for the St. Louis Veiled Prophet Balls for the last 29 years and books assorted Rader bands at private and public shindigs throughout town.



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Chi Claims First Laugh As New Comedy Talent Spawning Grounds

By JACK PITMAN

Chicago, Feb. 25.

Chicago comes into focus as a notable spawning site for fresh young intimery talent. Most obvious examples are Shelley Berman and the team of Elaine May & Mike Nichols. Neither act is here now, although both have spring dates at Mister Kelly's, the Rush St. spa with a rep for showcasing cerebral comics.

What's ironic is that while the tyros collected followings and roseate press notices here, they could only go so far without the national press and video splash available in N. Y. This situation, in which Chi farms 'em for Gotham or the Coast, underscores fact that fame (and commensurate loot) is considerably effected by proximity to national media.

Berman and Elaine & Mike successes point up the position here of the small boite, which is where the spawning occurs. Best known cases in point, however, are George Gobel and Danny Thomas, who, in their local salad days, were nabe nitery fixtures generating beaucoup talk and press encomiums. But the kudos, as noted, lacked cross-country hookup, and neither comic really made it till he'd packed up and moved on.

The smaller (and in many cases, off-the-path) clubs seem to run in cycles. They'll sprout in rash, with some doomed to an early quietus. After a bit, a new outcropping will take up where the fallen ones left off. Cycle is doubtless tied to such things as economic conditions and public mood and maybe, even, bizarre factors like tides and sunspots.

Reputation the smalleries have for digging out talent doesn't extend to their tonier numbers, though, as witness the policy of Kelly's and the Black Orchid which play names like Jack E. Leonard, Jonathan Winters, Mort Sahl, Sarah Vaughan, etc.

As talent builders, at least a couple of the Chi intimeries rate as "bargain basements." One is Rush St.'s Cloister Inn, remembered as Lurlean Hunter's springboard. The other is the Gate of Horn, a two-year-old folkmusic cellar where Odetta and Bob Gibson have made click impressions. Club has also given exposure to better established talents such as Theo Bikel and Martha Schlamme.

But it's Berman and Elaine & Mike who stand out as worthy products of the intime situation here. It's almost forgotten that they were bracketed a couple of seasons back as part of the Compass Players at the now-defunct Offbeat Room, a far northside intellectual lair. Troupe did impromptu dramatic and comedy sketches based on ideas tossed up from the audience. Later, when they splintered into distinct acts, Berman and Elaine & Mike played separate dates at Easy Street, a converted coach house which has since become the setting for flamenco guitarists. Berman, by the way, also played the Gate of Horn.

Wildwood

Continued from page 51

Sam Cooke and Connie Francis, starting July 18.

Other major spots haven't started to buy as yet, but are reportedly on the verge of some deals.

The earlier talent-shopping start by the Bolero is caused by the fact that perhaps a price war for acts could be averted if some dates were set sufficiently far in advance. To make it attractive for some names to come in, a premium was suggested, one that would be comparable to a natural rise for performers who seem to be catching on. Mathis and Cook were put into that category. As another inducement, probably as a lure for orthodox niterygoers, agencies suggested comics to bolster the usual run of record names and also to give the cafes a wider choice of acts.

At any rate, the runaway season, which ended disastrously for most niteries in the area, is not likely to materialize this year.

Saints March

Continued from page 52

dren, the McDonalds have more or less settled down in the Village and now run a dance academy.

The Bushkin Stance

Joe Bushkin came down from Vegas enroute home to Manhattan and played around with the ivories as if he were Willie Hoppe at a billiard table. He fitted right into these Milltown Follies.

Though they had been cooped up for hours, the Ellington Elegants—all 14 of them—went on after midnight acting as fresh as if they had come out of an oxygen treatment. But half their audience was fighting the sandman. Nevertheless, Duke gave the ones who were still awake—and that included the valiant Phil Harris—everything.

Altogether, quelle soiree.

Montreal Curfew Eyed by High Ct.

Ottawa, Feb. 25.

Legal whirlpools are swirling around the Supreme Court of Canada hearing of what is considered a test case on Montreal's by-law shuttering niteries at 2 a. m. The hearing is taking its confused course in the federal court's structure in Ottawa.

Last April, Montreal city authorities refused restaurant permits to 60 applicants on the grounds that they were violating the by-law that requires restaurants serving liquor with meals to close at 2 a. m. weekdays and midnight Saturdays. One of them, Vic's Restaurant, contested a Quebec provincial court's decision upholding the by-law's validity, basing its federal court appeal on the claim that the by-law is outside the city's powers, and asking the court to direct the City of Montreal to grant a permit.

Then Montreal claimed Vic's had been sold, on July 11 last year, to Pal's Cafe. Now Pal's Cafe wants to be permitted to intervene in the appeal case and the federal court has reserved decision.

O'Brian's Cues

Continued from page 51

ing away at three balloons. Guns were loaded with birdshot, but after a long, loud barrage, one balloon was still unscathed.

2. In a William Tell bit, O'Brian fired at assistant across ring who was holding balloons in each outstretched hand. But assistant became nervous; when O'Brian fired a single shot, he burst both balloons with pins concealed in hands.

3. Same assistant next mounted a horse trained to roll onto the sawdust at the sound of a pistol crack. O'Brian fired—again and again. Horse refused to roll. Assistant finally threw himself off.

4. In last try, O'Brian appeared in a buckboard pulled by a pair of mules. Strumming guitar, he was getting ready to sing, when mules bolted out of the arena.

Fans who have been reading newspaper features about O'Brian's ability to draw and hit target were liberal with goodnatured boos. But O'Brian as a rodeo draw is still undisputed. Fat Stock Show b.o. returns indicate this year's show is heading for an all-time attendance record, nudging out even 1957 when Roy Rogers headlined with Trigger. Three-show total shows 34,400 seats sold (price range $2.50-$4.25 top).

O'Brian's Houston stay began with arrival at his Shamrock Hilton headquarters by heliocopter from Houston International Airport on Saturday (15). Thousands of kids in wild west outfits were on hand to welcome their hero. "Fastest gun in the West" made numerous p.a. along Salt Grass Trail, route of about 1,500 horsemen who shivered along for three soggy days in the traditional prelude to the opening of the Fat Stock Show.

One p.a. in Spring Branch, a Houston suburb, nearly resulted in tragedy when more stampeding kids anxious to get a look at O'Brian, broke through a police cordon. Five boys were close to being trampled by horses, but quick action by riders saved them.

Sharing rodeo billing is Libby Horne, 13-year-old thrush, and Marge Crumbaker Trio, latter well-known locally for western & Latin interpretations.

COLUMBIA (S.C.) AUD'S $40,000 RENOVATION

Columbia, S. C., Feb. 25.

A $40,000 refurbishing awaits Township Auditorium here this summer. Funds already have been set aside for the job on the county-owned building, but work will be deferred until the off-season, about midsummer.

The building has served central South Carolina for more than a quarter century. Principal need at this time is for roof repairs, although other items are also on the agenda, according to manager Charles O. Gobbel.

Despite criticism of the structure for nearly a decade now by the morning newspaper's editorials, it is turning up with sellout performances at a time when the state is suffering economic reversals. Both Mantovani and "Back to Methuselah" sold out this month. Encouraged promoters hastened to add "Damn Yankees" and the Victor Borge show to its itinerary on the strength of the two sellouts.

The House seats 2,800 in reserved seats, and has a "crow's nest" stone step balcony which accommodates 500 more.

The auditorium's board recently came under fire for placing a 10c seat tax on all attractions, without first scaling down its rent schedule as is customary when such taxes go into effect. Instead, it collects the total rent, plus the 10c on every seat sold. It reports a loss of money, despite the new tax.

'Alcatraz'

Continued from page 51

time, paid the cafe off at the rate of $25,000 weekly out of the picture budget.

Cafemen argue that the 30-day cancellation is much too inequitable. They say that not only are they denied the privilege of cancelling out on 30-days' notice by unions who insist on pay-or-play pacts, but that payments of the headliner's salary, in the event cancellation doesn't come on time, represents a loss to them. A cafe op says he books a topliner in order to make a profit and at the same time provide a high degree of interest in his spot. Cancellation denies both, and even if a cafeman is paid off—a rare event—the operator takes a shellacking when booking a substitute show. At the same time, having booked accompanying talent for the headliner (generally approved by the name), he is stuck with surrounding contracts, and therefore is inhibited in a free choice of a substitute.

The bonifaces say that one of the most damaging results of headliner cancellation is the destruction of faith that the public has in the nitery. With a headliner advertised to play a specified time, parties are booked. With cancellation, it is difficult to get the party to take another date. They have no guarantee that a second cancellation will not take place. Again, it is difficult to get an entire organization to agree to another night.

Of course, the agencies have long contended that the 30-day clause is necessary since films and television are more vital to the performer's career than a nitery date, and thus they have to protect their client, who is their primary concern.

Tommy Steele Spurns Palladium's $5,600; Asks What Yanks Get—10G

London, Feb. 25.

Tommy Steele turned down $5,600 a week for a Palladium season because he objected to being paid less than was received by the average U.S. headliner. His demand for $10,000 weekly was turned down.

The British rockster had been paged for a fortnight's engagement at the Palladium to open its vaude season beginning Easter Monday, April 7. He's also turned down an invitation to participate in the "Big Record" teleshow in the U.S.

Steele, who has risen to the front rank from obscurity with a couple of years, recently completed his second starring role in a British pic and on Thursday (27) sails for South Africa on the liner on which he formerly worked as a $25 a month deck hand. He's booked for a six weeks' South African tour at a fee of $14,000 weekly for himself and his Steelmen.

His agents, the Harold Fielding office, reckon that his earnings this year from films, stage, etc., will reach almost $250,000. Advance contracts from 1959 to 1961 have already firmly been signed to yield over $150,000.

His first film, "The Tommy Steele Story," turned out to be one of the top grossers of the year on the Associated British circuit—and for his starring role in it he received a flat fee of $7,000. For his second pic, "The Duke Wore Jeans," he had a participation deal. A third film deal, also involving participation, is in the works and is due to be closed shortly.

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Copacabana, N. Y.

Jules Podell presentation with Tony Bennett, Rowan & Martin, Paulette Sisters (3), Ted Morrell, Mimi, Danii & Genii Prior, Michael Durso & Frank Marti Orchs; production, Doug Coudy; costumes, Sal Anthony; music & lyrics, Durso, Mel Mitchell, Marvin Kahn; $5.50 minimum.

Jules Podell's operation has a winning bill entertainmentwise. In Tony Bennett, the Copacabana has a singer who has progressed further as a performer than any other male in the craft during the past few years, and in Rowan & Martin, the spot is showing a team who seem to have hit a style that indicates ultimate headliner status. Completing the lineup are the Paulette Sisters, a bouncy harmony trio.

Bennett's ability as a singer is evident from his floor demeanor as well as his Columbia waxings. He has a forthright and strong delivery and a high melodic content in his voice. He has long exceeded the point where he needs waxings to sustain himself as a name.

In his current Copa appearance, a new dimension has been added. There is a tremendous difference in his presentation inasmuch as he has come in with a complete tympani section and flutist, whereas his former appearances were accomped only by a guitar. With this new setup he provides a new and frequently exciting facade with the wealth of rhythm behind him. However, there is still some work to be done on this style. There are moments when it sounds like an affectation rather than a valid contribution to his songs. But in the main, Bennett holds the audience in a 40-minute stanza with a reprise of some of his hit platters and some notable additions. His repertoire is well-rounded, encompassing some tunes from his latest album, "Beat of My Heart," in which he kicked off the new development in his life, and restating some of the standards that have been with him for lo these many years. Altogether, a strong turn.

Rowan & Martin, also repeating at this spot, look like comers. They have a good offbeat style of comedy, ease of projection and likeable mannerisms. Their work is clever, having some nicely executed bits, such as Martin's heckling of a cafe singer. They make a most pleasant impression on the audience.

The Paulette Sisters, a comely blonde trio, provide a lively opener. Concentrating on rhythm numbers, they bounce out a series of tunes that set off the show nicely. Their catalog comprises a novelty set including "Honolulu Rock 'n' Roll," a Polka-tempoed item, "Saints Go Marching In" and "Crazy People," sufficient to get the Copa layout off on a sprightly course.

The Copa production designed by Doug Coudy, the Marvin Kahn-Mel Mitchell-Michael Durso numbers, along with the Sal Anthony costumes, provide a worthy surrounding show. Ted Morrell and Mimi are the production singers and Danii & Genii Prior do the dance work. The music is by Durso along with Frank Marti on the relief. *Jose.*

Fontainebleau, M. B'ch

Miami Beach, Feb. 23.

Tony Martin & Co. with Al Sendry, Dave Barry, Mattison Trio, Murray Schlamm, Sacasas Orch; $4-$7.50 minimum.

Arrival of Tony Martin at La Ronde of this biggery at this time every season marks the beginning of the peak period. This time out, even with the "unseasonal" weather which had been keeping many cafegoers conspicuous by their absence to point of uncomfortable numbers, the room saw a sellout, the black-tie, formal-dress crowd out in full force for first time this year.

They saw a sparkling new act formed for the Martin melodics, one that has been staged to set a miniature revue around the songster. It's a fast moving, well integrated affair that serves to hypo the already considerable hold Martin has on the smart crowd he attracts. Utilizing a Latin musical combo, in addition to the half-dozen extra men added to the regular orch, is a solid idea, with plenty south-of-the-border themes now his book. Addition of a pair of attractive senoritas to provide atmosphere and dance segments builds revue atmosphere considerably.

Martin is currently in top vocal form, which means a full load of throaty, velvety stylings of the hits he's themed, as well as the new compos in his catalog. The Latino bits, with the femme dance duo and on occasion the additional three musicians joining in for harmonics, are sold in showmanly fashion. A "Shawl" number and his standard "Security" calypso rhyming are highlights. At show caught, Martin had to come back for several encores, finally adding several familiars not included in the planned rundown. Per always he's the authoritative performer, with the graceful stance and movement in the workout of his vocal tricks that spell the distaffers and at the same time, set well with their escorts. He wraps up in this room.

Dave Barry is a competent comic, whose patter is a mixture of the familiar, the new and topical. When he hits his carboning segment, he takes over the auditors for full returns. His Godfrey, Churchill, et al are incisive workouts that wind him a winner's palm payoff. The Mattison trio are new here and a cinch to return, going on the results they garner with their precision paced, modern-slant dance patternings. The big item for them—and the tablers—is their telescoping of musicomedy click tunes into a medley of dances with appropriate costume changes. It's a whirlwind, original idea that adds up to a near show stop. Due on the 4th was Sinatra, but he can't make it until the 11th—management is now trying for Marlene Dietrich for the week. *Lary.*

Sands, Las Vegas

Las Vegas, Feb. 25.

Julius LaRosa, Buddy Hackett, Texas Copa Girls, Antonio Morelli Orch (11); produced by Jack Entratter; $3 minimum.

Julius LaRosa and Buddy Hackett co-star in a well-balanced package of song and comedy in Jack Entratter's new Copa Room offering. LaRosa's name appears at left in the ads, but Hackett gets even by closing the show.

LaRosa is a greatly improved performer since his exit from the Godfrey stanza. He has developed a smoother song savvy, and is graceful both vocally and bodily. Repertoire includes a medley of his discliks, plus "Cheek to Cheek," "My Romance," "Catch a Falling Star," "If I Had You," "Smack Dab in the Middle, and "Where Or When." His act is heavy on the songs, light on the patter, and is expertly guided by 88er Ted Simons and conductor-arranger Nick Perito fronting the Antonio Morelli house orch (11).

Hackett is rewarded by consistent solid yocks throughout his 30-min. turn, and like his co-stars, is an improved technician since his last Vegas visit. His grasp of the science of comedy comes across with his good timing and offbeat delivery. Situation-comedy monologs are combined with one-liners and Hackett's wonderfully comic face is thrown in for good measure. He bows off with his w.k. Chine waiter sketch to hefty laughs and mitting. *Duke.*

Statler Hotel, L. A.

Los Angeles, Feb. 18.

George Arnold's "Rhythm on Ice," featuring Mae Edwards, Larry Ellis, Dorothy McCusker, George Zak, Phil Richards, Ice Cubbetts (4), Eddie Bergman Orch (12); $2-$2.50 cover.

George Arnold's "Rhythm On Ice" revue has vacated its longtime lair in Las Vegas to uncork a speedy 50-minute show in the Statler's Terrace Room. There's plenty of rhythm, but unfortunately, there's too little ice.

Hemmed in like Esther Williams in a bird bath, the 10-member team surprisingly comes up with a fair share of excitement, making difficult maneuvers appear even more dangerous than they would in an expensive rink. If there's a show-stopper in the 19-act melange, it's Arnold himself, hanging by his feet around the neck of cohort Phil Richards and twisting and twirling, his head precariously close to the cold, cold ground.

Entire group is a refreshing one. For sheer skating talent, George Zak stands out with speed and facility, just itching to go beyond the confines of the tiny floor. Dorothy McCusker's comedy antics are amusing if not rollicking, and Mae Edwards is effective. Emcee Larry Ellis lends a pleasant atmosphere and pleasing voice to the quick movements behind him. The four lovely Ice Cubbetts, attired in exquisite coverings, do very little, but then there's not much room for them to do anything else.

Top numbers in the three-part revue are unlike those in large-scale ice shows, with a softshoe routine drawing heaviest applause on opening night. If the "King and I" takeoff is slow in parts, it makes up for it with Zak and Miss Edwards skating to "Shall We Dance," *Ron.*

Blue Angel, N. Y.

Bobby Short, Orson Bean, Will Holt, Phyllis Dillon, Bart Howard, Jimmy Lyon Trio; $5-$6 minimum.

The Blue Angel's current lineup is in keeping with its generally high standards. It's a mixture of new and old, with the staples including the extended term of Bobby Short, the return of Orson Bean and Will Holt, plus a newcomer from San Francisco, Phyllis Dillon (New Acts).

Short continues as a delineator of some of the world's best pop tunes culled from musicals. He has excellent taste and a pleasant delivery which leaves audiences satisfied. His own piano accomps give the act an additional measure of excitement.

Bean is a funny gent with a touch of the zany. He generally understates his case, which puts him in the lead with the type of audiences congregating in the Herbert Jacoby-Max Gordon hospice. His gab is literate and he gets his laughs quietly with a minimum of pounding.

Holt, balladeering with some hep material, is also a first-line entertainer in this emporium. His tunes are in the comedy vein with the song of the subway rider standing out on session caught. His own piano accomps help his cause tremendously.

The backing by the Jimmy Lion Trio and pianist Bart Howard give aid and comfort to the entertainers. *Jose.*

Ritz Carlton, Montreal

Montreal, Feb. 18.

Jana Mason, Johnny Gallant, Paul Notar Trio; $2-$2.50 cover.

Current engagement for Jana Mason in the attractive, downstairs Ritz Cafe is her first and quite a change from the usual chanteuse found in this boite. The change is refreshing and Miss Mason handles a song in pro fashion which pleases, judging from the reception.

Femme is something of a rarity in the Ritz Cafe because she sings nothing but English songs and steps up general tempo of the room with a few belters that are straight from Dixie. And no one seems alarmed by the style switch except, perhaps, the odd regular long steeped in the cornball French items that have been beaten to death over the past seasons.

From a lively opener, Miss Mason moves easily into "Rain or Shine" for plaudits; amuses with "Average Man" and clicks with a torchant that is handled with the finesse of a vet. A brace of ballads follow for an encore and she bows out with plenty of applause to a rousing interp of "When the Saints Go Marching In."

Johnny Gallant and the Paul Notar Trio give the performer fine support throughout and alternate for customer dancing. Despite storms, cold weather and Ash Wednesday which meant no show, Miss Mason, in until March 5, is attracting okay business. *Newt.*

365 Club, San Francisco

San Francisco, Feb. 18.

Carl Ravazza, Evers & Delorez, Dorothy Dorben Dancers (10) with Jeannie Johnson, Bob Thompson, Allen Cole, Alex Duchin Orch (9); $1-$1.50 cover.

Carl Ravazza does a sprightly and winning job in punching over songs to a pleased crowd. His 25-minute stint includes his oldtime "Vieni Su" and a new, unaccompanied version of "Calypso Joe" for hefty applause. He operates with a minimum of gab between numbers, is relaxed and sure-voiced (except for a couple of sour notes at act's start) and winds up with a nostalgic medley of all-timers like "My Blue Heaven."

Evers & Delorez are good tight-rope dancers who give the customers some thrills and the Dorothy Dorben line is in top shape with a dance solo from Bob Thompson and pleasant singing contributions from Jeannie Johnson (a looker with a strong, dark voice) and emcee Allen Cole. Alex Duchin's orch keeps up a lively pace for 55-minute show, which will run three weeks. *Stef.*

Crystal Palace, St. Louis

St. Louis, Feb. 18.

"Waiting for Godot" (cast of 5), $1.50 per ticket.

Marking a St. Louis first for a fullscale dramatic production in a nitery, Samuel Beckett's raffish joke (or something) on the playgoing public, opened to a packed house at the avant garde Crystal Palace, which plans to run the play throughout the month.

Produced and directed by Theodore J. Flicker, who formed the successful experimental group, the Compass Players, at the Crystal Palace last year, "Godot" is adeptly handled by four off-Broadway actors, including Flicker himself as Pozzo; Severn Darden as Gogo, Peter Bosche as Lucky, Thomas Aldredge as Didi and a local lad in the brief role of the Boy. It runs nightly at 8:30, and customers are allowed to order drinks during the play.

Some of them figured that necessary, but most comments from the first-nighters were complimentary. As one lady put it, "I haven't the faintest idea what they're driving at, but I'm enjoying it."

Advance ticket sales, starting several weeks ago, were even heavier than anticipated by an optimistic management, and by that criterion, they figure on near-capacity turnouts every night of the month. On the basis of the Crystal Palace's previous successful ventures with off-the-beaten-track entertainment, that could be. *Bob.*

Americana, Miami B'ch

Miami Beach, Feb. 22.

Dean Martin, Raul & Eva Reyes, Jackie Heller, Lee Martin Orch; $3.50-$7.50 minimum.

This is Dean Martin's first date in the area since he splitup with Lewis. Impact as a solo marks him a prime prospect for return dates in future seasons, if he can arrange schedules. He almost didn't make this appointment in the Bal Masque of the plushery, playing later—and shorter—engagement than originally skedded.

Martin's manner is in the Como class; during most of his act, he sometimes out-relaxes his tv confrere. The air of contended ease gets the auditors into the same mood for resulting house party effect that endures through his plus-40 minutes of a mixed-rhythm book. Tongue-in-cheek approach to intro patter is another plus in the Martin melange. He eschews any straight comedic routines, contenting himself—and the tablers—with quietly delivered one-liners on contemporaries such as Como and Crosby, in the main devoting his attention to the song-selling job at hand. There's no attempt at a belting style or arrangements, with the expanded—by seven violins—Lee Martin musicrew, setting up mood-slanted cleffings for his noodlings with currents and standards. It adds up to a solid and satisfying canto for the customers whose palm-payoffs are huge.

Jackie Heller sets matters going with his skillfully breezy intros, leaving the main warm-up chore to Raul & Eva Reyes, regular returnees here and per-always, clicks with their lively Latino terps and the femme's accented clowning. Next in sight, on the 27th: Jack Carter, Doretta Morrow and the Beatrice Kraft Dancers. *Lary.*

Gate of Horn, Chi

Chicago, Feb. 18.

Stan Wilson (Betty DuPree), Paco Amaya & Carmencita Torres; $2 minimum.

Folk music is the Gate's normal idiom, and for the first time an Iberian mood has been added. How strong it will be here on its own, though, is conjectural, but pairing the flamenco team of Paco Amaya & Carmencita Torres with folk-singer Stan Wilson should provide the Gate with a good payoff.

Mining the folk vein, Wilson digs out some bromidic nuggets, "John Henry," "Frankie and Johnny" and "St. James Infirmary." He's an ingratiating guy with good pipes and a fine understanding of what's subtle and what ain't in his genre. His "Scarlet Ribbons" comes across with intense poignancy and wistfulness, as it should. His "Infirmary" and the other chestnuts are properly wild and mischievous, done to strong and taut guitaring that's all to the good.

Singer spiced his route at show caught with some calypso froth—"Woman Uglier Than You" and "Kitch"—and a gusty rendering of the contemporary lament, "One For My Baby." Betty DuPree's bass backing is unobtrusively effective.

Paco Amaya (troupe topper Carmen's brother) fingers some spirited guitar solos and gives well-reined backing for Carmencita Torres' brisk flamenco terping. Their virtuosity, singly and tandem, draw rapt attention and warm palming—with cognoscenti-type outcries. Senorita Torres took two turns in as many costumes. She makes effective though diminished use of castanets and tambourine, always holding the focus on her footwork and gyrations.

Gate, incidentally, has switched from a proscenium to a centre floor stage, making for greater intimacy. *Pit.*

Crazy Horse, Paris

Paris, Feb. 25.

Lady Phu Qui Cho, Milou Deschamp, Linda Romero, Maestro Marino, Veronika Baum, Lili Niagara, Miss Candida, Mac Ronay, Dodo D'Hambourg, Croque'Monsieur (2), Georges Lafaye Co. (4), Tona & Tudal, Bella Cucullis, Cara Sirocco, Miss Duzia, Bijou, Bart Taylor Orch (4); $2.50 minimum.

Still having the top peel parlor in town, savvy director Alain Bernardin also intersperses the undrapings with fine sight acts to make this Western-motifed club a regular tourist mecca and with plenty of French oglers as well. The myriad of clothing doffers are also given smart production dress and lighting to make this amusing as well as eye-popping at times. SRO is in store for this new show that's strictly for the orbs.

Picking the most striking strippers, Lady Phu Qui Cho assumes the lotus position with a deadpan Oriental passivity and slowly strips to the essentials. Linda Romero uses a knowing, friendly leer as she stalks back and forth and then writhes in a bed. Veronika Baum enacts a seduction on a turning pedestal. Lili Niagara, behind a wire screen, does contorto cavorting while stripping for the most suggestive bit. Miss Candida takes a bath and Dodo D'Hambourg starts bare and gets dressed.

Other cleverly exposed epidermises belong to Miss Duzia, Bijou, Cara Sirocco, Bella Cucullis. There is no doubt that the strip has been raised from libertine appeal to a boite staple.

Croque Monsieur (2) are a mustachioed male duo doing a strip parody for yocks, and the rest of the show is clothed. Tona & Tudal do a comic 1900s seduction sketch to a flickering light source for fine results. Mac Ronay does his fey wrong-way magico act for laughs. Maestro Marino brings on a pained longhair conductor with a recalcitrant orch and aud for solid risibility. Milou Deschamp's takeoffs on Johnnie Ray and Yank blues are too brusque and tasteless for top impact. Georges Lafaye Co. (4) put their puppets through eye-catching numbers and Bart Taylor Orch (4) supplies okay dance music. *Mosk.*

Fack's II, San Francisco

San Francisco, Feb. 18.

Bobby Troup Trio, Four Preps, Herb Barman Trio; $1 doorcharge weekdays, $1.50 weekends.

In his first night club appearance in this town, Bobby Troup displays an electric brand of showmanship which neatly combines all the best features of his talent. Without overdoing it, he spotlights several of his own numbers in the act, plays the piano and leads the trio through instrumental selections.

If there is any proof needed that an act can be good jazz and still commercial, this is it, because Troup sold his songs to the heavy opening night audience in major league style, coming back for two encore sets and leaving them still applauding at the end. Considering that the show opened with a minimum of advance ballyhoo, it was a personal triumph for Troup.

Strong point of the act is Troup's song salesmanship which centers around the way he phrases a lyric rather than any great vocal quality. He almost speaks the lyrics on occasion, works standing up behind the piano with a handmike and a pencil spot and creates an air of intimacy that is rare in a club.

Choice of material is neatly paced with uptempo swingers alternating with the slow ones. It is not until halfway through the show that he switches to an instrumental approach and when he does so, after having set up the mood and feeling, it is very successful.

The Troup combo, in which the leader plays piano, consists of Curtis Counce, ace L. A. jazz bassist and w.k. jazz LP artist, poll winner and a veteran of the Stan Kenton and Shorty Rogers bands, and San Francisco guitarist Eddie Duran. The group went on with less than two hours of rehearsal and it's a tribute to the versatility of modern jazzmen that it clicked. Both Counce and Duran are spotted by Troup in specialties during the set.

Repertoire ranges from oldies like "Tangerine" through jazz standards such as "Midnight Sun" and Troup's own. "Route 66" and "Lemon Twist." Each one gets a good pitch from a songwriter who understands what credits mean. After a long draught it looks like Fack's has a winner in Troup.

The Four Preps, whose disk of "26 Miles" is currently on the hit lists, open the show with some close harmony numbers and Herb Barman's Trio plays for dancing. *Rafe.*

House Reviews

Music Hall, N. Y.

"Band Box Revue" produced by Russell Market. Music Hall Corps de Ballet, Glee Club, Rockettes, Symphony Orchestra under the direction of Raymond Paige. Settings by James Stewart Morcom; costumes by Frank Spencer and executed by Leanne Mitchell. "The Brothers Karamazov" (Metro), reviewed in VARIETY *Feb. 19, '58.*

The running time of "The Brothers Karamazov"—149 minutes—has cued the Radio City Music Hall to present a 22-minute stage show this session.

Despite the brevity of the live offerings, it maintains the high standards of the type of shows that have become traditional at the Rockefeller showcase. Individual acts have been eliminated and the concentration is on the Corps de Ballet, the glee club, and the ever-efficient and impressive Rockettes.

The Russell Markert production is entitled "Band Box Revue" and opens with the MH's ballet company dancing to music by Tschaikowsky. Patricia Kelly and Jack Beaber stand out as the featured pair.

The glee club gets its opportunity in an athletic club locker room setting and harmonizes expertly on "All of You." Then come the Rockettes who never fail to win plaudits of the audience.

Settings and costumes, as per usual, match and even surpass those of many Broadway musicals.

Holl.

Bobino, Paris

Paris, Feb. 23.

Jacqueline Francois, Trio Raisner, Guy Beart, Szabo (7), Dieter Oswino, Audrey Arno, Barrios Jr. (3), Capellini's Chimps, Pascale Montclerc, Fred Harvey, Jacqueline Brunard; $1.50 *top.*

Smartly gowned and groomed, Jacqueline Francois is in perfect voice. Her fine timbres have now been heightened by a personal note of warmth, and she is boff with ballads, engaging in her torchier and more lowdown moments, and a cinch to repeat her success in her coming stateside stints. Deft and varied songalog, crystal diction, and ease had her in for much mitts. Backed by a good show, she looks to do top biz for two weeks.

Trio Raisner reel off some snappy stuff on classics and pops. Harmonica group has musicianship plus good production effects and comic gambits by the little man of the group. Guy Beart is that new song wrinkle here—amateur cleffer whose offbeat, catchy tunes have caught on and have also brought him into the singing category. Though with a high pitched, shaky voice, he gets depth into his smart ditties and is rapidly becoming a disk fave. His songs will likely cross national boundary lines.

Szabo (7), teeterboard act, is fast and eye-catching and a fine filler. Dieter Oswino is a risley turn with various objects, including a sputnik, for good opener purposes. Audrey Arno is a comely lass who does a frenetic dance interlude after some breathless warbling. Acro-dance and energy have her in for good response.

Barrios Jr., two men and a girl, do inspired clowning, dancing, singing and instrumental bits to wrap this into an engaging house number. Capellini's Chimps touch the highlights of various time periods via costumes, and score with the usual shenanigans.

Three song hopefuls wind up this good bill. Pascale Montclerc tries a special material interlude but lacks the breezy personality to go with it, although her voice is okay. Fred Harvey essays a Belafonte bit via coming out with a nude torso; but sans the presence, personality and precision of his mentor he only looks undressed. He pipes in a fairly solid baritone but without distinction. Jacqueline Brunard sings in many lingos accompanying herself on accordion. She is bright and versatile.

Mosk.

Pavilion, Glasgow

Glasow, Feb. 25.

Aly Wilson, Freddie Sales, Four Ramblers, Jimmy Neil, Brian Douglas, Eileen Keegan, Patton Bros. (2), Joy Brennan, Artie Mayne, Copa Cousins (2), Malcolm MacLean, Pavilion Dancers (8), Billy Rose Orch.

This is fairly bright layout, buttressed by comedy styles of three different vaude comedians. Given some added speed-up, bill would romp along with greater effect. It is stronger than those usually seen at this city-center vaudery.

Aly Wilson, experienced Scot comedian who has recently stepped into leading shows and is attracting attention with old-man comedy, works hard in sketches and scores in one about the stand-in who gets all the donkey chores and never the spotlight.

Freddie Sales, English comedian, makes strong impact with zaniness and quick-talking patter, some of it subtle but nevertheless quickly savvied by outfronters used to less sophisticated fodder. Jimmy Neil, a local funnyman, makes added contrast with essentially native patter and song; he's well-built, ginger-haired type, looking handsome in gay kilt, and gabbing in uninhibited natural vein with lotsa emphasis on his unspoiled accent. Should, however, learn to chatter less rapidly, and add that little extra slickness that would widen appeal of act.

Brian Douglas, recently established hereabouts via daily tv appearances in "The One O'Clock Gang," walks on to readymade mitting, but fully justifies this with strong set of pipes and well-chosen songalog, including a palm-garnering "Lady of Spain."

Four Ramblers are experienced harmony group. Eileen Keegan is a peppy songstress, and the two Copa Cousins, blonde and brunet, add glamor to the song slotting. Patton Bros. (2) fool and tape-dance with skill, and merit bookers' attentions. Malcolm MacLean plays the accordion as opener warmup. Joy Brennan and Artie Mayne are stooges in sketches, latter being an over-flowery type with nevertheless worthwhile value as a foil. The Pavilion Dancers are adequate line. Billy Rose batons the house orch.

Gord.

Comedie-Caumartin, Paris

Paris, Feb. 25.

"Chipoloata '58," Bruno Coquatrix presentation of a revue in two parts and 14 scenes, by Francis Blanche and Pierre Dac, with Rene-Louis Lafforgue, Billy Nencioli, Colette Chevrot, Robert Olivieri, Ricet Barrier, Blanche, Dac, Michel Emer Orch (6), Delbecod, Petit Bobo, Helene Baron, Frank Daubray, Pierre Laurent, Etienette Clement, Armande Vavarre, Bernard Dumaine, Nono Zammit, Arlette Bora, Moustache, Pauline Carton, Jean Carmet; directed by Maurice Poggi, Jacques Chazot; costumes, Paulette Coquatrix; sets, Georges Arditti; $2 *top.*

Bruno Coquatrix, prexy of top musichall Olympia and director of nabe house Bobino, has now turned this plush little 400-seater into a half-house. That is, the first part showcases new singers, changing every three weeks, while the second half revue remains unchanged. This gives a neat tryout spot for talents to be absorbed by the bigger houses, and allows its comic revue for general pull. This format might turn it into a staple. Present show has a fair crop of chanters, and the revue is risible enough for possible longrun chances.

Singing half hints at a possible star talent emerging in specialized singer Rene-Louis Lafforgue and a good regular in Billy Nencioli (see New Acts). Colette Chevrot is a mannish looking girl who sings offbeat ditties in a zany pattern with a breathless voice. Visibly frightened and ill at ease, there is too much work to be done here before this act can become a qualified turn. Robert Olivieri has a dulcet voice, but saccharine songs, to make him an okay contender for only small boites; ditto Ricet Barrier's sotto voiced comic ditties.

Revue has plenty of good ideas but is geared more for nitery appeal, due to its need for aud complicity than for theatrical aspects. But good humor and inventiveness provide enough for audiences looking for yocks. Francis Blanche has a natural satirical talent and Pierre Dac is an oldtimer with the timing to get the most from his material.

Michel Emer supplies an adequate background score and musical direction; and Pauline Carton's droll timing, Jean Carmet's fey bad boy and the homogeneity of the whole cast wrap this up into an okay interlude. $2 price is also right.

Mosk.

Apollo, N. Y.

The Dixie Humming Birds (6), Gospelaires (6), Staple Singers (4), Selah Jubilee Singers (4), Thermon Ruth, Jewels (4), Maceo Woods; "Prince of Players" (20th).

Ordinarily this Harlem variety house is filled with the younger fry attuned to jazz and rock 'n' roll, but on this occasion WOV's Thermon Ruth is presenting a Gospel Spiritual Caravan.

Show opens with Gospelaires, six lads in neat gray suits who do more than routine justice to liturgical melodies. They have audience shouting "amen" to such church belters as "Sit Down Children," "Walking Up the Kings Highway" and "We Are Marching to Zion." Staple Singers, a father, son and two-daughter group from Chicago, in clean and reverent fashion deliver such worthies as "On Cloudy Days," "Lord is My Shepherd" and "Help Me Jesus." Deserving of special credit is Mazis Staple for her powerful solo bits.

Selah Jubilee Singers, four male voices, also score. Quartet is right on beam with "Beaming From Heaven," "Gospel Train" and Jimmy Mitchell's fervent solo of "Get Right With God."

The Jewels, three girls in yellow choir robes aided by a nine-year-old, Beulah Hadley, capture the house with their holy versions of "Heavenly Music," "It's Praying Time" and "I Looked Down the Line." Nine-year-old is definitely a sockeroo. Maceo Woods, playing a return engagement here, is a pronounced show-stopper with his interpretations of "Amazing Grace" and "What Could I Do?" on the Hammond organ. Star billing is handed Dixie Humming Birds, six male voices, pros from start to finish. These lads cry out, a la grand gospel, such as "Christian Automobile," their Peacock recording, "All My Troubles Will Be Over" and other religioso hit paraders.

Thermon Ruth is strong in Harlem with his nightly gospel deejay stint on WOV, a routine he's been doing for more than three years. At the Apollo he's emceeing the spiritual gathering in good taste.

For a wrap-up of country's best examples of gospel singing, the Apollo show is heavenly bound.

Rans.

New Act

PHYLLIS DILLON
Comedy
14 Mins.
Blue Angel, N. Y.

Phyllis Dillon, newcomer from the San Francisco area, which of late has become the egghead fountainhead of the pop arts, impresses as an offbeat comedienne with material aimed for the upper IQ levels. Miss Dillon seemingly has a rich vein of originality and uses strong means of expression in order to get over.

Unfortunately, the Blue Angel isn't the ideal showcase for her arts. The display of a leg and any movement other than very polite gestures seems much too physical for this boite. With a room that's jumping, Miss Dillon can get across with extreme impact and, under circumstances not optimum for this spot, her efforts can fail with equal impact. Night caught her reception was somewhat unflattering.

Miss Dillon does some delicately poised blue lines in a partial delineation of a strip, and continuing with an impression of Eartha Kitt, slithers on top of the piano in emulation of Miss Kitt's feline tendencies.

Jose.

A.G. Legit

Continued from page 1

the bank will forward a check and the Legitimate Theatre Committee will mail out the book.

Utilities, business houses, and hotels are now starting to make purchases by buying blocks of books paying from $500 to $2,500 for them. Hotels will make them available to their guests and the utilities will distribute them to employees.

Shows, all of them to be pre-Broadway openings, Fiore stresses, will come in next autumn, and run through late September, October, November and December.

Decca Signs Thornhill

Bandleader Claude Thornhill has been added to Decca's talent roster.

Thornhill, who has been freelancing on various labels recently, will kick off on Decca with a long-play set.

VARIETY BILLS

WEEK OF FEBRUARY 26

Numerals in connection with bills below indicate opening day of show, whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Werner

NEW YORK CITY

Music Hall (P) 27
Corps de Ballet
Jack Beader
Sondra Barrett
Rockettes
Glee Club
Lucille Manners

Foursome
Renald & Rudy
Roxy 27
Harrison & Kossi
Skating Squires
Roxyettes

AUSTRALIA

MELBOURNE
Tivoli (T) 4
Shirley Bassey
Vic Hyde
Lili Berde
Clifford Guest
Curibas (4)
George Holmes
Neal & Newton
Eleanor Gunter
Joe Martin
Easton Harmonica 3
Jimmy Jeff
David Sterle
Irene Bevans
Rae Morgan

Reg Priestman
Norman Thorpe
SYDNEY
Tivoli (T) 4
Larry Griswold
Johnny Lockwood
Eagle & Man
A. Robins
Rayes & Fayé
Anny Berryer
Medlock & Marlowe
Winnetou & Squaw
B & D Shuckberry
Jimmy Parkinson
Edit Juhasz
Frank Ward

BRITAIN

ASTON
Hippodrome (I) 24
Phyllis Dixsey
Rochelle 3
Nixon & Dixon
George & Lydia
Helen Lorraine
Len Marten
EDINBURGH
Empire (M) 24
David Hughes
Jean Julie
Peter Cavanagh
O'Duffy Bros.
Sally Logan
Nat Gonella
Alex Don
Skylons
FINSBURY PARK
Empire (M) 24
Edmund Hockridge
Yana
Baker & Douglas
3 Ghezzis
Bassi & June
J & P Barbour
A & V Shelley
GLASGOW
Empire (M) 24
Alma Cogan
Fuller & Janette
Terry Wayne
3 Brittons
Johnny Stewart
T & P Derrick
Johnny Silver
Tattersall & Jerry
LEEDS
Empire (M) 24
Lonnie Donegan
McAndrews & Mills
Billy Baxter
P & P Pare
Smoothey & Layton
Miki & Griff
Carlo Sis
LIVERPOOL
Empire (M) 24
Vic Oliver
N & N Grant
Wilson
Keppel & Betty
Victor Soverall
Hassani Tr.

George Meaton
LONDON
Metropolitan (I) 24
Cort Skiffle
Desmond Lane
Pauline Shepperd
De Vere Dancers
Mike Bell
Barney Powell
Johnny Dallas
NEWCASTLE
Empire (M) 24
Anne Shelton
Murray & Maidie
Steve Martin
P & N Dainins
Jimmy Gay
Ron Scott
Der Kordas
Kenways
NORTHAMPTON
New (I) 24
Roy Barbour
Metronotes
Burt Brooks
NOTTINGHAM
Empire (M) 24
Harry Bailey
Ronnie Harris
June Whitfield
Coral Gaye
Billie Wyner
Two Rexanos
SHEFFIELD
Empire (M) 24
Dave Morris
Earl & Elgar
Zio Angelo
Pinky & Perky
Jimmy Ruddy
Abdulla & Saida
SOUTHAMPTON
Grand (I) 24
Harry Rowson
Sylvia Ross
Rhythm Gr
GRANADA
Walthamstow (I) 24
Winifred Atwell
Cort Skiffle
Cay Kaye & Bd.
Len Marten
Bob Dale
Joan Small

Cabaret Bills

NEW YORK CITY

Blue Angel
Bobby Short
Orson Bean
Will Holt
Phyllis Dillon
Bart Howard
Jimmie Lyon Trio
Bon Soir
Sylvia Syms
Phil Leeds
Jorie Remus
Three Flames
Jimmie Daniels
Casanova
Jose Duval
Margrit & Adrienne
Chateau Madrid
Carmen Torres
Donay & Winters
Candi Cortez
Ralph Font Ore
Panchito Ore
Copacabana
Tony Bennett
Rowan & Marti
Paulette Sis
Ted Morrell
Mimi
D & G Prior
Michael Durso Ore
Frank Marti Ore
Downstairs Room
Julius Monk
Ronny Graham
Ceil Cabot
Ellen Hanley
Jean Arnold
Gerry Matthews
Stan Keen
El Chico
Marisa Terol
Lucerite Tena
Carlos & Myrna
Melitta Del Campo
No 1 Fifth Ave
Cedrone & Mitchell
Bob Downey
Harold Fonville
Joan Bishop
Hotel Pierre
Stanley Melba Ore
Joe Ricardel Orc
Betty Benes
Hotel Plaza
Jane Morgan
Ted Straeter Ore
Mark Monte Orc
Hotel Roosevelt

Guy Lombardo Orc
Hotel Statler
Xavier Cugat Ore
Hotel Taft
Vincent Lopez Ore
Hotel St. Regis
Denise Darcel
Milt Shaw Orc
Ray Bloch Ore
Latin Quarter
Kirby Stone 4
Beverlee Dennis
Malagon Sis
Pelirx Bros.
Chandra Kaly
Martha Ann Bentley
Jamel Twins
India Adams
Bob Kennedy
Jo Lombardi Ore
B Harlowe Ore
La Cupidon
Gretchen Wyler
Old Romanian
Pat Rooney
Marge Cameron
McKenna Line
Avon Long
Margaret Tynes
Laverne Hutchinson
George Carl Ore
Town & Country
Blackburn Twins
Jerry Collins
Buster Burnell
Ned Harvey Ore
Sicaris Ore
Viennese Lantern
Laureanne LeMay
Evelyn Sharpe
Ernest Schoen Ore
Paul Mann
Village Barn
Billy Kelly
Mae Swan
Larry McMahon
Irving Harris
Belle Carroll
Piute Pete
Bobby Meyers Ore
Village Vanguard
Langston Hughes
Irwin Corey
Charlie Mingus
Waldorf-Astoria
McGuire Sisters
Emil Coleman Ore
Bela Babai Ore

CHICAGO

Black Orchid
Mary Kaye Trio
Joe Parnello (3)
Blue Angel
"Calypso Extravaganza"
Princess Abilla & King Christian
Lord Christo
Lord Rafael
Candelas Trio
Roger McCall
Blue Note
Bob Davis 4
Leon Sash 4

Chez Paree
Sammy Davis Jr.
Chez Adorables 6
Ted Fio Rito Ore
Cloister Inn
Eddie Higgins Trio
Kim Karter
Slim Gaillard
Conrad Hilton
"Big Top"
Glenn & Coleen
Menchassys
Luparesoos
Paul Castle
Darlene Sellik
Jo Ann McGowan
Fred Napier
Adrian Swan
Norman Crider
Tune Tattlers 4
Charlie Fisk Ore
Drake Hotel
Pat O'Day
Jimmy Blade Ore
Gate of Horn
P Amaya &
C. Torres
Stan Wilson
London House
Carmen Cavallaro 4
Mister Kelly's
Sarah Vaughan
Marx & Frigo (3)
Palmer House
Nelson Eddy
Gale Sherwood
Morlidor Trio
Ben Arden Ore

LOS ANGELES

Avente Garde
Matt Dennis Trio
Ruth Olay
Shelley Berman
Ben Blue's
Ben Blue
Kay Cee Jones
Barbara Heller
Sammy Wolf
Lois Ray
Ivan Lane Ore
Coconut Grove
Jaye P. Morgan
Four Morgan Bros.
Anthony Allan & Bruces
Freddy Martin Ore
Crescendo
Mills Bros.
Daye Bell Ore
881 Club
Annette Warren
Johnny Walsh
Interlude
The Accidentals
George Kirby
Shelly Manne Ore
Largo
Frances Faye
Buddy Lester
Eddie Grady Ore
Larry Potter's Supper Club
Ink Spots
Boodles Weaver
Mocambo
Miyoshi Yumeki
Johnny O'Neill
Frankie Sands Trio
Paul Hebert Ore
Moulin Rouge
Ella Fitzgerald
Toni Dalli
Donn Arden Line
Royal Guards
Eddie O'Neill Ore
Slate Bros.
Lenny Kent
Dick Kallman
The Threesome
Statler Hotel
Geo. Arnolds
"Rhythm on Ice" Revue
Ed. Bergman Ore
The Seville
Ketty Lester
Ben Wrigley
Johnny Martinez & Cheda Ore
Ye Little Club
Caroline Richter
Randy Sparks

HAVANA

Capri
Wences
Diahann Carroll
Ethel Martin
Romy Bleu
Dick Currey
Nacional
Patachou
Parisien Dncrs
Dancing Waters
W. Reyes Ore
Riviere
Vic Damone
Elena Del Cueto
Manolo Torrente
Lasker Steinberg
Mercedes Valdes
Arminda Martinez
Maria Magdalena
Guzman Singers
Rivera Orc
Sans Souci
Dick Lee
Dolores Perry
Gloria & Rolando
Rolando La Serie
Victor Alverez
Miriam Bauxeras
La Serie Orc
Ortega Orc
Tropicana
Nat King Cole
Erlinda Cortes
Alberto Rochi
Blanca Varela
Gladys & Freddy Riveros
Guaracheros
Monica Castel
Tropicana Ballet
S Suarez Orq
4 Romeu Orq

LAS VEGAS

Desert Inn
"Newcomers, 1928"
Paul Whiteman
Harry Richman
Rudy Vallee
Buster Keaton
Flit D'Orsay
Carlton Hayes Ore
Dunes
"Minsky's Folies International"
Smith & Dale
Joey Faye
Sid Fields
Roubouni
Carol King
Cee Davidson Ore
El Cortez
Dubonnet Trio
Dick Saunders
Marcie Miller
Deedy & Bill
El Rancho Vegas
Sophie Tucker
Vagabonds
Dick Rice Orch
Flamingo
Ritz Bros.
Gogi Grant
Flamingoettes
Jack Cathcart Ore
Fremont Hotel
Nitecaps
Make Believes
The Victors
The Castles
Golden Nugget
Harry Ranch
Jig Adams
Charlie Boyer
L & F Maynard
Riviera
Dennis Day
De Castro Sisters
Novelites
Cavanaughs
Ray Sinatra Ore
Sahara
Dan Dailey
Collins Kids
Four Grads
Camille Williams
Johnny Silver
Les Clark
Jim Cross
Louis Basil Ore
Louis Prima-Keely Smith
Julius LaRosa
Buddy Hackett
Bob Kaye
Copa Girls
Antonio Morelli Oro
San Souci
"Midnight in Par
Bobby Morris
Pat Moreno
Ray Parsons
Sherry Shone
Cindy & Alberto
Jeanne Manson
Mlle. Zabuda
Bobby Blue Ore
Showboat
Henk Penny
Shirley Scott
Garr Nelson
Showboat Girls
Vic Artese Ore
Silver Slipper
Hank Henry
Annie Maloney
Jimmy Shaw
Jimmy Cavanaugh
Sparky Ranch
Mac Dennison
Geo. Redman Ore
Thunderbird
Frank Gusto
Joe Pornaro
Tropicana
Jayne Mansfield
Mimi Hargitay
Elaine Dunn
Cathy Crosby
Nat Brandywynne

MIAMI-MIAMI BEACH

Americana
Jack Carter
Doretta Morrow
Beatrice Kraft Dcrs
Jackie Heller
Lee Martin Ore
Maya Ore
Avalon
Hal Winters
Bobby Dukoff Ore
Anita Boyar
Red Smith 3
Balmoral
Charlie Farrell
Irving Fields 3
Billy Mitchell
Mickey Gentile
Jose Curbelo Ore
Carillion
Dorothy Sarnoff
Henny Youngman
Louis Jordan 3
Dick Sterling
Jaques Donnet Ore
Cafe De Paris
George Matson
The Szonys
Wiere Bros.
Piroska
Billy Fellows
Jet MacDonald
Dick Estes
Ilona Nagy
Chickie James
Doug Scott
Croft Twins
Tinker Bell
Sherry Britton
Kingpins
Lyda Fairbanks
Freddie Bell Bellhops
Deauville
Donald O'Connor
Sidney Miller
Mr. Ballantine
Boginos
Deauvilletes
Ted Capo
Tito Puente Ore
Damita Jo
Di Lido
Bagelithe Revue
Barton Bros.
Eddie Schaeffer
Lillian Hayes
Kay Carole
Bea Kalmus
Bobby Escote
Bernie Sager
Caney Orc
Eden Roc
Nat King Cole
Peggy Ryan & Ray McDonald
Dorothy Donegan 3
Emery Deutsch Strings
Rascha Rodell
Mal Malkin Orc
Sonny Kendis Orc
Louis Varona Orc
Empress
Barry Sisters
Larry Bes
Hal Edwards Ore
Fontainebleau
Tony Martin
Dave Barry
Mattison Trio
Sacasas Orc
Pupi Campo Ore
Latin Quarter
Milton Berle
Betty George
Metropolitans
Dunhills
Mitsuoka
Stan Fisher
Quito Clayere

(Continued on page 61)

Unadmirable British Custom

The London theatre, which visiting U.S. playgoers are apt to regard as a model of decorum, is apparently having another of its periodic outbreaks of opening-night balcony rowdyism. On two successive nights recently, premiere performances were disrupted by jeers and boos from the gallery.

The disturbances in these cases occurred at what were generally admitted to be poor shows, Anthony Pelisier's play, "Roseland," and the John Cranko-John Addison musical comedy, "Keep Your Hair On." Both productions were doubtful prospects for success in any case, but the opening-night abuse may have hastened the Feb. 15 fold of "Roseland" and is likely to have a similar effect on "Hair."

Opening-night hooliganism of galleryites is a long-standing nuisance in the London theatre. It generally occurs at bad shows, but in some instances has marred and perhaps even ruined the reception of unorthodox or merely subtle plays requiring sensitive, perceptive audiences. There was considerable unfavorable reaction last year when loud-voiced galleryites jeered and howled the opening of a musical, "The Crystal Heart," into inaudibility. In that case, the show's star, Gladys Cooper, remained onstage after the final curtain to rebuke the offenders.

Apparently no British management has ever dared to deal firmly with the traditional "right" of galleryites to boo and jeer, although there have been occasional moves to try to limit it to curtain calls. In New York such incidents are unknown and inconceivable. On the rare occasions any individuals or small groups become noisy, other first-nighters shush them, and if the disturbance were to continue the offenders would presumably be ejected from the theatre.

How old and over-familiar such disorders are in the West End is indicated by an article by George Bernard Shaw, at that time drama critic of the London Saturday Review, in an article published in 1897. "I know," he wrote, "that there are gallery-goers who contend that if the people who like the play applaud it, the people who dislike it should in justice show, by expressing their dissatisfaction, that the approval is not unanimous. They might as well contend that if a gentleman who admires a lady tells her that she has pretty hands, any bystander who does not admire her should immediately in justice tell her that she has a red nose, or that because foolish admirers of actresses throw bouquets to them, those who think the compliment undeserved should throw bad eggs and dead cats. No: hooting must stand or fall by its pretension to be a salutary and necessary department of lynch law.

The unsportsmanlike booing and "razzing" of baseball crowds in the U.S. is frequently mentioned as one reason many people don't attend professional games. Some observers of the London theatre believe that the rowdyism of West End galleryites is encouraged by the practice of some of the leading critics and papers of reporting the incidents with apparent approval, and in some cases even quoting gallery comments as the keynote of reviews.

Four Loss Shows Quit Broadway

Two Also Fold Off-Broadway For Combined Loss of $495,000

There were a rash of legit closings last weekend, five on Broadway and four off-Broadway. Of those, only two were moneymakers, while one was a non-commercial, cuffo-admission venture. The other six represented a combined loss of approximately $495,000. The off-Broadway shows involve only those that operate under the jurisdiction of Actors Equity.

Of the flops, four were Broadway entries. The quartet included "Compulsion" and three fast folds, "Cloud 7," "Day the Money Stopped" and "Portofino." All four closed last Saturday night (22). "Compulsion," which had an 18-week run, lost an estimated $80,000 on a $120,000 (including 20% overcall) investment.

"Cloud" is figured to have dropped its entire investment. The show, which ran for 11 performances, was financed at $88,000, including 10% overcall. "Day," which put in four performances, was capitalized at $100,000. It's figured to have dropped about $80,000. "Protofino," which bowed out

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STATE DEPT. OFFICIAL WRITES SPY THRILLER

Pittsburgh, Feb. 25.

"Mr. Ambassador," a spy thriller localed in a satellite country and written by a State Dept. official based partly on his diplomatic service experiences overseas, will be produced during March by the Pittsburgh Playhouse. The author, Vincent Joyce, was formerly an actor at the Playhouse and also an announcer at local indie radio station WWSW.

The meller will be the first original that Playhouse director Fred Burleigh has done at the community theatre in some years.

Robert E. Lee Play

Washington, Feb. 25.

Paul Green is writing a Civil War play with Robert E. Lee as its central character.

To be called, "The Confederacy," it will open this summer near Norfolk, Va., about 30 miles from Williamsburg where two other Green dramas—"The Common Glory" and "The Founders"—are regular summer fixtures.

Shriner's 1-Man Show Set In Seattle; Greco Wow 11G

Seattle, Feb. 25.

Under the banner of "Herb Shriner Entertains" the humorist is attempting his first one-man show in a legit house. He's set for a week at the Moore Theatre (Northwest Releasing) and opens next Monday (3). Good advance sale is reported for the comic who's billed to unveil the full "gamut of his talents" in song, music and homespun monolog. There'll be six performances only.

Jose Greco show moves into the Orpheum tomorrow (Wed.). The 2,700-seater is scaled from $4.50. With an opening night sellout, take will be $11,000. Show has been booked for a return on Saturday (1) at the same house with another sellout anticipated. Meantime, the Greco unit is at the 4,200-seat Coliseum Civic auditorium in Spokane tonight (Tues.), where near capacity biz of $12,000 is reported at $4 top.

David Winters, an 18-year-old singer-dancer in the Broadway production of "West Side Story," a musical about juvenile delinquency, was arrested in New York last Saturday (22) on charges of narcotics possession.

Groucho & Spouse Set

Hollywood, Feb. 25.

Groucho and Eden Marx will team up again in summer stock this year, reprising their star roles of last year in "Time for Elizabeth." Husband-and-wife duo will open a two-week engagement July 21 in Westport, Conn.

Groucho collabed on play with Norman Krasna.

Seeks RKO Okay For Legit Dates In Minneapolis

Minneapolis, Feb. 25.

Bennie Berger, who refused to renew his lease on the Lyceum Theatre here beyond its Aug. 15 expiration date, has gone to New York to confer with RKO Theatres officials about the possibility of booking touring shows into the local 2,800-seat RKO Orpheum. He hopes to be able to rent the house for whatever shows he may be able to line up next season.

If a deal with RKO can't be worked out, Berger then intends making a similar pitch to the United Paramount, which has two local loop film houses, suitable for legit. They're the 4,100-seat Radio City and the 2,300-seat State. If Berger succeeds in lining up a theatre, his next step will be to book as many shows as possible for next season while in New York.

Accompanying Berger on the trip is Lowell Kaplan, manager of the Lyceum. Berger, who's been operating the Lyceum the past three seasons, let his option on the house drop when he refused to meet a rental boost from $20,000 to $25,000 a year. The theatre has been acquired by Soul Harbor, an Evangelical group, and will be used for religious meetings.

Hollywoodites Join In Study of Actor Lore; Yen Stage Production

A group of Hollywood-resident film actors, directors and writers interested in legit has begun weekly studio sessions of acting technique and may ultimately produce plays. Plans are already being worked out for the U. of California at Los Angeles to provide facilities for the practice sessions.

Those participating include actors Robert Ryan, Shirley MacLaine, Piper Laurie and Robert Simon, directors Daniel Mann and Martin Ritt, writers Michael Blankfort and Millard Kaufman, producer Sidney Harmon and a number of others. The group meets Thursday evenings in rented room, and the tone of the classes is said to be intensely serious.

The sessions consist mostly of acting improvization and then criticism. However, there are also discussions of the legit theatre, with talks on various aspects and reports on the Broadway shows from any participants who have just returned from visits in the east.

UCLA is planning to supply studio space for the meetings and probably scenery, lighting, costumes and props. Also, drama school students would be permitted to attend the sessions and occasionally act small parts.

MUNI SINGS, HOOFS IN TUNER 'GRAND HOTEL'

Hollywood, Feb. 25.

An original musical version of Vicki Baum's "Grand Hotel" will be world premiered by the L.A. Civic Light Opera Assn. this year as part of its 21st season. It will star Paul Muni in the role of Kringelein, around whose character the book is to be written.

Production opens July 7 for a five week run, to be followed by a five week stand in Frisco. After that it heads for Gotham where Roger Stevens is to be associated in its Manhattan bow.

Luther Davis is writing the book, Robert Wright and George Forrest the music and lyrics and Albert Marre will direct under Edwin Lester's producership.

Muni, who started as a song-and-dance man before turning to drama, will both sing and dance in the musical

Added Coin Earmarked for Ballyhoo, Force-Draughts 300G 'Body Beautiful'

By JESSE GROSS

The heavy ad-publicity campaign for "Body Beautiful," launched shortly after the musical's Broadway opening five weeks ago, followed an unusual maneuver on the part of the show's producers, Richard Kollmar and Albert Selden. It involved the raising of additional coin to be used explicitly for a high-powered promotion program.

The tuner, which had practically no advance sale, opened to mixed reviews. Thus, with two strikes against them, the producers decided to go all out on an ad-publicity drive and succeeded in raising around $18,000 for that purpose.

The extra financing, which is separate from the $300,000 investment in the musical, represented loans from a few investors and outright contributions by several parties interested in keeping the tuner running. The latter group included music publisher Tommy Valando, who has the "Body" score; John Shubert, representing the Shubert Theatre interests (the musical is playing the Shubert's Broadway Theatre), and the show's authors, Joseph Stein and Will Glickman.

With the additional coin, "Body" pressagent Frank Goodman has been conducting an extensive advertising campaign in the newspapers and on radio and television. He's also been employing other

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Global Yiddish Star

Joseph Buloff, who's been absent from the Broadway legit scene in recent years, is keeping busy outside the U. S. in Yiddish-language theatrical productions. This includes a current appearance in Tel Aviv as the lead in the Ohel Theatre presentation of "Death of Salesman."

Last year, he was in South America where he starred in a Yiddish adaptation of "Diary of Anne Frank." That assignment was preceded by another Tel Aviv appearance in a Yiddish version of "The Kibitzer." Buloff, however, had to cut short his run in the production to fill a Hollywood commitment in the film version of "Silk Stockings."

Toronto Cinema Set for Legit

Toronto, Feb. 25.

Another nabe film house here is switching to legit. It's the Radio City Theatre, which seats around 800. The initial booking will be the New Play Society's annual revue, "Spring Thaw," scheduled for the first week in April.

Meanwhile, the presentation of a series of imported productions at the Avenue Theatre here, which previously converted from pictures to legit, has come a cropper. The Terry Fisher-Eric Greenwood project terminated, after the presentation of four offerings, at a loss of approximately $25,000.

Shows presented at the Avenue were "Reluctant Debutante," starring Arthur Treacher; the Irish Players revival of "Three Plays By Synge," following its lengthy off-Broadway run; "In Your Hat," a revue that originated in an off-Broadway nitery, and "View From the Bridge," starring Luther Adler.

"View," which ran five weeks, was the only one of the quartet to earn a profit. Fisher, who's also managing director of Canadian Theatre Tours Ltd., which packages legit tours, claims the house was too small for the venture.

Regarding the upcoming "Thaw" presentation at Radio City, Mayor Moore, who's directed the revue almost every year since its inception in 1948, will be unable to do so this season because of other commitments. This year the staging chore will be split up among Alan Lund, choreography; Andrew MacMillan, songs, and Stan Harris, sketches.

Incidentally, the lineup of local film houses that have gone legit also includes the Crest Theatre.

Oakdale Tunetent Makes 6% Payment to Backers

Wallingford, Conn., Feb. 25.

Backers of the Oakdale Musical Theatre here have just received a 6% repayment on their investment. The payoff would have represented 20% on the original stake put up to start the local tunetent in 1954, but additional financing was subsequently required, including about $41,000 for plant improvement. About $10,000 more will be spent for a hot-air blower this year, to enable the spot to extend its season into the fall.

The Oakdale canvastop grossed about $280,000 in its 14-week season of 1957. Ben Segal and Bob Hall, producers, are now lining up the 1958 schedule, with "Damn Yankees" as the opener May 31, a week earlier than last year. They're offering up to $10,000 a week for stars.

Bamboschek Reappointed

Philadelphia, Feb. 25.

Giuseppe Bamboschek, general manager and artistic director of the Philadelphia Grand Opera Co., has been renamed to that post for the 1958-59 season. Appointed to the managerial spot at the start of the current season, Bamboschek conducted all performances here.

Seek Top Court Hearing On Depression-Created Shubert Tax Situation

Washington, Feb. 25.

U. S. Supreme Court has been asked to take jurisdiction in an appeal by the Shubert legit interests to recover $143,069 in income and excess profits taxes.

Case revolves on whether Select Theatres Corp., a Shubert corporation which bought the assets of bankrupt Shubert Theatres Corp. at the bottom of the depression in 1933, came into being in a tax-free reorganization.

Internal Revenue says not, and was upheld by the Federal trial court in New York. Action was first brought in 1948 by the Shuberts on fiscal 1943 earnings.

'DIARY,' 'TEAHOUSE' TOP PLAYS IN REICH

Berlin, Feb. 25.

"The Diary of Anne Frank" was the most performed play on German-language stage during the 1956-'57 season. Runners-up were the John Patrick-Vern Sneider "Teahouse of August Moon" and Carl Zuckmayer's "Devil's General." Season's top playwright was again William Shakespeare, 24 of whose plays were performed. The figures have just been revealed by Deutscher Buehnenverein (German Stage Society).

Besides Shakespeare and Albert Hackett and Frances Goodrich (adaptors of "Anne Frank"), only five playwrights had more than 1,000 performances. They were Lessing, Schiller, Shaw, Goethe and Gerhart Hauptmann. Some of the successful new German authors were Wittlinger, with more than 250 performances; Ahlsen, with more than 200, and Oelschlegel, with nearly 200 performances.

In the opera repertoire, the most popular were Mozart, Verdi, Puccini, Lortzing, Wagner and Richard Strauss. Most successful among the still living opera composers was Carl Orff, with more than 300 performances.

'Happy Hunting' Needs $74,012 to Break Even

"Happy Hunting," which has repaid $285,000 of its $360,000 investment, has $5,988 in additional cash assets, and is expected to earn additional coin in record album royalties and from stock.

Jo Mielziner, who produced the Ethel Merman starrer, figures that the musical will ultimately pay off the backers in full. The show had a 52-week Broadway run, ending last fall.

B'way Dives, But Olivier $43,700, 'Story' 54G, 'Annie' 20½G, 'Game' 19G, 'Abner' $34,700, 'Beautiful' $29,200

Boadway took a beating last week, with business dropping substantially for most shows. Four entries folded, while another exited town for a hinterland booking. The grosses for some shows were the lowest registered, thus far, on their runs.

Productions selling out or playing to virtual capacity last week included "Dark at the Top of the Stairs," "Entertainer," "Jamaica," "Look Homeward, Angel," "Music Man," "My Fair Lady," "Sunrise at Campobello" and "Two for the Seesaw."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of taxes.

Auntie Mame, Broadhurst (C) (63d wk; 493 p) ($6.90; 1,214; $46,500). (Greer Garson). Previous week, $46,100; last week, over $43,600.

Bells Are Ringing, Shubert (MC) (65th wk; 516 p) ($8.05; 1,453; $58,101) (Judy Holiday). Previous week, $55,600; last week, over $52,300.

Body Beautiful, Broadway (MC) (5th wk; 36 p) ($8.05; 1,900; $74,000). Previous week, $35,000; last week, nearly $29,200.

Dark at the Top of the Stairs, Music Box (D) (12th, wk; 92 p) ($5.75-$6.90; 1,010; $33,000). Previous week, $33,700, with parties; last week, almost $32,400, with parties.

Entertainer, Royale (CD) (2d wk; 14 p) ($7.50; 1,050; $43,500) (Laurence Olivier, George Relph, Brenda de Banzie, Joan Plowright). Previous week, $35,500 for first six performances and one preview; last week, almost $43,700.

Fair Game, Longacre (C) (16th wk; 129 p) ($5.75-$6.90; 1,101; $32,000) (Sam Levene). Previous week, $23,000; last week, almost $19,000.

Jamaica, Imperial (MC) (17th wk; 132 p) ($8.35; 1,427; $63,000) (Lena Horne, Ricardo Montalban). As usual, $63,700.

Li'l Abner, St. James (MC) (67th wk; 532 p) ($8.05; 1,615; $58,100). Previous week, $37,300; last week, over $34,700.

Long Day's Journey Into Night, Hayes (D) (60th wk; 362 p) ($6.90; 1,039; $30,000) (Fredric March, Florence Eldridge). Previous week, $17,500; last week, over $15,900. Closes March 29.

Look Back in Anger, Lyceum (D) (21st wk; 167 p) ($5.75; 995; $26,400) (Mary Ure, Kenneth Haigh). Previous week, $16,000; last week, nearly $14,000.

Look Homeward, Angel, Barrymore (D) (13th wk; 100 p) ($6.90; 1,076; $40,716) (Anthony Perkins, Jo Van Fleet, Hugh Griffith). Previous week, $40,700, with parties; last week, almost $39,700, with parties.

Music Man, Majestic (MC) (10th wk; 76 p) ($8.05; 1,626; $68,658). Previous week, $68,500 with parties; last week, nearly $68,900, with parties.

My Fair Lady, Hellinger (MC) (102d wk; 811 p) ($8.05; 1,551; $68,210) (Edward Mulhare, Sally Ann Howes). Steady at $69,200. Show is selling 20 balcony seats at each performance to students at 70c a ticket.

New Girl in Town, 46th St. (MD) (41st wk; 327 p) ($8.06-$9.20; 1,297; $59,085) (Gwen Verdon, Thelma Ritter). Previous week, $40,800; last week, almost $35,700.

Oh, Captain, Alvin (MC) (3d wk; 23 p) ($8.35-$9.20; 1,331; $60,000). Previous week, $58,900 with parties; last week, nearly $54,000, with parties.

Romanoff and Juliet, Plymouth (C) (20th wk; 156 p) ($5.75-$6.25; 1,062; $36,625) (Peter Ustinov). Previous week, $26,000; last week, nearly $23,000.

Rope Dancers, Miller's (D) (14th wk; 109 p) ($5.75-$6.90; 944; $27,850) (Siobhan McKenna, Art Carney). Previous week, $13,800; last week, nearly $10,700.

Sunrise at Campobello, Cort (D) (4th wk; 28 p) ($6.90; 1,155; $36,000) (Ralph Bellamy). Previous week, $35,200 on subscription; last week, almost $35,100 on subscription.

Time Remembered, Morosco (C) (15th wk; 119 p) ($9.60; 946; $43,000) (Helen Hayes, Richard Burton, Susan Strasberg). Previous week, $39,400; last week, nearly $35,200.

Two for the Seesaw, Booth (CD) (6th wk; 44 p) ($6.90; 780; $31,700) (Henry Fonda). Previous week, $31,800 with one party; last week, over $31,800, with some parties.

West Side Story, Winter Garden (MD) (22d wk; 172 p) ($8.05; 1,404; $63,203). Previous week, $56,300; last week, nearly $54,000.

Miscellaneous

Annie Get Your Gun, City Center (MD) (1st wk; 8 p) ($3.80; 3,090; $61,812). Opened last Wednesday (19) to six affirmative notices (Aston, World-Telegram; Atkinson, Times; Beckley, Herald Tribune; Coleman, Mirror; McClain, Journal-American; Watts, Post) and one negative (Chapman, News). Over $20,500 for first six performances.

Infernal Machine, Phoenix (D) (3d wk; 24 p) ($4.60; 1,150; $29,392). (June Havoc, John Kerr). Previous week, $10,500; last week, around $8,500. Closes March 9.

Closed Last Week

Cloud 7, Golden (C) (2d wk; 11 p) ($5.75-$6.35; 800; $26,000) (Ralph Meeker, Martha Scott). Previous week, $9,300 for first three performances and three previews; last week, around $5,000. Closed last Saturday (22) at an approximate loss of its entire $88,000 investment.

Compulsion, Ambassador (D) (18th wk; 140 p) ($5.75-$6.90; 1,155; $36,200) (Frank Conroy, Roddy McDowell, Dean Stockwell). Previous week, $28,000; last week, almost $30,000. Closed last Saturday (22) at an approximate loss of $80,000 on a $120,000 investment.

Day the Money Stopped, Belasco (D) (1st wk; 4 p) ($5.75; 1,037; $31,582) (Richard Basehart). Opened last Thursday (20) to unanimously unfavorable reviews (Aston, World-Telegram; Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); almost $12,500 for first four performances and two previews. Closed last Saturday (22) at an estimated loss of $80,000 on a $100,000 investment.

Portofino, Adelphi (MC) (1st wk; 3 p) ($6.90-$8.05; 1,434; $50,000) (Georges Guetary, Helen Gallagher, Robert Strauss). Opened last Friday (21) to unanimous pans (Aston, World-Telegram; Atkinson, Times; Chapman, News; Coleman, Mirror; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); almost $8,000 for first three performances. Closed last Saturday (22) at an approximate loss of $225,000 on a $230,000 investment.

Tunnel of Love, Beck (C) (52d wk; 417 p) ($5.75; 1,280; $33,000) (Johnny Carson, Marsha Hunt). Previous week, $8,900; last week, over $10,200. Exited last Saturday (22) for Detroit, having netted approximately $120,000 thus far, on a $60,000 investment. Larry Parks succeeded Carson late last week.

Opening This Week

Blue Denim, Playhouse (D) ($5.75-$6.90; 996; $31,500). Barbara Wolferman & James Hammerstein presentation of Joshua Logan's production of a play by James Leo Herlihy and William Noble; production financed at $80,000, cost approximately $55,000 to bring in after an estimated $5,000 out-of-town loss; can break even at around $16,000 gross and net about $31,500 at capacity; opens tomorrow night (Thurs.).

Off-Broadway Shows

Boy Friend, Downtown (1-25-58).

Brothers Karamazov, Gate (12-6-57).

Clerambard, Rooftop (11-7-57); closes March 16.

Courageous One, Greenwich Mews (1-20-58).

Endgame, Cherry Lane (1-28-58).

Enemy of the People, Provincetown (2-25-58).

Garden District, York (1-7-58).

King's Standards, Blackfriars (2-12-58).

Obligatto, Theatre Marquee (2-18-58).

Threepenny Opera, de Lys (9-25-55).

Closed Last Week

As You Like It, Heckscher (1-20-58).

Iceman Cometh, Circle in the Square (5-8-56).

Trial of Dmitri Karamazov, Jan Hus (1-27-58).

Winkelberg, Renata (1-14-58).

'Yankees' Tall $37,900 In Charlotte, Richmond

Richmond, Feb. 25.

The bus-and-truck company of "Damn Yankees" grossed a good $37,900 last week in a two-way, six-performance split. The musical took in $13,900 in two performances Monday-Tuesday (17-18) at the Ovens Auditorium, Charlotte, and $24,000 in four performances Thursday-Saturday (20-22) at the Mosque, here.

The tuner grossed $36,400 the previous week in four-way, eight-performance split.

'Denim' $15,200, Ritchard 25G (7) 'Lady' 19½G, Phila.

Philadelphia, Feb. 25.

Business was generally off here last week. There were four shows on the boards. Only one, the holdover "Visit to a Small Planet," with a heavy subscription advance, played to substantial business at the Forrest, despite cancellation of the Monday night performance. "Who Was That Lady I Saw You With?" slipped in its third tryout frame at the Shubert, while "Blue Denim," climbed slightly in its second breakin stanza at the Locust.

"Diary of Anne Frank," at the Walnut, got off to a sad start in the first round of a two-week return run. Future bookings include "Long Day's Journey Into Night," Locust, March 3; the tryout "Say, Darling," Shubert, March 4; "Back to Methuselah," Locust, March 17, and "Love Me Little," Walnut, March 24.

Estimates for Last Week

Blue Denim, Locust (2d wk) ($4.80; 1,580; $43,000). Moderate $15,200; previous week, $14,800; exited Saturday (22) for New York.

Diary of Anne Frank, Walnut (D) (1st wk) ($4.80; 1,340; $33,000) (Joseph Schildkraut). Return booking of the tourer opened last Feb. 17 to unanimous critical applause (Murdock, Inquirer; Gaghan, News; deSchauensee, Bulletin); weak $12,900; holds this week.

Visit to a Small Planet, Forrest (C) (2d wk) ($4.80; 1,760; $35,000) (Cyril Ritchard). Over $25,000 on subscription, with Monday night performance cancelled when Ritchard was unable to get here from New York; previous week, $29,500; exited Saturday (22), to continue tour.

Who Was That Lady I Saw You With? (C) (3d wk) ($5.40; 1,870; $45,000) (Peter Lind Hayes, Mary Healy, Ray Walston). Dropped to $19,500; previous week, $27,800; exited Saturday (22) for New York.

COWARD HEALTHY 33G, 'LOVE' WEAK $9,200, S.F.

San Francisco, Feb. 25.

Noel Coward's two comedies ("Present Laughter" and "Nude with Violin") registered a sturdy second week at the Curran, but 20th week of Randolph Hale's Coast version of "Tunnel of Love" at the Alcazar was only tepid.

"Middle of the Night," starring Edward G. Robinson, arrives March 10 at the Curran and Marcel Marceau's one-man show opens March 11 at the Geary. "Visit to a Small Planet," starring Cyril Ritchard, is set to open June 26 at the Geary. Pre-Broadway runs of "The Marriage-Go-Round," costarring Charles Boyer and Claudette Colbert, and "The Warm Peninsula," starring Julie Harris, are scheduled for later this year.

Estimates for Last Week

Nude with Violin-Present Laughter, Curran. (2d wk) ($4.40-$4.95; 1,758; $47,500) (Noel Coward). Good $33,000; previous week $26,000 for seven performances. Departs March 8 for Huntington Hartford Theatre, Hollywood.

Tunnel of Love, Alcazar. (20th wk) ($4.40; 1,147; $32,000) (Russell Nype, William Bishop). So-so $9,200; previous week, $10,000. Scheduled to open in Los Angeles April 17.

Grenfell 11½G in 7, L.A.

Los Angeles, Feb. 25.

Joyce Grenfell's one-woman show grossed a moderate $11,500 in seven performances last week at the Huntington Hartford Theatre.

"Middle of the Night," starring Edward G. Robinson, begins a two-week run at the Biltmore Theatre tonight (Tues.). The Hartford rekindles March 10 with Noel Coward's "Present Laughter," alternating with "Nude With Violin."

Chi Dips; 'Lady' $70,100, 'Fella' 31G, Pidgeon 19½G, Marceau $14,300 (7)

Chicago, Feb. 25.

Cold snap slowed legit activity last week. "My Fair Lady," slipped a bit, but was still big at the Shubert, while Marcel Marceau's three-weeker at the Great Northern started slow, despite unanimous raves from the local critics.

"Happiest Millionaire" dropped at the Harris in its first week off Guild subscriptions, as did "Most Happy Fella" in its final Guild week at the Blackstone.

Nothing on tap until March 31 when "Visit to a Small Planet" takes over the Harris.

Estimates for Last Week

Happiest Millionaire, Harris (C) (4th wk) ($5.50; 1,000; $30,500) (Walter Pidgeon). Over $19,500 in first week off Guild; previous week, $24,100.

Marcel Marceau, Great Northern ($4.40; 1,500; $32,250). Opened last Tuesday (18) to four raves (Cassidy, Tribune; Harris, Daily News; Dettmer, American; Kogan, Sun-Times); almost $14,300 in first seven performances.

Most Happy Fella, Blackstone (MD) (3d wk) ($7; 1,442; $58,700) (Robert Weede). Over $31,000 on subscription week; previous week, $33,600.

My Fair Lady, Shubert (MC) (16th wk) ($7; 2,100; $72,979). About $70,100, previous week, $72,600.

Four-State Tour Pays 'Sergeants' Fat $36,800

Memphis, Feb. 25.

The bus-and-truck company of "No Time for Sergeants" grossed a solid $36,800 last week in a four-way, six performance split. Dates played, with grosses listed parenthetically, were as follows:

One performance Monday (17), Lanier High School Auditorium, Montgomery, Ala. ($5,200); one performance Tuesday (18), Municipal Auditorium, Jackson, Miss. ($3,900); two performances Wednesday-Thursday (19-20), Robinson Auditorium, Little Rock, Ark. ($9,800), and three performances Friday - Saturday (21-22), Ellis Auditorium, here ($17,900).

Hepburn, $29,800, 'Sgts.' $28,300, Hub

Boston, Feb. 25.

The Hub has one show this week, the holdover "Much Ado About Nothing," at the Shubert.

The opening of "Jane Eyre" has been postponed from tonight (Tues.) to next Monday (3) because John Emery, who's succeeded Errol Flynn as star, is out ill with the Asian flu.

Future bookings include the vaude offering, "International Soiree," opening at the Wilbur next Monday (3) for one week; American Ballet Theatre, opening at the Shubert the same night, also for one week; "Love Me Little," Wilbur, March 10, and "Diary of Anne Frank," Wilbur, April 7.

Estimates for Last Week

No Time for Sergeants, Colonial (C) (4th wk) ($4.40-$4.90; 1,500; $38,958). Over $28,300; previous week, $26,500. Exited Saturday (22), to continue tour.

Much Ado About Nothing, Shubert (C) (1st wk) ($4.40-$5; 1,717; $50,100) (Katharine Hepburn). Nearly $29,800 on subscription and student discounts; ends tour here next Saturday (1).

'METHUSELAH' SNAPPY $40,900 IN 5 SITES

"Back to Methuselah," costarring Tyrone Power, Faye Emerson and Arthur Treacher, grossed a snappy $40,900 last week in a five-way, seven - performance split. Dates played, with grosses listed parenthetically, were as follows:

One performance Monday (17), Veteran's Auditorium, Providence, R. I. ($5,700); one performance Tuesday (18), State, Portland, Me. ($5,800); two performances Wednesday-Thursday (19-20), Bushnell Auditorium, Hartford ($15,800); one performance Friday (21), Klein Memorial Auditorium, Bridgeport ($4,600), and two performances Saturday (22), Academy of Music, Brooklyn ($9,000).

'Waltz' Tuneful $29,000 Holdover Week in D.C.

Washington, Feb. 25.

Second and final week of "Waltz of the Toreadors" at the National climbed nicely. Costar Melvyn Douglas was out ill the entire stanza with a ruptured blood vessel in the nose. Paul Ballantyne subbed. Douglas is resting at his home this week and the show's Broadway opening, originally scheduled for tonight (Tues.), has been postponed until next Tuesday (4).

The Shubert, dark last week, relighted last night (Mon.) with a fortnight stand of "Visit to a Small Planet," starring Cyril Ritchard. A return engagement of "Auntie Mame," this time the road company starring Constance Bennett, also got underway last night at the National. The advance on the comedy, in for a two-week run, was a huge $52,000.

Estimate for Last Week

Waltz of the Toreadors, National (D) (2d wk) ($4.95-$5.50; 1,667; $38,000) (Betty Fields, Lili Darvas). Solid $29,000, bettering previous week's $26,300.

S. N. Behrman's "The Cold Wind and the Warm" is scheduled for Broadway production next season by Robert Whitehead, with Harold Clurman as director.

'Night' Big 42G In Denver, K.C.

Denver, Feb. 25.

"Middle of the Night," starring Edward G. Robinson, grossed a sock $42,100 last week in two-way, seven - performance split. The drama took in $17,300 in three performances Monday-Tuesday (17-18) at the Victoria, Kansas City, and $24,800 in four performances Thursday-Saturday (20-22) at the Auditorium here.

The play is current at the Biltmore Theatre, Los Angeles.

'Thornfield' NG $6,300 In Cincy Tryout Week; Flynn Exits Star Role

Cincinnati, Feb. 25.

Errol Flynn exited his starring assignment in "Master of Thornfield" at the close of last week's stormy engagement at the Shubert Theatre here. The gross, a miserable $6,300 for seven performances, was less than the advance sale, the result of numerous refunds and cancellation of the Saturday matinee. The show is scheduled to play Boston this week.

The Huntington Hartford-John F. Mathews adaptation of Charlotte Bronte's novel, "Jane Eyre," drew a unanimous panning from the local critics. Wrangling in the Cincy dailies between Flynn and Hartford over the quality of the play is also figured to have hurt business for the Courtney Burr (in association with Sterling Productions) presentation.

The reaction of the critics resulted in Flynn publicly rapping the play as "bad." There were some, however, who felt the downbeat reviews were directed at Flynn's performance. Before leaving town, Hartford declined to comment on a report that he might bring a damage suit against the actor for public criticism of the play. He was quoted as saying that any action against Flynn would be through Actors Equity.

The cancelled Saturday matinee was attributed to Flynn being unable to go on because of laryngitis. The star, however, appeared for the evening performance. The production, incidentally, is reverting to the title of the novel on which it's based.

SCHEDULED N.Y. OPENINGS

BROADWAY

(Theatres Set)

Who Was That Lady, Beck (3-3-58).
Waltz Toreadors, Coronet (3-4-58).
Wonderful Town, Center (3-5-58).
International Soiree, Bijou (3-12-58).
Methusaleh, Ambassador (3-26-58).
Say Darling, ANTA (4-3-58).
Joyce Grenfell (wk. 4/7-58).
Oklahoma, Center (3-29-58).
Love Me Little, Hayes (4-9-58).
Visit, Lunt-Fontanne (4-14-58).

(Theatres Not Set)

Plaintiff in Pretty Hat (wk. 3-17-58).
Firstborn (4-29-58).

OFF-BROADWAY

Dark of Moon, Carnegie (2-26-58).
Children of Darkness, Circle (2-28-58).
Power of Dreams, Sullivan St. (3-4-58).
Long Gallery, RNA (3-6-58).
Stratford (Ont.) Co., Phoenix (3-18-58).
Blood Wedding, Actor's (3-25-58).
Enchanted, Renata (4-15-58).
Nouveau Monde, Phoenix (4-29-58).

Shows on Broadway

Annie Get Your Gun

N.Y. City Center Light Opera Co. (Jean Dalrymple, director) revival of two-act (18 numbers) musical comedy, with songs by Irving Berlin, book by Dorothy and Herbert Fields. Dances and musical numbers staged by Helen Tamiris, production director, Donald Burr; scenery, George Jenkins; lighting, Peggy Clark; costume supervisor, Florence Klotz; musical director, Frederick Dvonch. Features Betty Jane Watson, David Atkinson, James Rennie, Jack Whiting, Margaret Hamilton, Harry Bellaver, Ruthanna Boris, William Le Massena, Rain Winslow, Richard France, Stuart Hodes, Clare Waring. At City Center, N.Y., Feb. 19, '58; $3.80 top.

Children ..... Christopher Shea Trenkle, Diane Raney
Charlie Davenport ..... Jack Whiting
Indians ... Stuart odes, Edward Villella
Property Man ..... Jack Emrek
Foster Wilson ..... Leo Lucker
Coolie ..... Bert Wood
Dolly Tate ..... Margaret Hamilton
Winnie Tate ..... Rain Winslow
Tommy Keeler ..... Richard France
Frank Butler ..... David Atkinson
Annie Oakley ..... Betty Jane Watson
Her Sisters ..... Dorleen Thomas, Elaine Lynn, Penny Grayam
Brother ..... Flip Mark
Buffalo Bill ..... James Rennie
Mrs. Little Horse ..... Hertha Shea
Mrs. Black Tooth ..... Jan Canada
Trainman ..... Laurence Watson
Pontiac ... John Boule, Walter P. Brown
Riding Mistress ..... Ruthanna Boris
Pawnee Bill ..... William LeMassena
Sitting Bull ..... Harry Bellaver
Indian Dancer ..... Stuart Hodes
Majordomo ..... Bert Boule
Waiters ..... Walter P. Brown, Laurence Watson
Schuyler Adams ..... Jack Rains
Mrs. Adams ..... Nasha Regis
Dr. Ferguson ..... Jack Irwin
Mrs. Ferguson ..... Barbara Saxby
Sylvia Potter-Porter ..... Clare Waring
Singers: Jane Burke, Janet Canda, Naomi Collier, Patricia Finn, Bonnie Lawrence, Nancy Radcliffe, Basha Regis, Barbara Saxby, Kenneth Ayers, Ralph W. Farnsworth, Jack Irwin, Sam Kirkham, Stanley Page, Edgar Powell, Jack Rains, Casper Roos, Van Stevens, Ralph Vucci, Wendell Lynn.
Dancers: Joan Dubrow, Beverly Gaines, Lida Gaschke, Dorothy Hill, Iva March, Miriam Pandor, Fleur Raup, Renee Slade, Carolee Winchester, Doris Wright, Allen Byrns, Marvin Gordon, Charles Jackson, Daniel Jogalsky, Edward Monson, James Moore, Harold Pittard, Parker Wilson, Vic Vallaro.

Thanks to an electrifying performance by Betty Jane Watson as replacement for the ailing Martha Raye, this opening of the N. Y. City Center's musical comedy season was not only saved from disaster but became, if not a triumph, at least a creditable show. That the production was spotty was not so surprising as that it opened on schedule at all.

Fortunately, "Annie Get Your Gun" is one of Irving Berlin's best works. It not only abounds in song hits, the Dorothy and Herbert Fields book has vitality, color, story strength and vigorous characters. With Miss Raye as the scheduled star, "Annie" stacked up as a likely boxoffice draw for the Center's mass audience. However, the comedienne underwent an emergency appendectomy only three days before the opening, and Miss Watson, who had been engaged as her standby, had to take over almost without rehearsal.

For Miss Watson, it was her first Broadway appearance in 11 years (she was last seen in the short-lived "Sleepy Hollow," but is best known as the original Laurie in the London edition of "Oklahoma") and, what was probably tougher, her first acting or singing stint since having a baby about six weeks ago, so her voice and breath-control were necessarily rusty. Moreover, Miss Watson was formerly a lyric soprano and has switched to legit-stage style of singing.

After obvious nervousness in her first few scenes, Miss Watson relaxed and as, she gained confidence both her singing and acting steadily improved. Except for apparent vocal tiredness in the last couple of numbers, she gave a genuinely satisfying performance, getting the laughs in the part, belting over the rhythm tunes and giving unaccustomed poignance to the ballads and one or two moderately serious moments. During the latter portion of the show, her Annie became the proper focus of the show, and the cheers at the final curtain were well deserved.

Probably due to the chaotic rehearsal schedule resulting from the substitution in the title role, the opening night performance was one of the roughest ever seen at the Center. Such mishaps as ill-timed curtains, scenery-shifts and light cues are inevitable and forgiveable under the budget and rehearsal limitations at the Center. But in the two marksmanship contest scenes there were more misfirings than at the Cape Canaveral missile-launching site. It finally got so bad that even the stage-manager's covering shots misfired and, amid good-natured laughter from the audience, the contest was frankly abandoned.

David Atkinson, as the not-too-bright marksman, Frank Butler, sings with familiar resonance but somewhat more style than usual, and his playing also seems to have acquired new flexibility. Harry Bellavor, repeating his original portrayal as Sitting Bull, gives the character so much dimension and color that it almost pulls the show out of proportion.

James Rennie is an impressive Buffalo Bill. Jack Whiting a kinetically engaging show manager, Margaret Hamilton a properly sour Dolly Tate, and William LaMassena suitably forbidding as Pawnee Bill. Although the Helen Tamiris dance numbers seems more energetic than meaningful, Rain Winslow combines an interesting face and the essence of a characterization as well as terp skill, while Stuart Hodes, Ruthanna Boris and Richard France are acceptable dancers.

The overall staging by Donald Burr has about as much pace as the limited rehearsal would allow, and Frederick Dvonch directs the orchestra skillfully. Even under the terribly difficult conditions, "Annie" is a good show. *Hobe.*

The Day the Money Stopped

Stanley Gilkey and Producers Theatre production of a two-act play as adapted by Maxwell Anderson and Brendan Gill from a novel by Gill. Stars Richard Basehart; features Mildred Natwick, Kevin McCarthy. Staged by Harold Clurman; setting and lighting, Jo Mielziner; costumes, Betty Coe Armstrong. At Belasco Theatre, N. Y., Feb. 20, '58; $5.75 top.

Boaz Bridges ..... William Hansen
Richard Morrow ..... Kevin McCarthy
Ellen Wells ..... Collin Wilcox
Kathie Morrow ..... Mildred Natwick
Charles Morrow ..... Richard Basehart

A question left dangling at the end of "The Day the Money Stopped" is, "When is Maxwell Anderson going to forsake adaptations in favor of writing his own plays?" In deciding to dramatize Brendan Gill's novel, Anderson must have felt that there were any number of stage possibilities present, but he has rather unwisely tried to work all of them into one play. Late in the out-of-town tour, Gill joined Anderson as co-adaptor, but even between them the pair has not created a unified nor compelling evening of theatre.

Among the series of episodic scenes, there are humorous, serious, farcical and tragic moments, some of which have transient value and interest, but the result is a patchwork quilt rather than a well-integrated play. Indeed, it's valid to wonder whether the self-styled "play in two scenes" is intended to be comedy, comedy-drama or drama?

Two brothers and a sister are heirs to a large estate bequeathed by their recently deceased father. The eldest son has been leading the full life. His younger brother is a sedate, stuffy, law-fearing citizen, destined to become a pillar of the community. The sister seems to be just a nice person. Playboy son has not been included in the will at all, having been dealt generously with during the father's life.

Where this takes the play is into melodramatics of brother threatening to blackmail brother, a mock trial over whether the younger brother's secretary is really their bastard sister, revelation that their mother's suicide at a rest home for the mentally ill by jumping down a well was virtually murder by the father, since he wouldn't take her home although she had been declared sane. It seems he had always tormented her for a single early extramarital mis-step with his brother. *There's more, but why?*

The performing talents involved with the production are potent and give the play more life from time to time than would seem possible. As the lovable (of course) wastrel brother, Richard Basehart accomplishes a part that frequently is almost a monolog with skilful humor and the courage to face a corny moment or line as though it was one of the finest ever written. His task is pleasanter and easier than Kevin McCarthy's, as the true-blue son, stuffed shirts always being a thankless acting problem. McCarthy rates his own kudos, too, for not flinching.

As the sister, Mildred Natwick is crisp, warm and well-tailored, always having her part neatly under control, and William Hansen handles his few non-essential moments as a faithful law clerk with good-humored concentration. A sandy-haired, throaty-voiced ingenue, Collin Wilcox, debuts as the secretary who falls in love (of course) with the ne'er-do-well son. Miss Wilcox copes with this unpromising part with promisingly intriguing assurance.

Harold Clurman's staging has his customary understanding and zip, although its difficult to guess what he feels the spine of the play to be or to understand what attracted so astute a showman to the script in the first place. Certainly any film possibilities in the play would be confined to B-picture level.

Jo Mielziner has designed and lighted a functional set that, oddly, has one of those frameless doors cut into a wall such as is seldom seen in house or home but only in shoestring stock scenery. The mustard-colored walls, however, harmonize nicely with Basehart's dark brown suit with shirt and pocket handkerchief of matching green.

Geor.

(Closed last Saturday (22) after four performances.)

Portofino

Richard Ney presentation of musical comedy in two acts, with book and lyrics by Ney, music by Louis Bellson and Will Irwin, additional lyrics by Sheldon Harnick. Stars Georges Guetary, Helen Gallagher, Robert Strauss; features Jan Chaney, Webb Tilton, Darryl Richard, Wallace Eley. Production staged by Karl Genus; choreography, Charles Weidman and Ray Harrison; scenery, Wolfgang Roth; costumes, Michael Travis; lighting, Lee Watson; orchestrations, Philip Lang; vocal arrangements, Joseph Moon; musical director, Will Irwin. At Adelphi Theatre, Feb. 21, '58; $6.90-$8.05 top ($9.20 opening).

Nicky ..... Georges Guetary
Kitty ..... Helen Gallagher
Padre, Guido ..... Robert Strauss
Angela ..... Jan Chaney
Sandro ..... Wallace Eley
Tullio ..... Darryl Richard
Tavern Keeper ..... Webb Tilton
Singers: Patricia Greenwood, Louise Pearl, Joy Marlene, Joy Lynne Sica, Lynne Stuart, Marvin Goodis, Mitchell May, Charles Aschmann, Bill Ryan, Pat Tolson, Jim Fullerton.
Dancers: Kenley Hammond, Leslie Snow, Sally Wile, Barbara Richman, Gerri Still, Sari Clymas, Patricia Ann White, Karen Sargent, Roy Palmer, Diki Lerner, Harvey Jung, Jimmy Kirby, Stuart Fleming, John Foster, Hilbert Rapp, Tom Hester.
Songs: "Come Along," "No Wedding Bells for Me," "Red-Collar Job," "Here I Come," "New Dreams for Old," "Dream for Angels," "Isn't It Wonderful?" "Dance of the Whirling Wimpus," "Under a Spell," "That's Love," "Too Little Time for Love," "Guido's Tango," "It Might Be Love," "Bacchanale," "Morning Prayer," "Grand Prix of Portofino," "I'm in League With the Devil."

The management of "Portofino" had the right idea in posting a closing notice during the musical's Philadelphia tryout. Reversal of decision and bringing the production to Broadway was unwise. It's a terrible show.

Richard Ney is chiefly respon-

(Continued on page 61)

Shows Out of Town

Say Darling

New Haven, Feb. 24.

Jule Styne and Lester Osterman presentation of a musical in three acts (18 scenes) by Richard Bissell. Abe Burrows and Marian Bissell, based on Richard Bissell's novel of the same title, with songs by Betty Comden, Adolph Green and Styne. Staged by Burrows. Stars David Wayne, Vivian Blaine, Johnny Desmond; features Jerome Cowan, Constance Ford, Horace McMahon, Robert Morse, Walter Klavun, Matt Mattox. Sets, Oliver Smith; costumes, Alvin Colt; lighting, Peggy Clark; dances, Mattox; associate producer, George Gilbert. At Shubert Theatre, New Haven, Feb. 24, '58; $6 top.

Frankie Jordan ..... Constance Ford
Jack Jordan ..... David Wayne
Photographer ..... Bill Heyer
Mr. Schneider ..... Gordon B. Clarke
Pilot Boy Peters ..... Jack Manning
Schatzie Harris ..... Horace McMahon
Ted Snow ..... Robert Morse
Richard Hackett ..... Jerome Cowan
Irene Lovelle ..... Vivian Blaine
June, the Secretary ... Eileen Ashworth
Sidemen Werdell Marshall, Peter Howard
Rudy Lorraine ..... Johnny Desmond
Charlie Williams ..... Robert Downing
Maurice, a Pianist ..... Colin Romoff
Arlene McKee ..... Wana Allison
Jennifer Stevenson ..... Jean Mattox
Earl Jorgeson ..... Elliott Gould
Cheryl Merrill ..... Virginia Martin
Accompanist ..... Peter Howard
Sammy Miles ..... Steve Condos
Another Photographer ..... Calvin von Reinhold
Rex Dexter ..... Mitchell Gregg
Boris Reshevsky ..... Matt Mattox
Orange Juice Man ..... Steve Condos
Waiter ..... Jack Naughton
Morty Grebs ..... Walter Klavun
Tatiana ..... Wana Allison
Joyce ..... Kelly Leigh
Kids in the Show: Wana Allison, Marcella Doolie, Barbara Hoyt, Kelly Leigh, Julie Marlowe, Jean Mattox, Carolyn Morris, Elliott Gould, Charles Morrell, Richard Tone, Calvin von Reinhold.
Musical numbers: "Try to Love Me," "It's Doom," "It's the Second Time You Meet That Matters," "Let the Lower Lights Be Burning," "Chief of Love," "Say Darling," "In My Little Yellow Dress," "Dance Only With Me," "Something's Always Happening on the River."

"Say, Darling," the theatrical hybrid concocted by Richard and Marian Bissell, plus Abe Burrows, as it now stands seems sometimes sock, sometimes slump offering. Outlook is for agonizing reappraisal of content and ruthless re-working.

Show is neither a straight play nor a musical but draws from both categories for its substance. Unlike an orthodox musical which can be in real hot water with second stanza difficulties (which it has), this one has a chance to redeem itself, (which it does) in third act.

Fact that theme is studded with numerous stereotyped situations means that click chances must eventuate from other quarters, such as good performances and smart wordage. Fortunate outlook stems from presence and promise of good material in both categories.

David Wayne plays ingratiatingly the role of mid-west novelist who goes to New York to shape his own book into a musical. He makes the character plausible as he encounters the typical experiences of being vamped by the femme lead, sweating through an out-of-town premiere flop, and winding up with a potential smash.

Vivian Blaine at this writing gives a good workout to role of feminine lead, everybody's "friend," who is battling for a comeback after a Hollywood siege. Presumably Johnny Desmond is due for a click Broadway debut on the strength of his work as an egotistical composer who rekindles a flame with Miss Blaine.

Numerous good supporting stints are added by Jerome Cowan, vet producer; Constance Ford, novelist's wife; Horace McMahon, mugg-type publicist; Robert Morse, nancified co-producer; Walter Klavun, play's angel; Mitchell Gregg, aging musical idol.

Tunes and dances are interpolated as part of the action in the development of staging the musical end of the script. Although songs are largely incidental, entailing only snatches of actual production in some cases, "Say, Darling" and "Dance Only With Me" stand out as pop possibilities. Show stopping qualities stamp the rousing "Something's Always Happening On The River" which winds up the "score."

Hoofing's brief fling gets good treatment, with Matt Mattox doubling as stager — hoofer. Colin Romoff presides efficiently at the piano, in lieu of a pit orchestra.

(Continued on page 61)

Last Week of This

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Legit Followup

My Fair Lady
(HELLINGER THEATRE, N. Y.)

As it nears the two-year mark on Broadway, even with replacements in every leading part, "My Fair Lady" remains one of the top musicals of show biz history. It impresses again as a brilliant work, from the original G. B. Shaw comedy, "Pygmalion," to Moss Hart's firm but deft direction of the now extensively revised cast and even to the immaculate scenery and costumes.

But this is not, inevitably, quite the same show that enraptured first-nighters back on March 15, 1956. The audiences, also inevitably, are not quite the same, either. Everything has lost just a little of the fine edge, the glitter and the magic of the first months of the run.

The replacement leads are generally excellent, though unevenly so. Latest newcomer is Sally Ann Howes, brought from England to succeed Julie Andrews as costar with Edward Mulhare, who took over months ago for Rex Harrison, having previously subbed for him during vacations and a couple of brief illnesses.

Other lead replacements include Reginald Denny for Robert Coote as Col. Pickering, Ronald Radd for Stanley Holloway as Mr. Doolittle, Viola Roache for Cathleen Nesbitt as Mrs. Higgins and Robin Craven for Christopher Hewitt as the Hungarian speech "expert." There are numerous other changes in supporting roles and choruses.

Miss Howes, a wellknown young performer in London musicals, is fine as Eliza Doolittle. If lacking something of the vocal clarity and (at least in her first few scenes) the positiveness of Miss Andrews, her singing is lovely and her playing more varied, warmer and more emphatic in the key scenes. It remains to be seen whether she will grow in the role and become a star personality.

Mulhare, with ample time to develop in the top-starring part of Henry Higgins, gives a thoroughly able performance both vocally and dramatically, without suggesting the style or the aura that made Harrison the standout of the show. (Meanwhile, Harrison, Miss Andrews, Coote and Holloway will all recreate their original roles in the upcoming London production of the musical.)

Denny, as Higgin's aider and abetter in the Pygmalion transformation, makes the character not merely pompous and rather dense, but downright fatuous and a bit prissy — the difference between satire and caricature. Ronald Radd is superb as blissfully amoral Alfred P. Doolittle, lacking something of Holloway's swaggering individuality, but having an amusing, attractive flavor of his own. Craven is magnificently British as the Hungarian interloper.

Miss Roache, who took over months ago from Miss Nesbitt as Mrs. Higgins, seems slightly more relaxed and subtle than in retrospect, but John Michael King, continuing in his original role of the foolishly susceptible Freddie Eynsford-Hill, has become excessively mannered. Philippa Bevans, Regina Wallace, Gordon Dilworth, Rod McLennan, and Olive Reeves-Smith are convincing in supporting parts.

"My Fair Lady" still relies on a sort of continuous charm rather than sock moments or numbers, but familiarity has enhanced the appeal of such Alan Jay Lerner and Frederick Loewe song hits as "Wouldn't It Be Loverly," "With a Little Bit of Luck," "I'm an Ordinary Man," "Just You Wait," "The Rain in Spain" (the nearest thing to an audience stampeder), "I Could Have Danced All Night." *Hobe.*

Auntie Mame
(BROADHURST THEATRE)

No need to worry about "Auntie Mame." However Greer Garson's characterization may differ from or be similar to Rosalind Russell's original, "Auntie Mame" remains "Auntie Mame."

The frenzied change of costumes and wigs demanded of the actress endeavoring to get through the evening as Auntie Mame never intrudes on Miss Garson's tranquility or spirited romping, whichever the scene may at the moment demand. From strawberry blonde and lounging pajamas of the opening cocktail party, to silver gray and sari of the close, Miss Garson is in personal command of herself, her performance and the play. Knowing that a tour de force is demanded, she presents one, her own, and it's good.

In fact, it's extremely pleasant to see Miss Garson in something other than her screen personality. At the Broadhurst, she is an actress of verve, style, chorus girl bite, a comedienne of perfect timing and extraordinary energy. No "Mrs. Miniver" this, and **vive la difference.**

Peggy Cass is still giving her prize-winning performance as Auntie Mame's Boswell, while Polly Rowles as the now becupped, now haughty actress, Robert Smith as the Georgian with a penchant for high places, Ann Summers as his vexed fiancee, Spivy as his mother, pace the large cast in excellent support. James Monks, as Auntie Mame's oh-so-grand gaelic collaborator occasionally seems given to excess, even to the point of not always being understandable, and the Connecticut scene, as a whole, tends to be jaded.

At the preformance seen last Thursday (13), Kip McArdle, understudy for the part of the Connecticut deb, played the role, filling the bill nicely as so-bored 19-year-old Jan Handzlik and Ray Fulmer are both good as Auntie Mame's ward, as boy and young man respectively, and without much to do but look like an all-American girl, Patricia Jenkins establishes well.

Apropos Mis McArdle's stint, no prior announcement was made to the audience of the substitution, and there was no Playbill insert. What has happened to the traditional "at this performance" announcement by the stage manager? An actor's life being what it is, such acknowledgement is an important credit. *Geor.*

British Shows

(Figures denote opening dates)

LONDON

At Drop of Hat, Fortune (1-24-57).
Bells Ringing, Coliseum (11-14-57).
Boy Friend, Wyndham's (12-1-53).
Bride & Bachelor, Duchess (12-19-56).
Cat on Hot Tin Roof, Comedy (1-30,58).
***Dear Delinquent,** Aldwych (6-5-57).
Dinner With Family, New (12-10-57).
Dry Rot, Whitehall (6-31-54).
Flowering Cherry, Haymarket (11-21-57).
Free As Air, Savoy (6-6-57).
Grab Me a Gondola, Lyric (12-26-56).
Happiest Mill., Cambridge (11-15-57).
Keep Your Hair On, Apollo (2-13-58).
Lady at Wheel, Westminster (2-19-58).
Lysistrata, York's (2-18-58).
Lovebirds, Adelphi (4-20-57).
Mousetrap, Ambassadors (11-25-52).
New Crazy Gang, Vic. Pal. (12-18-56).
Paddle Own Canoe, Criterion (12-4-57).
Plaisirs De Paris, Wales (4-20-57).
Potting Shed, Globe (2-5-58).
Rape of Belt, Picadilly (12-12-57).
Repertory, Old Vic (9-18-57).
Roar Like a Dove, Phoenix (9-25-57).
Salad Days, Vaudeville (8-5-54).
***Share My Lettuce,** Garrick (9-25-57).
Touch of Sun, Saville (1-31-58).
Tunnel of Love, Majesty's (12-3-57).
Where's Charley, Palace (2-20-58).
*Transferred.

SCHEDULED OPENINGS

Hunter's Moon, Wint. Gard. (2-26-58).
Touch It Light, Strand (2-27-58).
School Princes (2-4-58).

CLOSED LAST WEEK

Sailor Beware, Strand (2-16-55).

ON TOUR

Brass Butterfly
Chalk Garden
Cupid is an I
Desert Song
D'Oyly Carte Opera
Double Cross
House By the Lake
No Way to Kill
Peter Pan
Sailor Beware
Simple Spyman
Time and Again
Verdict
Waltz of the Toreadors
Women of Twilight

Washington's Opera Co. Grosses $16,000 With Della Casa's 'Ariadne'

Washington, Feb. 25.

Opera Society of Washington, capital's infant music group, hit the jackpot with its recent three-night run of Richard Strauss' infrequently performed "Ariadne auf Naxos." Take in the 1,500-seat Lisner Auditorium was a bell ringing $16,000 with house scaled from $6.

In its second season of local professional opera, effort seems to have gotten off the ground, thanks to support of musical and civic leaders, plus good critical reception. "Ariadne" marked first time a name singer, Lisa Della Casa, performed with troupe, and that was only because skedded prima donna, localite Lois Marshall, was ill. The non-profit organization has a policy of no resident company and no stars. Singers are inked for each production, with Paul Galloway, organist and choral director for National Cathedral, acting as musical director. Day Thorpe, music critic for Washington Evening Star, is g.m.

In its initial season, $56 of each $100 invested by a group of 148 sponsors was returned, and to date there has been no public appeal for funds. In addition to sponsors, there are annual memberships at $5 each, and student memberships at $3 per.

'Auntie Mame' Fancy $41,300 in Baltimore

Baltimore, Feb. 25.

"Auntie Mame," starring Constance Bennett, grossed a strong $41,300 last week at the Ford's Theatre here.

The comedy is current at the National Theatre, Washington.

Jory's 'Cat' Fine $18,200 For Single Stanza, Det.

Detroit, Feb. 25.

"Tunnel of Love," starring Larry Parks and Marsha Hunt, is the lone legit offering in Detroit this week, opening tomorrow night (26) at the Shubert for an indefinite stay.

Meanwhile, "Cat on a Hot Tin Roof," starring Victor Jory, left town after a very strong week at the Shubert. It was the second local outing for the Tennessee Williams play in successive years.

Estimate for Last Week

Cat on a Hot Tin Roof, Shubert (D) (single week) ($3.50; 2,050; $24,500) (Victor Jory). Stout $18,200.

Touring Shows

(Feb. 24-March 9)

Auntie Mame (2d Co.) (Constance Bennett)—National, Wash. (24-8).

Back to Methuselah (tryout) (Tyrone Power, Faye Emerson, Arthur Treacher) —Municipal Aud., Johnson City, Tenn. (24); Aycock Aud., Greensboro, N.C. (25); Municipal Aud., Charleston, S.C. (26); Municipal Aud., Columbia, S.C. (27); Memorial Hall, Chapel Hill, N.C. (28-1); Brogden Hall, Wilmington, N.C. (3); Center, Norfolk, Va. (4); Glass Memorial Aud., Lynchburg, Va. (5); Lyric, Balto (6-7); Mosque, Richmond (8) (Reviewed in VARIETY, Jan. 23, '58).

Cat on a Hot Tin Roof (Victor Jory)—Nixon, Pitt. (24-1); Playhouse, Wilmington (3-5); State, Syracuse (6); Aud., Rochester (7-8).

Damn Yankees—Ford's, Balto (25-26); Capitol, Wheeling (27-28); Municipal Aud., Canton (1); Municipal Aud., Charleston (3); Reynolds Aud., Winston-Salem (4); City Township Aud., Columbia (5); Memorial Aud., Spartenburg (6); Tower, Atlanta (7-8.

Diary of Anne Frank (Joseph Schildkraut)—Walnut, Philly (24-1); Ford's, Balto (3-8).

Happiest Millionaire (Walter Pidgeon)—Harris, Chi (24-8).

Jane Eyre (tryout)—Colonial, Boston (3-8) (Reviewed in VARIETY, Feb. 12, '58, under title, "Master of Thornfield").

Long Day's Journey Into Night (2d Co.) (Anew McMaster)—American, St. Louis (24-1); Locust, Philly (3-8).

Love Me Little (tryout)—Shubert, New Haven (5-8).

Marcel Marceau—Great Northern, Chi (24-8).

Middle of the Night (Edward G. Robinson)—Biltmore, L.A. (25-8).

Most Happy Fella—Blackstone, Chi (24-8).

Much Ado About Nothing (Katharine Hepburn)—Shubert, Boston (24-1, closes).

My Fair Lady (2d Co.) (Brian Aherne, Anne Rogers)—Shubert, Chi (24-8).

No Time for Sergeants (N.Y. Co.)—Howard Aud., Ruston, La. (24); Municipal Aud., Shreveport (25-26); Music Hall, Houston (27-1); White Coliseum, College Station, Tex. (3); City Aud., Beaumont, Tex. (4); Murphy Aud., Mobile, Ala. (6-7); Municipal Aud., N.O. (8-9).

No Time for Sergeants (Nat'l. Co.)—Forrest, Philly (17-22); National, Wash. (3-8).

Nude With Violin & Present Laughter (Noel Coward)—Curran, S.F. (24-8).

Plaintiff in a Pretty Hat (tryout) (Glynis Johns, Hugh Williams)—Royal Poinciana, Palm Beach (24-1); Coconut Grove (Fla.) Playhouse (3-8).

Say Darling (tryout) (David Wayne, Vivian Blaine, Johnny Desmond)—Shubert, New Haven (24-1); Shubert, Philly (4-8).

Tunnel of Love (Larry Parks, Marsha Hunt)—Shubert, Det. (26-8).

Tunnel of Love (Coast Co.) (Russell Nype, William Bishop)—Alcazar, S.F. (24-8).

Visit to a Small Planet (Cyril Ritchard) —Shubert, Wash. (24-8).

Theatre Guild Strong in Philly

Philadelphia, Feb. 25.

The Theatre Guild is having one of its most successful years here, financially as well as artistically. There is already a waiting list of several hundred for next season's series, without even a hint of as to what the coming year will offer. If localities had difficulty snagging seats for Guild shows this season, it will probably get worse before it gets better. There are now 11,600 subscribers, which means the Guild can guarantee an incoming producer $25,000 per week for two weeks, before he even opens the boxoffice.

Guild schedule was tough on the public, since the roster included such smashes as "West Side Story," "Look Homeward Angel," "The Music Man" and "Sunrise at Campobello." All were sold clean before the first curtain rose.

Lewis D. Cook, the Guild's local rep, explained the seat scarcity. His organization sells chair after chair, row after row, on the basis of seniority. No tickets are given to the agencies. A subscriber is automatically entitled to renew the same seats. The Guild takes the whole house, except for one row alloted to the producers of musicals (to make up for the discount) and eight seats put aside each night for the house. At the Forrest and Walnut St. Theatres the Guild has everything downstairs every night up to the last four rows, Cook said.

Legit Bits

George Alan Smtih, executive director of the American Theatre Wing, who's also a VARIETY reviewer (*Geor.*), is doing the section on the Broadway season for the 1958 "International Theatre Annual," edited by drama critic Harold Hobson, of the London Sunday Times.

Jeri Archer, who's appearing as "Brittania" in the Broadway production of "The Entertainer," objects to the stripper tag applied to her in a VARIETY story last week. Miss Archer claims she's an actress playing a nude in the production and has never been a stripper.

The amateur rights to "Cloud 7," which folded on Broadway last Saturday night (22), have been purchased by the Dramatists Play Service.

Don Glenn, box office veteran at the Shubert Theatre, New Haven, and regional pressagent for the American Shakespeare Festival Theatre, Stratford, Conn., has revealed that he has an inoperable cancer of the esophagus and is undergoing radium treatment at Grace-New Haven Hospital. The doctors claim he is responding favorably to the treatment.

Bev Kelley is in San Francisco doing advance p.a. work for the March 10 opening of "Middle of the Night" at the Curran Theatre there.

Geraldine Brooks, actress-daughter of Brooks Costume prez **James E. Strock** and designer **Bianca Strock,** planed to the Coast last week to visit the parents of her prospective husband, **Herbert Sargent,** a writer for the **Steve Allen** tv show, whom she'll marry March 8. Her sister, **Gloria Strock,** is the wife of the Allen series director, **Leonard Stern.**

Gene Frankel has been set as director of the Seven Arts Theatre Academy of the Seven Arts Center, N. Y.

Christopher Fry's verse drama, "The Firstborn," is planned for Broadway production next April by **Katharine Cornell** and **Roger L. Stevens.** The actress will also costar in the presentation with **Anthony Quayle,** who'll double as director.

T. S. Eliot's "The Elder Statesman," will be preemed Aug. 25-30 by **Henry Sherek** at the Edinburgh International Festival. **E. Martin Browne** will direct the offering.

Cole Porter has had another operation performed on his right leg, which he injured in a horseback-riding accident in 1937.

"Jamaica" will suspend its Broadway run during July to permit costar **Lena Horne** to take her contractual vacation.

A Broadway production of **Edward Owen Marsh's** translation of **Jean Anouilh's** "Dinner With the Family," which preemed in London recently is planned by **Robert Whitehead** for next season.

Alexander H. Cohen, who has relinquished his option on **Guy Bolton's** "Fireworks in the Sun," has acquired the legit rights to "A Lesser Lion," a new novel by **Lane Kauffmann,** scheduled for February publication by Lippincott. He's also planning to co-produce with **Alfred Drake** a musical tentatively titled, "The Happy Journey." The tuner, which is planned for next season, has book and lyrics by **Edward Eager.**

Walter Starcke has acquired the legit rights to "A Summer for the Dead," a novelette by **James Leo Herlihy,** which the author will also adapt. Starcke has another Herlihy property on tap for production, also an adaptation by the author of his own short story, "The Sleep of Baby Filbertson." The dramatization is titled "Crazy October."

Mrs. Rose Subber has taken over management of the Saul Subber Ticket Agency, N.Y., founded and operated for 47 years by her husband, who died recently. There son, **Saint Subber,** is producer of "Dark at the Top of the Stairs."

Samuel French, Inc., has opened a new literary department under the direction of **James Reach.**

A musical version of **Aldous Huxley's** novel, "Brave New World," is planned for Broadway production late next year by **Jose Quintero** and **Elliot Martin.**

Christopher Fry has completed his adaptation of **Jean Giradoux's** "Judith," which **Roger L. Stevens** has under option.

"Out of the Country Club," by **Speed Lamkin** and **Eva Wolas,** has been optioned for Broadway presentation by **John Stix** and **Theodore Kheel.**

Ken Baskette, formerly manager of the Grand Theatre, London, Ont. has become publicity director for the Erie (Pa.) Civic Theatre, of which **Newell Tarrant** is director.

Former London actor and Canadian touring manager **Leslie Yeo** has become manager of the Avenue Theatre, a stock operation in Toronto.

Kermit Bloomgarden's proposed Broadway production of **George W. Campbell's** novel, "Cry for Happy," will be a musical rather than a straight comedy. **Burton Lane** has been set as composer and **Morton Da Costa** as director.

Lillian and **Dorothy Gish** will be costarred in "Children's Playhouse," **Richard Wilbur's** English version of **Jean Sarment's** Parisian success, which the Playwrights Co., **Byant Haliday** and **Michael Wager** plan for Broadway early next fall.

Leon and Harlan Ware's "Man on a Stick," recently presented at the Pasadena (Cal.) Playhouse with **Stuart Irwin** starring, is planned for Broadway production next season by **Shepard Traube.** Also contemplated prior to the New York stand is is a strawhat tour.

George Abbott will direct the **Abram S. Ginnes-Ira Wallach**

(Continued on page 61)



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BUFFALO MUSIC TENT PAYS OFF OVER 100%

Buffalo, Feb. 25.

Melody Fair has returned slightly over 100% of its investment on its 1957 summer operation, Project, capitalized as a limited partnership, had a season gross of $450,000 and operating profit, including parking, programs, etc., of $94,000.

Melody Fair group is currently advertising auditions of local talent for the 1958 local productions and for Toronto Music Fair, under same management.

Shows Out of Town

Continued from page 59

Say Darling

Show is elaborately designed as to number of scenes (18). It's an intricate job of tracks and revolving tables on a raised stage. Costumes and lighting get a colorful play and physical production as a whole is commendable.

Burrows scripting-staging dual assignment is probably on top of the problems to this point, but has he still got problems! *Bone.*

Two Gentlemen of Verona

Toronto, Feb. 17.

Stratford (Ontario) Shakespearean Festival presentation of comedy by William Shakespeare. Staged by Michael Langham; sets and costumes, Tanya Moiseiwitsch; lighting, William Dale; music, Louis Applebaum; dances, Tom Brown. At Royal Alexandra Theatre, Toronto, Feb. 17; '58; $4.50 top.

Valentine ..... Eric House
Protheus ..... Lloyd Bochner
Speed ..... Douglas Rain
Julia ..... Ann Morrish
Lucetta ..... Helen Burns
Sir Eglamour ..... Eric Christmas
Antonio ..... George McCowan
Panthino ..... Powys Thomas
Silvia ..... Diana Maddox
Thurio ..... Eric Barry
Launce ..... Bruno Gerussi
Duke of Milan ..... Douglas Campbell
Hostess ..... Amelia Hall
Ursula ..... Roberta Maxwell
Brigands, ladies, singers, officers, sailors, flunkeys.

Why the Stratford (Ontario) Shakespeare Festival has chosen "Two Gentlemen of Verona" as its first touring show. But the revival does explain the reluctance of most other producers to present this Shakespearean comedy.

The play has been assessed as the first romance in the English language, notable for its fairy tale spontaneity. The latter quality is missing in the current production, in and the heavy, humorless performances.

The only new note, struck by stager Michael Langham and designer Tanya Moiseiwitich, is the changing of the play to the colorful Regency period rather than the Elizabethan era. That allows for bright blues and crimson in the costuming, plus such scenes as the archery contest, a Gainsborough-like outdoors painting session and the ball, all eye-filling stage-pictures—done on a proscenium stage rather than the Stratford companys traditionl theatre-in-the-round—but is not sufficient to carry the comedy.

The original five acts and 20 scenes have been cut by Langham to two acts, this involving mainly a plum-draped exterior with elegant stage levels and a balcony for the elopement. The Langham treatment lets the audience out at 10:45.

The title roles are played as lovesick swains by Lloyd Bochner and Eric House. Their ladies in waiting are acted by Ann Morrish as Julia and Diana Maddox as Silvia.

Two of the principal laugh-getters are Douglas Rain as Valentine's servant, Speed, and Bruno Gerussi as Launce, the henchman of the other hapless gentleman of Verona. Also outstanding in performance and the wearing of the Regency costumes are Douglas Campbell as the Duke of Milan and Powis Thomas the unsuccessful lover.

Langham has evidently taken considerable delight in his direction, as has Miss Moiseiwitich in her sets and costumes, but the play is laborous. A poor start for the initial road tour of the Stratford Festival, particularly for the scheduled Broadway invasion. *McStay.*

Four Loss Shows

Continued from page 57

after three performances, lost an estimated $225,000 on a $230,000 investment (including 15% overcall).

The two off-Broadway folderoos, which closed last Sunday (23), were "Winkelberg," after 48 performances, and "Trial of Dmitri Karamazov," after 32 performances. The combined loss on both ventures is figured at around $22,000. The non-commercial project, also off-Broadway, was the N. Y. City Shakespeare Festival play series, which ended last Saturday. The closing production was "As You Like It."

The two moneymakers were split between Broadway and off-Broadway. The Main Stem entry was "Tunnel of Love," which exited Sunday for a Detroit booking after a 52-week New York run. The comedy has thus far earned an approximate $120,000 profit on a $60,000 investment. The off-Broadway entry, which also closed Sunday, was "Iceman Cometh." The profit on the production, which racked up 565 performances, hasn't been determined yet, according to a management representative.

Legit Bits

Continued from page 60

comedy, "Drink to Me Only" scheduled for Broadway production early next October by **George Ross**, in association with **John Robert Lloyd**.

Tom Patterson, founder and planning consultant for the Stratford (Ont.) Shakespearean Festival, has been granted a three-month leave of absence from the Festival to act as coordinator of the Festival of the West Indian Arts in Trinidad.

"Song of Norway" will be given an al fresco revival at the Jones Beach (N.Y.) Marine Theatre beginning next June 19.

Frederick March and **Florence Eldridge**, costars of the Broadway production of "Long Day's Journey Into Night," which closes March 24, will repeat their roles in the Eugene O'Neill drama at the Edinburgh Festival and in London, where their stay will be limited to four months. The Edinburgh opening, skedded for Sept. 8, will be preceded by a week's tune-up in Newcastle, Eng., beginning Sept. 1. The London stand is slated to start Sept. 18.

Cameron Mitchell will play the **Yul Brynner** role in **Edwin Lester's** San Francisco and Los Angeles Civic Light Opera production of "King and I" next summer. Also on the CLO program will be "Most Happy Fella."

Samuel Beckett's "Endgame" has been banned in Britain by the Lord Chamberlain.

Howard Fast's dramatization of his own novel, "The Unvanguished," has been optioned for Broadway production by **Joseph M. Hyman.**

Sylvia Sidney has been signed by the producing firm of **Bowden, Barr and Bullock** to star in a second road company of "Auntie Mame," to get underway in mid-April.

Legit pressagent **Reginald Denenholz**, who'll handle radio-tv publicity for the upcoming Madison Square Garden, N.Y., stand of the Ringling Bros. Barnum & Bailey Circus, leaves N.Y. today (Wed.) for Sarasota, Fla., to visit the circus' winter quarters and o.o. rehearsals of the new edition being prepared for the scheduled six-week Garden run, beginning April 2. He's due back in N.Y., March 3 after stopovers in Havana and Miami.

Huntington Hartford Productions, Inc., has been officially renamed Bermuda Sales Corp.

Jackie Warner has been set for a role in "Packaged in Paris."

Marvin Krouse is general manager of the new Palm Beach (Fla.) Musicarnival.

Harold Loeb, who headed his own talent agency, has joined Peter Witt Associates.

N. C. Hunter's "A Touch of the Sun," which opened last Jan. 31 at the Saville Theatre, London, has been optioned for Broadway production by **Roger L. Stevens.**

The adaptation of Dostoievsky's "The Possessed," which French playwright **Albert Camus** has been preparing some time, may be produced simultaneously in New York and Paris next season. The Broadway production is planned by **Lillian Hellman** and **Lester Osterman Jr.**

Sidney Sheldon, currently under contract to Paramount as a producers-writer-director, plans to make his bow as a Broadway producer next season with "The Gypsy King," the temporary title of a musical, for which he wrote the book.

Leonard Gershe, having taken over the assignment originally held by **Alfred Bester**, is working on the legittuner adaptation of "Destry Rides Again."

Jule Styne has purchased the rights to **Edmund G. Love's** book, "Subways Are for Sleeping," which he intends producing on Broadway as a musical.

Douglas Crawford Sparks Legit Touring 'Circuit' In Pennsylvania Towns

A new limited touring circuit has been organized in Pennsylvania and Delaware. It's a project of Crawford Associates, a firm formed last January in Reading, Pa., by Douglas Crawford, who was previously assocaited with Playboy magazine

Crawford has lined up a string of theatres in various Pennsylvania cities and Wilmington, Del, for the booking of legit shows on a split-week basis. The first entry to play the circuit will be the Stage & Arena Guild of America package of "View From the Bridge," starring Luther Adler. It's scheduled to begin a two-week hike March 17 in Wilkes-Barre, Pa.

Productions scheduled to follow "View" include the current touring edition of "Damn Yankees" and the upcoming second road company of "Auntie Mame." Both shows are booked by Broadway Theatre Alliance. Crawford is also contemplating booking strawhat into the theatres and possibly tryouts, which would be produced by his firm in partnership with Fromann Associates, the outfit's new York representative.

Crawford's staff includes veepees Moylan C. Mills and Robert Seymour, professional director of the Harrisburg (Pa.) Community Theatre.

Variety Bills

Continued from page 56

Gina Guardi
Martha Errole
Walter Nye Orc
Lucerne
Havana Mardi Gras
Diosa Costello
Miles Velarde
Don Casino
Tonia Flores
Tony & Francella
Juan Romero
David Taylor Orc
Luis Varona Orc
Malayan
Pete Petersen 3
Bhama Mama
Calypso Revue
Murray Franklin's
Terry Haven
Dick Havilland
Danny Rogers
Snuffy Miller
Roy Sedley
Linda Bishop
Sue Lawton
Eddie Bernard
Nautilus
Paul Gray
Marion Colby
Carlos & Yvonne
Syd Stanley Orc
Sans Souci
Dick Gilbert
Freddy Calo Orc
Saxony
Geisha Girl Revue
Mimi & Ling
Toy & Wing
Florence Ahn
Tony Toyada
Tong Bros.
Kabouki Dncrs.
Ruth Wallis
Charles & Faye
Henry Levene Orc
Saville
Don Rickles
Bobby Sherwood
Dolores Leigh
Pete Bradel 3
Marty Franklin
Bob Sennett
Murri & Ruth
Silborne
Cappiellos
Leonard Young
Len Dawson Orc
Lord Flea Calypso

RENO

Harolds Club
Phyllis Inez
Knox & Korral
4 Lovers
Harrah's
Debra Hayes 5
Ben Stewart 3
Mafalda
Holiday
Kinston Trio
Chuckles
Mapes Skyroom
Kay Martin
Marcia & Misters
Elliott & Lawrence
Riverside
Kay Starr
Modernaires
Starlets
Bill Clifford Orc

SAN FRANCISCO

Ann's 440 Club
Patsy Kelly
Inez Torres
Marsh Bros.
Backstage
Joanne Beretta
Bernard Bragg
Blackhawk
LaVerne Baker
Easy Street
Turk Murphy Orc
Fack's II
Frank Wells
Mel Young
Four Preps
Fairmont Hotel
Johnny Mathis
E. Heckscher Orc
Gay 90's
Bee, Ray & Ray K.
Gorman
Joy Healy Dncrs 6
Wally Rose Orc
Hangover
Earl Fatha Hines Orc
Muggsy Spanier
Hungry I
Don Adams
Gateway Singers
Jo Ryder
Tom O'Horgan
Jack's Waterfront
Ernestine Anderson
Memry Midgett
Pat Paulsen
Jazz Showcase
Paul Bley 4
Purple Onion
Lil Greenwood
Lou Gottlieb
Jim Shaw's Puppets
365 Club
Jeannie Johnson
Allen Cole
Dorothy Dorben Dcrs. (10)
Alex Dushin Orc

'Body Beautiful'

Continued from page 57

promotional angles, including a spread of guest shots on tv for various members of the show's cast. Regarding the newspapers, Goodman has been taking scattered run-of-the-paper ads, covering, besides the drama pages, the sports page, the woman's page, the tv page and in the N. Y. Times, page 2.

The ad-publicity tab on the first full week of the show's Broadway run was around $11,000, dropping to about $10,500, the second stanza and $5,000 on each of the subsequent frames. Of ad-publicity expense, only $2,500 is included in the production's weekly operating costs. Any profit on operations is being poured back into the promotion fund.

The show, which has had a closing notice posted since shortly after its opening, slipped to $29,200 last week after grossing between $33,700 and $35,000 the prior three frames and $25,000 on the first four performances.

Literati

Viking Vexes Angna Enters

Angna Enters, whose "First Person Plural" was published in 1957 by Stackpole and is still in use in colleges for reference and as a sort of textbook, is concerned over the publication by Viking of a new book of the same title, by Dagmar Godowsky, daughter of composer Leopold Godowsky. She is particularly worried because her own new book, "Artist's Life," to be published in June by Coward-McCann, will be a sequel to her "First Person Plural" and will include a reissue of it as a kind of preface.

Miss Enters, known as an actress, mime and painter as well as an author, has been advised by attorneys that book titles are not covered by copyright, but is considering legal action on some other possible grounds.

Scripps League Adds

Sale of two newspapers, at an undisclosed price, to Scripps League brings League's total dailies to 12 and gives small-town chain its first two properties in California.

Estate of late Earl J. Fenston sold the Hanford Sentinel and The Santa Maria Times to League. Chain also operates papers at Provo and Logan, Utah, Bozeman and Kalispel, Mont., Coeur d'Alene, Caldwell, Nampa and Pocatello, Idaho, The Dalles, Ore., and Flagstaff, Ariz.

American Heritage's Sister Mag

American Heritage, the history periodical, is "seriously" mulling a sister mag on the arts, culture and such. AH figures "it is time to set the rumormongers straight," since reports on the companion piece have been flying, and editorial director Joseph J. Thorndike Jr. said it is planning to publish the new magazine in September, "if we receive favorable reaction to a test announcement we just mailed to 100,000 people."

Tentative moniker for the new periodical, which would appear either bi-monthly or quarterly, is Horizon, and like AH, it'll be hardcover (sans advertising). No subscription price is set yet.

Alaska Highway's Changeover

Alaska Highway News got a new publisher and policy this month. Vancouver adman Dan Murray, longtime with O'Brien Advertising as production chief, has taken over the British Columbia northland's Fort St. John 16-page weekly, which reports the affairs around the first leg of the highway, from Margaret Lally Murray, his mother. The newspaper will add eight pages and apply for a radio station license this spring. Town of 3,500 has neither radio nor tv, and can receive only KIRO, Seattle, he said.

Murray's mother, 80 in August, founded the Alaska Highway News in 1944, when, though wartime, Fort St. John area was depressed by reason of its isolation.

Geo. Oppenheimer's Book

Playwright-critic George Oppenheimer is finishing his "Theatre Lovers' Scrapbook" (tentative title) for Viking publication.

It's an al fresco anthology of the theatre, including quotes from other writings on the theatre. Oppenheimer is currently drama critic of Long Island Newsday.

Book on Censorship

"Catholic Viewpoint on Censorship" appears March 20 under Hanover House cover. Tome, which appends opposition statements by American Civil Liberties Union and from Harper's wherein John Fischer's anti-Catholic censorship article appeared, was written by Harold C. Gardiner, S.J., literary editor of America.

It inquires into the roles of the National Legion of Decency and the film classifications, The National Office for Decent Literature in the field of books and mags, and into the Index of Prohibited Books.

'Watch Your Language'

Theodore M. Bernstein, assistant managing director of N. Y. Times, will have his "Watch Your Language" in bookstalls some time in May. Published by Channel Press, it's an outgrowth of the "Winners and Sinners" sheet he edits for the Times in which he gives kudos and brickbats to staffers. "Watch Your Language," with illustrations, will reveal right way with words from as-like to who-whom.

TV Westerns as Paperbacks

Current tv westerns are winding up as original paperbacks, a new trend in publishing circles.

The NBC-TV production of "Wagon Train" will become a Pocket Book series starting with "Wagon Master" in March, and "The Scout" in October. Publisher makes it clear that these will not be rewrites of the tv scripts but originals with character and atmosphere "derived" from "Wagon Train." Robert Turner is authoring series.

Frank Gruber, who's been scripting the tv series, "Tales of Wells Fargo" on NBC-TV, will do a Bantam paperback based on the video story. Bantam plans an extensive promotion campaign with a detailed "Read the Book-See the TV Series" kit.

Trezevant To Chi Sun-Times

Dick Trezevant, who worked i public relations for National Assn. of Broadcasters until Feb. 15, has joined the Chicago Sun-Times as Sunday editor and overseer of features vice Emmett Dedmon, who recently was upped to managing editor.

Trezevant had been managing editor of Collier's at the time of the magazine's demise.

CHATTER

Irving T. Marsh and Edward Ehre edited "Best Sport Stories—1958," a panorama of the '57 sports year, for Dutton publication in June.

"Gay Canadian Rogues: Swindlers, Golddiggers & Spies" is title of new book by Liberty's editor, Frank Rasky, to be published in March by Thomas Nelson & Sons.

Emelie Tolley, formerly fabrics coordinator of the Celanese Corp. of America, named fabrics editor of Seventeen mag. Prior to joining Celanese, she was with Glamour and McCall's.

Jack Robertson, onetime show scribe of Glasgow Evening News and formerly editor of Evening News and of Sunday Chronicle, London, named new editor of Sunday Mail, Glasgow weekly. He has recently been writing pillar in that sheet.

Allen Churchill appraises "Park Row" via a Rinehart book (March publication) when that under-the-Brooklyn Bridge site was New York's newspaper row. Same firm bringing out Hollywood scripter Charles Grayson's novel about Spanish bullfighting titled "Arena," due in June.

Shows on B'way

Continued from page 59

Portofino

sible for this feeble presentation. Not only is he credited with writing the book and most of the lyrics for the offering, but he's a so the producer. His true achievement is in having lined up approximately 90 backers to put up $230,000. A substantial hunk of that coi was raised on the Coast.

The tuner, located in a small Italian resort town ("Portofino"), hinges on an inconsequential and incohesive situation involving auto racing, romance and an emissary of the devil. There's nothing in the book, lyrics (some also written by Sheldon Harnick) or music (composed by Louis Bellson and Will Irwin) of value. Some colorful "Festa" costumes by Michael Travis and a picturesque set by Wolfgang Roth are about the only commendable features.

There's little the performers can do with the material. Some, however, show better than others. Of the costarring trio, for instance, Robert Strauss fares worse in the dual role of a padre and devil's agent (possibly because two parts instead of one is double jeopardy) than do Georges Guetary and Helen Gallagher as the unconvincing romantic leads.

The show, reportedly, underwent a thorough "doctoring" before Broadway opening. If the patient was dead on arrival, it was apparently a hopeless case. Opening night there was also some confusion as to when the first act was to end, with the program providing no assistance whatsoever on that score.

Ney, as producer, lifted the closing notice on the production after being quoted that he would "leave it up to the cast" to determine whether the show should be brought to New York. That was a decision that should have been made on a managerial level and to the best interests of all concerned with the production. It does not help talent to be seen in such circumstances. *Jess.*

(Closed Saturday (22) after three performances.)

Broadway

Margrit Weber, Swiss pianist, arrives March 2 for tour.

Sol Hurok, the perennial talent scout, off this week for 11 countries including Sweden and Denmark.

Soviet limousines conspicuous outside Carnegie Hall Sunday (23) when Russian virtuso Leonid Kogan fiddled.

The L. Wolfe Gilberts and the Abe Olmans going on a joint trip of the Continent and Israel, sailing April 2 on the Queen Elizabeth.

MCA veepee David A. (Sonny) Werblin back at his desk after being bedded almost a month with a virus and flu attack.

After prolonged bout of sub-teen temps one of the radio stations making like the robins already tweeped very gaily, "25 tonight—sunny and warm!"

Theo Gannon, vet Ad Row exec last with Weintraub-that-was-agency, is now resident in Miami Beach and heads exec committee of Community Concert Assn. there.

It's Rolf Liebermann, not Laurence as erratumed in VARIETY item about his "School for Wives" being the vogue in Europe after a so-what career in U. S. operatics.

National Cartoonists Society's annual "Reuben" award will be made at the Waldorf-Astoria on Tuesday, April 22. The award is named in honor of Rube Goldberg.

Alexandra Danilova received 7th annual Capezio Dance Award. It's been a year of many sentimental salutes to this vet "ballerina absoluto" who made her legit debut in "Oh Captai ."

Met's Martha Lipton will repeat the Augusta role in "Ballad of Baby Doe" which she originated at Central City, Colorado. It's opening item in Ford-financed special spring season of folk operas at N.Y. City Center.

Awards in the 10th annual Canadian Film Awards competition will likely be made sometime in May, according to one of the sponsors, the Canadian Film Institute. Number of entries has doubled over the previous competition.

BevHills Hotel prexy Hernando (and his Marcella) Courtright something of a social casualty following a 10-day hospitality whirl in Gotham by friends and colleagues. Off to Florida for a week, thence Mexico City and home.

T. J. McInerney leaving the Broadway Assn., as managing director to join the Greater N. Y. Safety Council, being replaced by Godfrey Stamm, formerly exec secretary of Downtown Brooklyn Assn. Grover M. Moscowitz, son of late Federal Judge Moscowitz, exec veepee of Downtown Brooklyn Assn., has taken over Stamm's duties.

VARIETY Paris correspondent Tom Curtiss — he's also drama critic and editor of the Paris edition of the N. Y. Herald Tribune—in town on his annual midseason o.o. of the Broadway show scene, family visits (his mother is perhaps the longest consecutive resident of the Waldorf Towers) and, of course, his traditional reunion with longtime pal and mentor George Jean Nathan.

Joseph B. Rosen, Universal's N. Y. branch manager, elected president of Cinema Lodge of B'nai B'rith, he succeeds Robert K. Shapiro, managing director of the Paramount. Installation of officers will be held at an industry-wide luncheon April 1 at the Hotel Sheraton-Astor. Named veepees were David Picker, Sol Rissner, Maurice B. Leschin, Irving Brown, Joseph Margolies, Milt Livingston, Norman Robbins, Nat Rudich and Jack Weissman. Jack H. Hoffberg and Abe Dickstein were reelected treasurer and secretary respectively.

Rome

By Robert F. Hawkins
(*Foreign Press Club; tel.* 65 906)

Mario Lanza laid up in local clinic with what's termed "phlebitis," said to be consequence of treatment for infected tooth on European concert tour.

Kurt Ungers being partied here along with Myron Karlins. Unger moves to London and new UA post, while Karlin takes over former's job as head of the Italian UA setup.

Jeoffrey Horne slated to arrive here soon to prep his role in DeLaurentiis Prods. tentatively titled "The Tempest," which Alberto Lattuada directs. Van Heflin due soon too for same pic.

Duilio Coletti back from Barcelona, where he just finished shooting "Italians Are Crazy" with Victor McLaglen and an international cast. Next could be new version of the Christopher Columbus story.

Producer Angelo Rizzoli, currently involved in court case with Gina Lollobrigida, said contemplating a production link with Giuseppe Amato to form a new company, RIAMA. First pic would be Renato Castellani's "Via dlle Mantellate."

Elizabeth Taylor continues to confirm that she'll retire after finishing her next two pix: "Cat on a Hot Tin Roof" and "Don Quixote." Todd reportedly has postponed plans for a Spanish visit to seek locations on the Cervantes project.

Marisa Allasio back from her U.S. "Seven Hills of Rome," Says she had several offers, is interested in two: a Marlon Brando pic; and another item with Robert Mitchum entitled "The Angry Hills." Locally she goes into "Venice, the Moon, and You" next.

Sam Zimbalist, William Wyler here briefly to o.o. "Ben Hur" preparations before heading back to Hollywood. Wyler who will be back in about six weeks, has taken a house near Appian Way to be near studio for the six month grind on the Metro project.

San Francisco

Hilton Hotels Corp. has optioned a square block two streets away from Union Square as the site of a new 1,000-room, $23,000,000 hotel here.

Jack Erickson, Northern California manager for 20th-Fox, presented the Catholic Entertainment Guild a print of "Queen Elizabeth" (1911) on behalf of the studio. Print will start Guild's historical film library.

Booking mixup for Frisco Opera House forced Ballet Russe to take its Feb. 18 performance to Berkeley Community Theatre. Concordia Choir had lock on Opera House and, despite promoter Bill King's pleading, elders of Lutheran Ebenezer Church wouldn't give it up.

Net-To-Gross

Continued from page 3

profit margin on the depressed gross.

Measures taken by the companies to lower expenditures in the States and abroad in part have contributed to raising the net-to-gross ratio. At Warner Bros., for instance, the 1955 gross was $76,991,000 and the ratio 5.2%. It dropped to 3.7% in 1955 though the gross rose to $77,419,000. In 1957, the gross went up further to $80,279,000 and the ratio also rose to 4.2%. At 20th-Fox, the business volume also has marched up steadily, from $115,715,000 in 1954 to $120,807,000 in 1955 and finally $122,251,000 in 1956. The ratio of net to gross was a high 6.8% in 1954, then dropped to 4.9% of the following year and went up a minor .01% in 1956. The 1957 figures for 20th aren't in as yet.

The statistics prove the fallacy in the thinking of those who aim for volume without keeping a corresponding eye on costs and other factors. They explain the desire, now gradually being translated into action, to cut overhead as drastically as possible without actually impairing efficiency. Some feel that there is a good deal more room left for moves in that direction, though it's readily acknowledged, of course, that the cost curve alone is but a contributing factor and other considerations, such as the tax structure, loans, diversification expenditures, etc., also enter the picture.

Manie Sacks' Estate

Continued from page 2

and attorneys Bernard G. Segal and Morton J. Witofsky, plus Sacks.

Sacks left no specific bequests inasmuch as his primary concern at the time the will was drawn was the well-being of his mother. The remainder of the family can draw on the estate's income if in need at any time. Upon the death of Mrs. Sacks, the income is to go to his three sisters and brother, nieces and nephews. Estate comprises stocks, bonds, various investments which included several legit shows and oil ventures, and cash. At the time of the filing of the will, estate was listed at "in excess of $20,000" but estimates run to much as $250,000. An accounting of the estate is expected to be filed in about six months.

During his lifetime, Sacks set up the Harry Sacks Memorial Project (named after his late father) at the Einstein Medical Center, dedicated primarily to the study of blood diseases. Project was given substantial support during Sacks' lifetime. Funds for this charity are separate and apart from the remainder of the estate.

London

(*COVent Garden* 0135/6/7)

Impresario Maurice Winnick to N.Y. over the weekend for tv discussions and program viewing.

Constance Cox's tv adaptation of J. B. Priestley's "Angel Pavement" being considered as a pic.

Frank Ungrow, vice prez of Westrex, following London confabs with co-toppers, headed for similar huddles on the Continent.

Critics' Circle feted Reg Whitley, retired long-service film critic of the Daily Mirror, at a recent Theatre Club luncheon.

Eleanor Drew and Jean Bayless draw femme leads in "School," new musical bowing at the Princes, March 4.

Robert Parker, manager of the Savoy, Exeter, was named A.B.C's champion manager for 1957 and was guested at a luncheon.

Liberace will top first two-week bill in a new Palladium variety season on April 7. Jerry Lewis is topper starting April 21.

Tessie O'Shea to tour in the Peggy Mount role in "Sailor Beware." Tour starts at Hanley March 17, and is scheduled for 16-20 weeks.

Michael Anderson, who directed "Yangtse Incident" and "Around the World," signed an exclusive long term contract for Associated-British.

David Lowe, Scottish marrket gardener, appointed independent member of the Cinematograph Films Council. Appointment runs till Sept. 1960.

Double celebration at the Savoy. "Free As Air" chalked up its 300th performance and Vincent Charles, in the cast, celebrated his 500th stage performance.

Ronald Jeans' new comedy, "Double Take," has been sold for production in Berlin, Vienna, The Hague and Amsterdam within 10 days of its completion. France, Scandinavia and Italy also angling for rights. No production is yet set for U.K.

Miami Beach

By Lary Solloway
(1755 *Calais Dr.; Union* 5-5389)

The Gary Coopers due here on way to Havana.

Young and Rubicam promotion rep Mike Davidson at the Americana.

Jerry Lewis skies in March 2 for United Jewish Appeal dinner keynoter appearance.

Helen Gahagan Douglas at the Algiers, as is Metopera conductor Emerson Buckley.

Carillon hotel dropped regular weekly show policy for its Club Siam and switched to one-nighters.

Dick Havilland to New York again for more tv-film work in Nat Hiken's "Magnificent Montague."

Eddie Shaffer, the comic, still bedded at Mt. Sinai hospital after ticker trouble hit him two weeks ago.

Seville hotel reopened its long closed Matador Room with Don Rickles featured and Bobby Sherwood.

N. Y. Mirror's Lee Mortimer back for a stay at the Eden Roc, where Belden (Rancho Vegas) Katleman is long-terming it.

Pre-Broadway tryout of British play: "Plaintiff In A Pretty Hat" now at Palm Beach Playhouse. Next stop for the Glynis Johns-Hugh Williams co-starrer is Coconut Grove Playhouse here.

Tony Martin heads for Havana Capri following his current two weeker at the Fontainebleau's La-Ronde. Marlene Dietrich being paged to play a week in the plushery beginning 4th, with Frank Sinatra's one framer on the 11th already sold out for all dinner shows; a record here.

Palm Springs

By A. P. Scully
(*Fairview* 4 1828)

Jack Dempsey's legs bothering him.

Wayne King relaxing around town.

Page Cavanaugh Trio back at Desert Inn.

Bing Crosby new Thunderbird golf champ.

Desi Arnaz's party for Boys Club netted $17,000.

Villagers weeping crocodile tears over Florida snows.

Biltmore pool featuring a mink chaise lounge cover yet.

Ginny Simms recovered enough to play her out-of-town dates.

They go fast. Joe Frisco was at La Paz only three weeks ago.

Jeanette MacDonald and Gene Raymond at Shadow Mountain.

Arthur Lake and femme around Aunt Marion Davies' Desert Inn.

William Dieterle trying La Quinta, Barney Balaban's old hideaway.

Lily Pons took Desert Hot Springs treatment before going on the road.

Barney Gerard back at his desert hacienda, first visit since last May.

Joel McCrea and Frances Dee tried La Paz for a rest from smog.

Patti Page featured at Jimmy McHugh's Golden Nugget ball for charity.

Master of Foxhounds Dan Dailey couldn't lead his annual hunt. Sore throat. But Wild Bill Elliott and Howard Hurwith were in the chase.

Bobby Garcia claimed 1,700 members for his "social" club outside town limits but when the sheriff said he'd clink even kibitzers nobody showed up for opening.

Las Vegas

By Forrest Duke
(*DUdley* 2-6100)

Dr. Paul Schneider of N. Y. playing tennis daily with Riviera star Ginger Rogers.

Ted McMichael of the Flamingo's Merry Macs had his Mom Gertrude up from Burbank to celebrate her 76th birthday.

Phyllis Paul, former Tropicanary who was a big click when Louis Prima called her up to sing one night, is now managed by Lou Irwin.

Marlene Dietrich, Ginger Rogers, Lucille Ball, Frank Sinatra and Julius LaRosa ringsiding at the same time during the Louis Prima-Keely Smith shindig at the Sahara.

Aaron Weisberg, one of the Sands owners, who also has an interest in the Koko Club in Phoenix, booked Jerry Lewis in there for a five-dayer, to be followed by Frank Sinatra.

Louis K. Sidney Dies

Continued from page 18

motion pictures and launching the Palace Theatre in Brooklyn. After selling this house at a profit, he became manager of the William Fox Theatre at 110th St. and Broadway in Manhattan. Later, he managed theatres in Jamaica, St. Louis, Denver and Detroit, also working for the Kiplar-Goldman circuit.

After he joined Loew's, he reopened the Aldine, Pittsburgh, turning it into a money-making house for the first time. He also supervised the building of Loew's State, St. Louis, and managed theatres for the Loew circuit in Toledo and Dayton.

In 1929, Nicholas M. Schenck, then Loew's prexy, put Sidney in charge of stage presentations for the entire chai . In that capacity, he became assistant to Col. Edward A. Schiller, director of the circuit. Later, still under Schiller, he took over operation of all Loew's theatres outside of New York. Following this, he was put in charge of stage presentations at the Capitol Theatre, N. Y. flagship of the entire chain during that era.

With the advent of sound, Sidney, in association with Major Edward Bowes, produced some short subjects in N. Y. and made the first musical synchronizations for Metro films. In 1934, he was assigned to radio operations and took charge of Loew's N. Y. indie, WHN (now WMGM), and expanded it into a 50,000-watt station.

At the studio in 1939, Sidney produced Metro's weekly "Good News" radio show, and later supervised the studio's operations in radio, later television. In more recent years, before his retirement, he participated in all policy meetings at the studio. In 1951, he was named to the studio's four-man executive committee, others at the time being former studio head Dore Schary, E. J. Mannix and Ben Thau.

Surviving Sidney are his widow, former actress Hazel Mooney, to whom he had been married for 42 years; and son George, the Columbia producer-director. His brother, George Sidney, the comedian, died in 1945.

Duke of Alba

Continued from page 2

over the original to avoid scandal at court.

Attitude of the prominent royal family has long been considered a major obstacle to producers planning a Goya film epic in Spain and Escriva-Faraldo screenplay is first to be authorized.

Also unusual, is action of Madrid producer Aspa in clearing his Goya property with the Direccion General de Cine, government office concerning shooting permits, well in advance of possible production plans.

Hollywood

W. Lee Wilder back from Holland.

Earl Revoir in from N. Y. to attend AA meetings.

Noel Coppleman broke two ribs in tumble.

Larry Lansburgh back from three months in Argentina.

James H. Hines joined Jess Rank Associates as full partner.

Lou Boutin returned to TPA as account exec for western division.

Anita Ekberg will do personals with Bob Hope to bally "Holiday in Paris."

Art Linkletter named special U. S. rep to Brussels World's Fair by State Dept.

Bruce Bennett joined Futura Productions as actor-director-dialog coach.

Fred Briskin elected to Executive Committee of United Nations Assn, of L. A.

Earl Rettig henceforth will operate out of Hollywood for California National Productions.

Phil Gersdorf remains in Europe to flack "John Paul Jones" for Warner Bros.

Designer Saul Bass copped 10 awards in 13th annual Western Advertising and Editorial Art competition.

Samuel Goldwyn and Jack L. Warner named honorary co-chairmen of 1958 United Jewish Welfare Fund film division.

Edward Lawrence off to Europe to prep pub-exploitation on Metro's "Reluctant Debutante" and "The Journey," both set for Continental lensing.

ASC kudosed winners of George Eastman Awards, including William Daniels, George Folsey, Hal Mohr, J. Peverell Marley, James Wong Howe, John Seitz, Harold Rosson, Arthur Edeson, Charles Rosher, Lee Garmes.

Leon Ames, prexy of Screen Actors Guild, and Edmund Hartman, Writers Guild of America, West, prexy, recently attended national conference on "The Foreign Aspects of U. S. National Security" in Washington, D. C.

Chicago

(*Delaware* 7-4984)

Harmonicats playing Colomb Club nabe nitery on the south side.

King Christian and Princess Abilia ankled Blue Angel calypso show.

Chicago Community Theatre doing "Sign of Jonah" at WGN's studio auditorium.

Marjorie Fullmer, ex-Chicago Daily News, joined State Street Council as associate director of publicity.

Osborne Smith, onetime member of "Porgy and Bess" cast, playing two nights a week at Dante's Inferno, relieving singer Frank D'Rone.

French consulate hosted cocktail party for Marcel Marceau prior to opening at Great Northern. Jacques Restaurant later tossed an after-theatre supper.

Gossipers of three daily gazettes, Irv Kupcinet, Herb Lyon and Tony Weitzel, subjecting themselves to probings by a p.r. panel at Publicity Club luncheon.

Gate of Horn, folksong nitery, augmenting its show policy with flamenco dancers Paco Amaya (brother of Carmen) and Teresa. Necessitated a new stage.

The Buttery in Ambassador West Hotel, which hasn't used entertainment for several years, resumed with local chirper Rita Raines and D'Lacy gypsy orch.

Bob Scobey, whose Frisco Jazz Band is currently at Preview Lounge, settling his family in Chicago suburb and henceforth will work out of the Windy City.

Comic Lenny Collyer toplining new show at suburban Lincolnwood Inn, which has changed its name from Hucksters' Lincolnwood. Ann Henry held over from last show.

Geraldine Kay brought in by Goodman (Museum) Theatre for lead in "Great Catherine," half of the current George Bernard Shaw double feature. Other production is "Man of Destiny."

Chi Variety Club incepting a series of luncheons saluting various show biz arts. First one, March 6, toasts principals in current legit shows here. Shindig to be at Ambassador East's Sarah Siddons Walk.

Goodman Theatre inaugurated new series of special lectures. Lead off guester was Dr. Elemer Nagy, opera designer and director. Uncoming speakers are playwright Joseph Kramm, critic Eric Bentley, and critic Harold Clurman.

Herb Rogers, producer of Tenthouse and Music Theatres in Highland Park, dividing his time between Chi and New York until strawhat season begins. He sold his winter stock theatre in Palm Springs, Calif. to director Michael Ferrell.

OBITUARIES

AL LICHTMAN

Al Lichtman, 70, vet in the production-distribution field, died at his home in Los Angeles Feb. 20. He had been in poor health for some time, but had been active producing "The Young Lions" for 20th-Fox. Picture was completed just before he died.

Detailed story in picture section.

LOUIS K. SIDNEY

Louis K. Sidney, 63, ex-Loew's theatre and film studio exec, died Feb. 22 in Hollywood.

Details in Picture section.

RICHARD L. MEALAND

Richard L. Mealand, 53, former managing director of Paramount British Productions and author and magazine editor, died at his home in Old Lyme, Conn., Feb. 22.

Mealand resigned the film company post in 1956 due to illness and an unsuccessful operation, returning to Old Lyme to resume writing. His associates reported he suffered a form of cancer beyond medical help.

Born in Greenfield, Mass., Mealand graduated from the U. of Pennsylvania and followed this with various newspaper assignments, including work on the Paris edition of the New York Herald-Tribune.

He was the author of three published novels, the first being "Let Me Do the Talking," which focussed on a literary agent, in 1947. "The First Person," which was about a syndicated columnist, appeared in 1950. The third, "Holiday from God," is to be published next fall. In addition he wrote dozens of short stories for the national magazines. One of these, "Always Leave Them Laughing," which was printed in Collier's, was expanded by Mealand and Max Schulman and sold to Warners for $35,000 as a vehicle for Milton Berle. Original title of this "The Thief of Broadway."

Mealand, following newspaper work, joined Cosmopolitan in an editorial capacity, was editor in chief in London of Nash's Pall Mall Magazine and associate editor of Good Housekeeping.

In 1939 he became Par's eastern story editor and five years later switched to the Hollywood studio as head of the story and writing departments. He retired to Fairfield, Conn., in 1946 to write and in 1951 went back to the film corporation as managing director of British productions and general company rep in Europe. In addition to heading production in England he was in charge of acquiring talent and story properties on the Continent.

Surviving are his widow, Marie; a daughter, Mrs. Scot Leavitt of Hong Kong; his mother, Mrs. Arthur Mealand of Cleveland, two brothers, a sister and a grandchild.

E. K. (TED) O'SHEA

Edward Kelly (Ted) O'Shea, 61, a prominent motion picture industry figure for 30 years, died Feb. 24 of cancer at the Millard Fillmore Hospital in Buffalo. He had officially retired from business only six weeks ago. More recently he had been vice president and general manager of Magna Theatres Corp. which with American Optical Co. owns the Todd-AO film version of the Rodgers & Hammerstein musical, "Oklahoma."

O'Shea was in charge of installation of some 37 original showings of this film. His background included a vice presidency and assistant sales managership with Paramount to which he transferred with that company's absorption of Liberty Pictures which had been organized by George Stevens, William Wyler, Frank Capra and Sam Briskin.

Joining the industry in his native Buffalo as an employe of the Mike Shea circuit, O'Shea graduated to Metro and held various exchange posts in that distribution system. O'Shea's father was once chief of police in Buffalo. His survivors include his wife, two sons, neither in amusements, a daughter, two sisters and six grandchildren.

Funeral services will be this Thursday morning at the Old Cathedral in Buffalo.

THURSTON HALL

Thurston Hall, 75, vet stage and screen actor, died of a heart attack Feb. 20 in Beverly Hills, Cal. Starting his professional career in 1901 in New England tent shows, he went on to Broadway where he appeared in such shows as "Mrs. Wiggs of the Cabbage Patch," "Ben Hur" and, later, "Mourning Becomes Electra."

Entering motion pictures in 1915, Hall alternated between the screen and stage for many years, and at one time headed his own troupe on a tour of South Africa, Australia and New Zealand. Most recently he had been playing as a continuing character in the "Topper" telepix series. On the motion picture screen he was best known for his portrayels of bankers, politicians and business men.

Surviving is his wife.

ROGER STEARNS

Roger Stearns, 56, nitery pianist, former club owner and legit actor, died Feb. 20 in Cleveland from a heart attack. Keyboard entertainer, who was working at Cleveland Airport's Sky-Chef cocktail room at time of his death, owned and operated the 123 Club in New York during World War II.

In that era Stearns also toured military bases with Katharine Cornell in "Barretts of Wimpole Street," in addition to appearing in several Ethel Merman musicals. Born in Dunkirk, N. Y., he had a degree in architecture from Yale U. but shifted to music as a career.

Stearns, a bachelor, is survived by a brother, sister, nephew and a niece.

LEO J. McCARTHY

Leo J. McCarthy, 63, veteran film exhibitor and distributor, died Feb. 22 in Los Angeles, after a long illness.

He entered the film industry in 1919, when he became branch manager for the A. H. Blank enterprises. Later he was salesman for First National, Fox, Republic and PRC films.

McCarthy was also a longtime associate of Elmer Rhoden's in the Fox-Midwest Corp. He also was at one time distribution vicepresident for the now defunct PRC films.

MARGUERITE SNOW

Marguerite Snow, 69, silent picture actress, died of kidney complications Feb. 17 in Hollywood. One of the top stars of early films, she appeared in pictures produced by Tannhauser and the old Metro studio. She never made a talking picture, having retired in the early '20s. She once was wed to the late James Cruze.

Surviving is her husband, actor Neely Edwards.

JUTTA WOLF

Jutta Wolf, 33, actress was found dead in her New York apartment, Feb. 24. The police listed the death as caused by an apparent overdose of sleeping tablets, pending an autopsy. Her last legit appearance was last season in an off-Broadway production of James Joyce's "Exiles."

Her husband, legit stage manager Daniel S. Broun survives.

JOHNNIE EVANS

Johnnie Evans, 59, manager of the New York recital department of Columbia Artists Management, Inc., died Feb. 21 in N.Y. He joined Columbia Artists in 1930, and had served as tour manager for Lawrence Tibbett, Oscar Levant and others.

His wife, son, brother and sister survive.

JOHANNES F. BUZIAU

Johannes F. Buziau, 81, Dutch comic and clown, died recently in Amsterdam, Holland, after a long illness. He toured Europe with his act, Professor Ri-ki-ri, and later was with the Whilby Co. that played the Paris L'Olympia for two months.

He retired in 1940.

JOSEPH HOLTON

Joseph Holton, 67, vet casting director, died Feb. 18 in Hollywood after a brief illness. Prior to spending several years with the U. S. Army Pictorial Service, he was eastern talent rep for 20th-Fox.

His wife and daughter survive.

STANLEY SHERMAN

Stanley Sherman, 59, for the past 25 years a member of Warner Bros. electrical dept., died of a heart attack Feb. 16 in Hollywood.

Surviving is his wife, Louise, a film cutter.

Mrs. Julia Cassebeer Steinway, 86, a member of the board of the New York Philharmonic Symphony Society, died Feb. 21 in New York, after a brief illness. She was the widow of Frederick T. Steinway, a former president of Steinway & Sons, piano manufacturers.

George Ashcroft, 75, singer formerly with the Carl Rosa Opera Company, died recently in Wigan, Lancashire, Eng.

Wife, 50, of Federal Communications Commissioner Frederick W. Ford, died Feb. 19 in Washington after several years' illness. In addition to her husband, she is survived by a daughter.

Enoch N. Frederickson, 69, retired exec, died Feb. 18 in Chicago. He had headed his own Chi agency in the '30s and then worked 13 years for Leo Burnett Co. Two daughters and a son survive.

John F. Ross, shipper for RKO Teleradio Service in Albany, died of a heart attack Feb. 19 in that city. Surviving are his wife, mother, six sisters and three brothers.

Edward Hope Coffey, 62, screenwriter and former New York newspaperman, died Feb. 23 in Hollywood. His son survives.

Nathan Brown, former owner of the Sunset and Columbia Theatres in Dallas, died Feb. 16 in that city. Survived by his wife and daughter.

Mrs. Helene Barere, 64, pianist, died Feb. 19 in New York. She was the widow of Pianist Simon Barere. Her son survives.

Gaston Ravel, 80, a pioneer in the French film industry, died Feb. 23 in Nice, France. He was active in the production of over 85 films.

Kenneth Tatton, 27, engineer for San Francisco radio station KOBY, was killed Feb. 11 in an auto accident near Castro Valley, Cal.

Karola Jovanonic, 78, of the Staatsoper in Vienna, died recently in the Austrian capital.

Leslie Walsh, 61, pianist at the Hippodrome Theatre, Birmingham, Eng., died recently in that city.

Isidor Philipp, 94, pianist, composer and noted teacher, died Feb. 20 in Paris.

Father, 75, of tv actor Richard Simmons, died Feb. 16 in Inglewood, Cal.

Foreign Aid Pact

Continued from page 1

tries for the mutual reduction of tariffs.

Since they are unique American industries in their dependence on foreign revenue and on the maintenance of a free flow of films to all parts of the world, the companies realize that both the mutual aid program and the reciprocal trade act work to their benefit.

There are, of course, no duties of consequence on the importation of motion pictures from abroad. On the other hand, should the Congress refuse to extend the reciprocal trade program, the American film industry—being conspicuous via its drain on foreign dollar reserves—might well feel the sting of foreign resentment, being directed not so much against Hollywood as against those who would hamper the importation of goods from countries whose industries would be hurt via upped tariffs.

As for the mutual aid program, industryites are in favor of anything that pumps dollar funds abroad which, in turn, can be tapped by the American companies in the conversion of their local revenues.

In his comments before the Congress in the past, Johnston has always strongly supported the reciprocal trade program as a bulwark of film industry policy. In their eagerness to export, American film men are aware that they must go all out in assuring governments abroad that they themselves favor a free market in the States.

Chicago Legit

Continued from page 1

Night" both did very well in limited stays, and "Happiest Millionaire" and "Most Happy Fella" both are running satisfactorily currently in spite of poor to lukewarm notices. Marcel Marceau appears certain to post three good weeks, and "My Fair Lady," now in its 16th week, has already grossed over $1,000,000.

Between them the nine shows have grossed almost $2,000,000 so far, or more than two thirds last season's total of $2,860,090. Looks like the present season will outstrip the previous one, even if "My Fair Lady" should be the only show in town the second half of the semester.

For the first half, the local pundits have been uncommonly genial. In the boxscore, the yeas by far outweigh the nays, as overall the four watchdogs tallied 13 raves against eight pans and 10 affirmatives to five so-sos. This does not include two additional raves for Ruth Nelson in followup reviews of "Long Day's Journey," when she replaced Fay Bainter, who was stricken with pneumonia.

While the critics' panegyrics are credited with having kept the Eugene O'Neill drama alive, not to say profitable, the unanimous approval of "Separate Tables" failed to touch off a boxoffice run. Neither did negative opinion noticeably hurt "Happiest Millionaire" or "Most Happy Fella," so again there's no measuring a critic's influence.

Chi had five houses lit concurrently for nearly two months, the only legiter not tried being the Studebaker, whose capacity is the smallest in town. But with "Compulsion" cancelled after a promised start, the Erlanger now is indefinitely dark for the first time since Oct. 14. Great Northern goes dark when Marcel Marceau leaves March 8, and the Blackstone has nothing waiting to follow "Most Happy Fella." Only house sure of staying lit into the summer is the Shubert, where "My Fair Lady" is moored.

Acheson's Goof

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Johnston, president of the Motion Picture Assn. of America. Show biz was well represented at the conference, the turnout including RCA's Gen. David Sarnoff, CBS' Dr. Frank Stanton, John Daly (representing AB-PT's Leonard H. Goldenson), Danny Kaye, City Investment topper Robert W. Dowling, Loew's Theatres prexy Leopold Friedman, Theatre Owners of America chieftain Ernest G. Stellings and Samuel G. Engel, Edmund Hartmann and Leon Ames, presidents respectively of the Screen Producers Guild, Screen Writers Guild and Screen Actors Guild.

Petrillo

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is like an armed camp, only without the trumpets blaring.

On one side is the musicians, on the other, the film producers. Both factions observing each other cautiously, suspiciously, but yet with respect as to the next one's moves. The music makers feel they are right in their demand for a new contract with plus benefits, and the majors in reply claim they can't afford the musicians' demands, and that these are unfair.

Throughout this past weekend Local 47 toppers met with their prexy Eliot Daniel, who just returned from the unsuccessful negotiations in N. Y., anent the union's move against the major film lots. As of now, all that has happened is that the musicians have walked out of the studios following expiration of their contract last Wednesday (19). Since that time no pickets have been ordered by the AFM but the probability does exist. Latter move would only be taken if ordered by Federation prexy James C. Petrillo.

A candid observation to the current strike is that both sides are confident they will win out. It's understood that the majors already have conceived their "ace in the hole." As one unidentified studio spokesman said: "Why should we give in to their demands, we don't need them as much as they need us. We can always send our completed pix to Mexico or Europe for scoring, or even follow the pattern of the tv industry and use canned music."

The AFM has greenlighted the independent producers allowing them to go on using freelance musician's, with the understanding that upon settlement of a new contract with the majors, they will abide by such new agreement retroactive to Feb. 19.

George Flaherty, International rep of the IATSE, issued the following statement: *"I have officially notified all our business agents not to recognize picket lines of any union until such time as official orders come from N. Y. headquarters of the IA."*

Maria Schell

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that Miss Schell's "sweet smile masks a shrewd business sense."

The Schell smile was very much in evidence last week when the actress met the Press in the Metro executive dining room. During the simple but effectively-staged visit, Miss Schell took on all comers with the exception of the fellow who wanted her views on the summit meeting and disarmament. She proved herself one of the most literate and volatile interviewees reporters remembered meeting.

Among other things, Miss Schell took issue with the Time Magazine article on her, which had been extremely critical. She said it had been "very much on the surface" and that she had been unhappy with it. Asked about her reaction to the "exodus" of German film stars, the actress said that she planned to make pictures for the German industry in the future.

"It's important not to leave home completely," said Miss Schell, who describes herself as a Swiss. "It's no good to become so international that one loses one's own national identity." Her next American film will be "Hangman's Tree" for Warner Bros. She'll co-star with Gary Cooper.

Asked her reaction to her own performance in "Brothers Karamazov" Miss Schell regretfully declined. "I haven't seen the film yet," she explained.

MARRIAGES

Mr. and Mrs. Bill Hegner, son, New York, Feb. 17. Father is a pressagent; mother is ex-dancer Lilli Boitel.

Dori Anne Grey to Stuart Phillips, New York, Feb. 23. Bride is a singer; he's a composer-arranger.

Jacqueline Durant to Joel Laykin, Las Vegas, Feb. 16. Bride's a tv actress, daughter of Molly O'Day and Jack Durant.

Roslyn Fink to Gerald J. Barre, New York, Feb. 15. Bride is secretary to Fred Hyman, assistant treasurer of Associated Artists Productions; he's an attorney.

Margery Clarke to Robert Harlow, Vancouver, Feb. 8. He's director of radio with Canadian Broadcasting Corporation there.

Pattie Beckwith to Seymour "Red" Lewis, Antioch, Cal., Jan. 26. Bride's a singer; he's on the road with Four Canucks.

Anne Donkle to Hugh Aspinwall, Chicago, Feb. 19. He's radio announcer on WTTN, Watertown, Wis., and former Chi CBS staffer from 1929-31.

Elizabeth Moran to John Lane, Chicago, Feb. 15. He's a newsman at CBS in that city.

Anita Saitz to Morris Yuter, Philadelphia, Feb. 22. He is Shubert Theatres' press agent there.

Selma Walters Mensch to Ben Beyer, New York, Feb. 19. She is an actress; he a veteran vaudevillian known as "The Vagabond."

Gisele MacKenzie to Robert Shuttleworth, Las Vegas, Feb. 24. She is a tv singer; he's her personal manager.

BIRTHS

Mr. and Mrs. Pete Martin, daughter, Glasgow, Scotland, recently. Father is a vaude comedian.

Mr. and Mrs. Thomas Power, son, Manchester, N. H., recently. Father is news editor of WMUR-TV there.

Mr. and Mrs. Marv Camp, son, New York, Feb. 19. Father is publicity director of WOR and WOR-TV; mother, the former Avery Hallock, was with NBC and McCann-Erickson.

Mr. and Mrs. Jerry Barnes, daughter, Springfield, Mass., Feb. 17. Father is program manager of WWLP there.

Mr. and Mrs. Gene Lawrence, son, Vancouver, Feb. 1. Father is a producer at CBUT-TV.

Mr. and Mrs. Eddie Fisher, son, Hollywood, Feb. 24; mother is film actress Debbie Reynolds; father is a singer.

Mr. and Mrs. Howard Stone, son, New York, Feb. 21; mother is actress Toni Cushing; father is production stage manager for "Look Back in Anger."

Mr. and Mrs. Gene Kelly, daughter, Philadelphia, Feb. 15. Father is WIP sportscaster.

Mr. and Mrs. Allan Smith, son, Monmouth, N.J., Feb. 24. Father is tv producer associated with WPIX, N.Y.

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